SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1930, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 100 No. 17 NEW YORK, WEDNESDAY, NOVEMBER 5, 1930 72 PAGES

LEGIT AND FILM CRITICS

Dramatic Critics' Box Score

SCORE AS OF NOV. 1, 1930

Key to the abbreviations: S. R. (shows reviewed), R. (right), W. (wrong), O. (no opinion expressed), Pct. (percentage).

	S.R.	R.	W.	O.	PCT.
BROWN ("Post")	19	18	1	..	.947
ATKINSON ("Times")	23	20	3	..	.869
MANTLE ("News")	16	13	2	1	.850
ANDERSON ("Journal")	23	19	2	2	.826
LITTELL ("World")	23	19	2	2	.826
HAMMOND ("Herald Trib.")	22	18	3	1	.818
DARNTON ("Evening World")	24	18	6	..	.750
SELDES ("Graphic")	22	16	5	1	.727
GARLAND ("Telegram")	21	15	4	2	.714
GABRIEL ("American")	22	15	7	..	.682
LOCKRIDGE ("Sun")	25	16	7	2	.640
WINCHELL ("Mirror")	13	8	5	..	.615
"VARIETY" (combined)	30	27	3	..	.900

(This score computed on failures only)

Radio Is Rife with Plagiarism, Authors Indignant and Helpless

There is more plagiarism on the air and more chances for plagiarism than in any other field. Radio authors are quite frenzied over the situation. Yet there is little they can do about it as at present there is no protection for them.

Authors are supposed to be protected because no radio program is allowed to be re-broadcast, but this is not sufficient protection in the radio field as it is developing today. New ideas in every line of endeavor are quickly filched and copied, but radio authors are finding their ideas stolen before they even have a chance to use them themselves.

Before an author can sell a script or a new idea for radio programs, he must give an audition over the air so that the client for the advertising firm, or the station, can pass upon the program. And as soon as these ideas are broadcast they are snapped up. If, subsequently, the author does not sell his idea to the particular party for whom the audition is given he is almost certain to find that it has been stolen and sold or used some place else before he can offer it elsewhere. These auditions are seldom confined to the studio because the client may be in some other city, and because the general public reaction to the program is also necessary to gauge its worth. To sell a program on paper is very difficult — yet this is what some authors are insisting upon.

Rewrite Racket

An outside racket has grown up for the filching of radio ideas and material. As fast as an author can write material, even his stuff that is already sold, it is snapped up and rewritten and sold to another client on another chain or station. This causes trouble for the author, the advertising company, or the station because the client feels that he has not been protected. People have also been going around to advertising agencies with radio scripts that have been taken down in short hand word for word as they came over the air. These scripts are offered for sale for comparable purposes or as forms for other programs. With just a bit of juggling they are transformed into programs and used again and it has only cost $3 to buy them from those who pirated them.

The "Mr. and Mrs." program of the Graybar hour was offered for sale in this manner to the advertising firm which had written the script. When the racketeering salesman was asked if he was not afraid of a law suit he replied that he had not been disturbed so far and that there really was no legislation that could stop him as he was merely suggesting that the programs he offered should be rehashed and then re-broadcast.

The authors are up in arms. So many and constantly new ideas are needed for the air that the men who create their own feel that they have no chance and no protection against the pirates, as things stand today. But they're not doing much about it excepting to feel indignant.

League of Nations' 150,000 Francs Prize For Best Film Story

Geneva, Nov. 4.

The League of Nations Council resident here has made an offer of 150,000 French francs for the best screen story "calculated to advance the universal spirit of co-operation among the nations of the world."

When the script has been selected it is proposed to have the picture produced by the Societe Les Films Historiques in Paris.

'VARIETY'S' 1ST '30 BOX SCORES

Peculiar Closeness of Film Reviewers' Standing in New York and Chicago—4 First Film Critics but 10 Points Apart—Johaneson and Boehnel Tied for Lead at .740 — Brown ('Post') Leads Among Legits With .947—Atkinson ('Times') 2d at .869.

N. Y.'S 1ST ON FILMS

"Variety's" first box scores of the new season for picture and dramatic reviewers of New York and Chicago bring out the first four leading film critics as but 10 points apart, an unusual showing. For the first time, also, a New York film reviewer leads all. In fact two, who are tied at .740, Johaneson ("Mirror") and Boehnel ("Telegram"), with Miss Johaneson having caught 74 films to Boehnel's 46. In all previous film box scores, Chicago has been the leader.

This one has Doris Arden of the Chicago "Times" third with .737, and Mae Tinee of the Chicago "Tribune" fourth at .730.

In the legit Brown (N. Y. "Post") leads with .947.

Percentages for the dramatic men calculated only upon the flops since the season's start. Atkinson ("Times") is second with .869.

(Film Score continued on page 14)
(Legit Score continued on page 56)

EDNA WALLACE, AT 63, ADAGIO AND BRASSIERE

Edna Wallace Hopper, after 63 years—an adagio dancer! Just wearing brassiere and trunks, with no padding or shock absorbers.

The "perennial flapper" has been studying the body tossing art in Europe for the past year. She will continue at it over here in vaude as the one who gets the most. After many face lifts, Edna will be lifted

(Continued on page 45)

Old Man a Worry

Aunt Jemima (Dot Tess) asked Marie Hartman if she ever had a fairy Godmother.

Marie said, "No, but I have a Grandfather I'm a little worried about."

Film Critics' Box Score

SEASON '30-'31

Key to abbreviations: P.C. (pictures caught), R. (right), W. (wrong), O. (no opinion expressed), Pct. (percentage).

NEW YORK

	P.C.	R.	W.	O.	PCT.
BLAND JOHANESON ("Mirror")	73	54	19	..	.740
WM. BOEHNEL ("Telegram")	46	34	12	..	.740
IRENE THIRER ("News")	75	52	20	3	.690
ROSE PELSWICK ("Journal")	39	26	11	2	.666
JOHN S. COHEN, Jr. ("Sun")	53	35	17	1	.660
REGINA CREWE ("American")	76	50	25	1	.658
RICHARD WATTS ("Tribune")	44	28	15	1	.650
GEO. GERHARD ("Eve. World")	40	26	13	1	.650
MARGARET TABELAAR ("H. Trib")	34	22	11	1	.641
THORNTON DELEHANTY ("Post")	45	29	15	1	.640
QUINN MARTIN ("World")	79	47	27	5	.591
JULIA SHAWELL ("Graphic")	57	33	13	6	.580
MORDAUNT HALL ("Times")	95	46	18	21	.540
"VARIETY" (combined)	98	81	17	..	.827

CHICAGO

DORIS ARDEN* ("Times")	99	73	20	6	.737
MAE TINEE† ("Tribune")	89	65	23	1	.730
GENEVIEVE HARRIS ("Post")	91	64	23	7	.670
ROB REELY ("American")	84	53	22	8	.659
CAROL FRINK ("Examiner")	77	50	15	12	.650
CARL RODENBACH ("News")	79	49	13	12	.620

* Muriel Vernon. † Frances Kurner. ‡ Hazel Flynn.

Show Business' Own Benefits To Relieve Its Own Unemployed

Shaw's Neglect of Film Notables Burns Colony

Hollywood, Nov. 4.

Hollywood reared on its ear because the great men mentioned by G. B. Shaw in his London speech didn't include anyone from pictures.

Doug Fairbanks asserted for publication that one of the first mentioned should have been Edison. Although the first named by Shaw was around 350 B. C., Aristotle.

Maureen O'Sullivan wants to ring in Alexander Bell and Langley. Lucille Gleason asks how about Pasteur, and Carmel Myers stands up for Marconi and the Wright Brothers. Mary Pickford urges a thought for Luther Burbank.

Shaw qualifying his list as "makers of universes" makes no difference. One local considering Carl Laemmle eligible on that head.

Neither do the hornets in cars if the speech was intended to honor Einstein. But let one of those Europeans try to ring in Emil Jannings for Lon Warner and stand by for heroics.

At least one benefit performance for unemployed actors will be given in New York shortly after Dec. 1 under direction of Pat Casey and the Variety Managers' Association.

Hiram S. Brown, R-K-O. prez, attended the organization meeting of the Emergency Employment Committee formed by bankers, manufacturers and merchants of New York. Invitation to attend was extended Brown as representative of amusements. He stated the theatrical business will organize a relief committee to take care of its own unemployed.

Before leaving for Hollywood Saturday (1) Brown referred the matter to the Casey office. Casey has called a meeting of all circuit heads for the end of this week, at which arrangements will be formulated.

If the gross on the first benefit is

(Continued on page 44)

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5560 PENN.
ALSO 25,000 COSTUMES TO RENT

Fan Mag Man's Ideas on Gaga-Eyed Ingenues and Sophistication

The craze for sophisticated roles that has taken all the screen ingenues by storm is getting worse each day. All the wide-eyed gaga girls are in revolt. They go about bemoaning their unsophisticated lot and giving tea parties mainly for the purpose of relating their woes to the press.

They get little sympathy. Picture producers evidently let them rave on, and the press, though non-committal, has its own opinions.

Marion Nixon is the latest one to voice a complaint. She left Warner Brothers because she says she was given such stupid roles and uninteresting stories.

"Everyone is dissatisfied with her roles these days," Miss Nixon stated. "We are all weeping on each other's shoulders. We want to show that we aren't as dumb as we look and want to be given a chance to show we can act; Nancy Carroll, Mary Brian, Clara Bow and many others. It's just awful that we can't get decent parts."

Most of this was addressed to a fan mag writer, naturally expected to prove sympathetic. However, this fan mag boy was a radical.

"What's the matter with all these women?" he confidentially asked "Variety's" reporter. "Don't they realize that the wide-eyed innocent roles made them? Sophisticated actresses never have half the following. These ingenues get to the top so easily they don't appreciate it. Naive, innocent women always get the breaks and more out of life. The ingenue is always most successful."

"Does that go for real life, too?" the "Variety" sobbie asked. "Absolutely," said the fan mag man.

Simplicity Again

"And this sophistication is just a fad," the fan mag man went on. "Even now it's dying out in New York. We have been so debunked and disillusioned that we have to turn to something else. Sophistication is popular in the sticks now, but it will soon die out there. On Broadway and in the big cities, simplicity and the old ingenue stuff is just about due for a big revival. These actresses want to be sophisticated because they think it is the smart thing."

According to this unusual fan mag man, the dissatisfied actresses are just the old story of the good-looking woman wanting to be brainy, etc. He seemed correct, because when Miss Nixon was asked why actors were never as discontented with their roles as actresses she said:

"Oh, men are more mercenary. They look on their parts as jobs; they don't seem to think so much of themselves."

"You see," the fan mag man whispered.

Tibbett Starts Tour

Hollywood, Nov. 4.

Lawrence Tibbett leaves here tomorrow (5) to start tour from coast to coast that will keep him away from the Metro lot until next May. Tentative New York appearance on the concert route is Dec. 24.

Because departure from here could not be set back, Metro has been working Tibbett day and night to finish up "Southerner" in time.

Mix Illness Less Grave

Hollywood, Nov. 4.

Tom Mix's condition, at first thought to be grave, is now regarded more optimistically. He is still confined at the Hollywood Hospital where he is being X-rayed to determine the trouble.

A complete diagnosis is expected tonight or tomorrow. For the present the X-rays point to a recurrence of a previous spinal trouble incurred in strenuous cowboy athletics.

Mix was rushed suddenly to the hospital Saturday night since which time he has been constantly X-rayed.

"Many call 'Ill Luck' that which is only neglect to improve opportunity."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Flap Heroine—Nix?

Pittsburgh, Nov. 4.

At the Enright theatre, where "Widow from Chicago" (FN) is playing, Neil Hamilton and Edward G. Robinson are given featured billing. Alice White isn't mentioned.

The house brought in Olive Borden, screen girl, for a personal appearance, and she's dominating all the exploitation.

About a year ago Alice White meant money in these parts, especially at the Enright.

The marked change at Pittsburgh seems another indication of the passing of the flapper heroine. It was generally known, but unverified, on the coast early last spring that First National was not going to exercise its option upon Miss White. A constant cross-current of rumors also drifted back and forth all summer concerning Paramount and its disposition of Clara Bow. There is still a belief in Pacific picture circles that the main reason Paramount is holding on to Miss Bow is because it doesn't want another company to get her. The Bow pictures continue to get moderate grosses, nothing like the sums poured forth for this girl a year or two years ago.

Lesser players of the Bow-White type have dropped from the running throughout the past 12 months.

ALMA RUBENS CLOSED FLOP SHOW, CLAIMED

Trouble said to have been caused by Alma Rubens, coupled with poor business, caused the closing Saturday (1) of "With Privileges" after a week's run in Paterson, N. J. Show was produced by Hyman Adler and Philip Gerton. Week's gross was $581.

In as the lead before the play opened in New York, Miss Rubens was replaced at the last minute by Edith Broder, with the former picture star reported refusing to come to terms. After "Privileges" had been running a few weeks Miss Rubens went in.

Miss Rubins' reported inability to handle her part satisfactorily is said to have forced the producers to take Miss Broder as understudy.

When the Belmont, New York, where "Privileges" was running, was taken away from Richard Herndon, Adler got the Comedy to continue the New York run, but later canceled because of Miss Rubens' actions. Adler instead booked three weeks through Erlanger's, opening Oct. 27 in Paterson.

When Miss Rubens, under a run-of-the-play contract, heard of the road bookings, it is said she insisted on exorbitant terms, which Adler would not meet, but which were later approved by his partner, Gerton, now to show biz. Rather than accede to Miss Rubens' demands, it is said Adler sought to close the show entirely or replace the star.

In New York "Privileges" ran on the strength of cut-rate assistance, to low grosses.

Producers' loss on the Paterson week is reported at nearly $2,000.

WEATHER

Washington, Nov. 4.

Weather Bureau furnished "Variety" with following outlook for week beginning tomorrow (5):

Rain in Pittsburgh and New York area tomorrow (Thursday).

Otherwise continued fair weather until about Sunday, when there is some probability of rain.

Colder Wednesday in Chicago area and eastward to Atlantic coast.

Paris, Nov. 4.

Terrific gales prevailed over the week end, preventing outings and driving people into the theatres. Matinee attendance was particularly good.



WILL MAHONEY
in Earl Carroll's "Sketch Book"

The New York "Morning Telegraph" said, "Will Mahoney danced his audience into an honest panic, only to wow them anew with his mugging. He delivers lines with a punch and sings a nut song like nobody can."

Direction
RALPH G. FARNUM
1560 Broadway

STUDIO SCOUTS COMB STOCK TROUPES

Hollywood, Nov. 4.

With all studios admitting dearth of material for the juve and ingenue roles, scouts are now out from several studios looking over stock companies for likely talent. This is a field more or less overlooked in the past.

In the silent days there was no occasion for scouting. Every train brought plenty of simon pures from the sticks, following that Hollywood urge. And as acting and enunciation meant but little those days, the supply of novitiates greatly exceeded the demand.

It's all different now that talent means exactly that. Universal last week sent a representative on a cross-country tour to drop into stock houses incognito and spot the potentials. Metro followed suit within a few days.

The Metro hunt has been assigned to Ben Piazza, contact man, who is now in the east. Upon leaving New York this week he will start a talent search among the stock houses of the middle west, taking in Indianapolis, Cleveland, Chicago and St. Louis among others.

Jack Warner also stated on leaving for the east this week that while he is in New York his eye will be peeled for youngsters, the dearth of which, he says, is one of the chief current worries.

1st Foreign Sound Revue

Frank Reicher is directing for Metro the first sound revue to be made in this country, with the original takes in a foreign language. "Seeing Hollywood," starring Paul Morgan, is being shot in German, with French and Spanish versions to follow.

Morgan plays in scenes with Adolphe Menjou, Buster Keaton, Norma Shearer, John Gilbert, Marie Dressler, Nora Gregor, Greta Garbo and Oscar Strauss, the central European composer. Dodge Sisters and Albertina Rasch ballet have been spotted for song and dance routines.

Louise Brooks' Small Role

Hollywood, Nov. 4.

Louise Brooks, formerly starred by Paramount and in Germany until a few months ago, has a small part in Paramount's new talker, "Buy Your Woman."

It stars William Powell.

From Orig "Page"

Lee Tracey and Tammany Young have contracts with Howard Hughes to play the roles they created on the stage in the screen version of "The Front Page."

Eastern Legits in Studios Ruined Socially by Talking to the Help

Hollywood, Nov. 4.

Hollywood has come off its high horse. Current democracy wave is due to the influx of people from legit. They've humanized the colony to the extent that the door man, "grip" and carpenter are again being spoken to.

Contrary to the autocratic bearing of the picture celebs of the old silent regime, the newcomers seem to see no distinction of social strata which used to cut such a painful picture up to the time the industry went talker.

Coming from nowhere, oftentimes, the skyrocketing celebs became top-notch-conscious, and in their daily contacts were on a par with Prussian officers.

Classy Miss Doakes

Hollywood can remember when one top femme went so far as to have signs on the set: "Extras will kindly not talk to Miss Doakes," but that's just a memory today. One of the fancied blue bloods of the screen who proved a pain in the past was forgotten for a time by the producers and then brought back a few months ago. On the set an hour, the old superiority complex returned. That was her first and last picture for talkers.

Present condition, the picturites explain, is due to the former experience of stage people. Instead of becoming localized and provincialized as were the picture players, they have trouped in all parts of the country and contacted all walks of life.

Even if the talkers and legit migration have given the town a plethora of lay-offs, they have also given the colony what the boys in the trenches were supposed to be fighting for. And in a town that was beginning to get as caste-conscious as India, that's a lot.

Dusting the Attic

Thelma and Marjorie WHITE
Songs and Dancing
14 Mins.; One
5th Ave.
(From Variety, Feb. 3, 1922)

Two young misses in kid get up and looking the part for their opening number, thence going into two changes of costume while offering the remainder of their schedule, consisting of a trio of songs and some dancing.

The smaller member of the duo gives promise of developing. She connected for the major portion of the substantial applause. The girls harmonize nicely, and with the comedy supplied by the smaller one are offering a sister act that should meet with approval throughout the intermediate houses. *Skig.*

The smaller, Marjorie, made good her 5th Ave. promise. She did develop and is now a Fox contract player with a year of talker featuring behind her.

"JUNE MOON" FOR FILM WITH CAST ORIGINALS

Paramount has bought the picture rights to "June Moon" from Sam Harris. Comedy satirizing the music publishing business was one of last season's smashes. It is now on tour with Harry Rosenthal, pianist-composer, featured.

Norman Foster, in the original cast of the George S. Kaufman-Ring Lardner comedy, is under contract to Paramount, playing opposite Clara Bow in "No Limit" now in production on the coast. He will be assigned his role in the "Moon" screen version. Rosenthal may also go to Paramount for the picture.

WB's Femme Singles

Olive Borden, from pictures, is now doing a single, opening this week for Warner's at the Enright, Pittsburgh.

Irene Delroy and Ona Munson, both recently back from the Coast, may also play Warner houses as singles.

SAILINGS

Nov. 15 (Los Angeles to Stockholm) Anna Q. Nilsson (Annie Johnson).

Nov. 12 (Paris to New York via Cherbourg) Matt King (Pres. Harding).

Nov. 8 (New York to London), Robert Chisholm (Leviathan).

Nov. 8 (New York to London), Kendall Capps (Leviathan).

Nov. 5 (London to New York) Robins (Bremen).

Nov. 5 (Bremen to New York) Gustav Frochlich (Bremen).

Nov. 5 (London to New York), Mary Ellis, Basil Sydney (Olympic).

Nov. 5 (London to New York) Scott Sanders (Olympic).

Nov. 1 (London to New York) Morrone and LaCosta (Aquitania).

Oct. 31 (New York to London), Cleo Lamar and Carmen (Majestic).

Oct. 29 (New York to London), Harry and Frank Seaman (Olympic).

Oct. 29 (New York to London), Arthur Prince (Berengaria).

Oct. 25 (Paris to New York) Laura Burt (Minnetonka).

WALLIS IN TOWN

Mr. and Mrs. Hal Wallis (Louise Fazenda) arrived from Europe Monday morning.

Wallis, production manager for First National, will remain here about two weeks and then start for the Coast to launch FN's new production program.

Miss Tobin on Loan

Hollywood, Nov. 4.

Fox wants Genevieve Tobin from Universal for the lead in "Axelle," John Considine, Jr.'s, first picture, scheduled for next month.

U can release Miss Tobin for the picture. Terms are reported agreeable to both sides.

Fresh Spaniard Gets Hissed on Stage for His Slurring Remarks

Hollywood, Nov. 4.

Ernesto Vilches, called the "Spanish John Barrymore," created a mild sensation at the premiere Friday (31) of Metro's Spanish version of "Mister Wu," in which Vilches had the title role.

Vilches officiated as m.c. at the "Mr. Wu" premiere at the International theatre, downtown. His opening crack was:

"You will now see me in this picture but you will not see my characterization as I would have liked to play it, owing to a lack of intelligence on the part of the studio which made it without giving me a Spanish director."

Nick Grinde, American, megged the picture.

Spanish press representatives hissed their actor-countryman for the remarks. Vilches is a freelance Spaniard and was just assigned to another Metro language talker, "Cheri Bebi."

Pays Off Oscar Strauss

Hollywood, Nov. 4.

Oscar Strauss' $11,000 breach of contract suit against Metro has been settled in full, with a reservation.

Under the settlement, Strauss must furnish some additional song material for Metro's use.

Juve's Big Role

Hollywood, Nov. 4.

Billy Bakewell has the biggest juvenile role in the history of the Metro lot in Joan Crawford's next.

Because it is big enough to shut off some of the star's own light, Miss Crawford, while a pal of Billy's, has mildly insinuated an objection.

Baclanova in Play

Hollywood, Nov. 4.

Baclanova with her husband, Nicholas Soussain, are going to Broadway for Brock Pemberton.

It's in a new play by Gladys Unger.

OHIO'S CENSOR SCANDAL

Film Stars in Legit Plays Kept Off B'way—'On the Loose' Closing

"On the Loose," which brought Coleen Moore to the legit stage, will close in St. Louis this week. Miss Moore may be presented later in another play, according to Arch Selwyn. "On the Loos," was written by E. F. Glazer, with Jack Lait doing some rewriting while it was on tour.

"Cherries Are Ripe," another Selwyn show with picture stars, is reported doing well on the road. It has Vilma Banky and Rod La Roque in the leads. Claimed to be getting over $14,000 weekly.

Of three shows Arch Selwyn produced with picture "names," all of which were originally intended for Broadway, only one will open in New York.

Latter is "A Kiss Is Important," with Basil Rathbone and Montague Love, currently rehearsing for a Nov. 14 opening in Wilmington, Del.

Erlanger's is backing Selwyn.

Two reasons kept the Vilma Banky-Rod LaRocque and Colleen Moore plays off Broadway. Plays themselves were judged too thin, with the picture stars not showing, it is reported, enough acting ability to warrant the long chances involved in a Broadway showing.

Miss Moore, said to be miscast as in her play, handed in her notice, but later withdrew it.

It is understood both plays are practically set for pictures.

PAR STANDS UP FOR CLARA BOW'S TROUBLE

Hollywood, Nov. 4.

Par is beginning to feel sorry for "poor Clara," rather than sore, with newspapers hopping on the star the minute she arrived last week. Streamer stories broke, dragging her into a possible divorce action.

At the studio they immediately went into huddle, coupling this with efforts to kill what appeared to be another story by indicating to newspapers that they were being "a little unfair" to Clara and Par.

Miss Bow returned Wednesday (29) with the stories the next day on the divorce action of Elmer F. Remmer, Calneva Lodge owner, where Miss Bow is alleged to have lost $13,000 by gambling recently and got plenty publicity out of that through stopped checks. Remmer's statements to the papers rings in Clara Bow as involved in the domestic affair and includes an angle of getting as much press space as the red-head did.

In some quarters it is claimed the gambling house owner is attempting to keep alive the former story with new stuff breaking on top of Miss Bow's return here.

As soon as she arrived here Miss Bow went into the rehearsals on interior shots for the gambling pictures she is to start on.

Carroll Can't Land Names

Hollywood, Nov. 4.

Earl Carroll is propositioning Greta Garbo and Eddie Cantor for "Personalities," but cannot secure them.

Cantor is authoring Carroll's next "Sketch Book."

Can't Wait for Helen

Hollywood, Nov. 4.

Although Helen Twelvetrees is scheduled for "This Marriage Business," Pathe will not wait for her return from the loan to Charles Rogers.

Picture starts in two weeks with an outsider in the top feminine part.

Walter Huston's Vacation

Walter Huston will be in town Thursday on his way to Europe for a three month's vacation.

NAMES IN COLONY WANT TO KNOW

Hollywood, Nov. 4.

Practically every "name" picture player out here is craning an ear to catch the public's reaction to Colleen Moore, Vilma Banky and Rod LaRocque, when this trio open in their respective shows in New York on Broadway. If this threesome get over in legit it's almost a certainty the big portage will start east.

The only thing that can hold them back here is a studio contract. Those with such a highly desired piece of paper will surely beseige their bosses for a crack at the great American throng in person and in a show.

So it all depends upon Moore, Banky, and LaRocque. High blood pressure and palpitation of the heart, caused by anticipation, rages on this end.

Miss Moore's show, "On the Loose," is reported to have done $10,000 in Indianapolis last week. Figure is okay but the understanding is that its star is not yet ready to go against a New York audience.

The Banky-LaRocque opus, "Cherries Are Ripe," is also identified as doing very well in the middle west but, like Miss Moore's play, is showing no disposition or anxiety to reach Broadway.

These picture names are given credit for drawing business on the road, but the respective managements have hinted that they will not go up against the Big Alley until they're sure that their stars are set. Meanwhile, if business holds up out of town there's always a chance that both shows may be long delayed in reaching Times Square.

$5,000 SALARY WANTED BY MISS MACDONALD

Jeannette MacDonald is being offered in New York for vaude, signifying the legit-film actress has not yet reached an agreement with Fox. Miss MacDonald recently concluded making four pictures for Paramount and was loaned to Fox for one, with which company she was negotiating for a contract.

Prima donna is reported to have been getting between $3,000 and $4,000 from Paramount, with an option calling for $5,000. That figure is supposedly causing the delay in the Fox matter.

Seeks Divorce After 7-Year Wife Quest

Samuel J. Purger, salesman for the National Theatre Supply Co. and the North American Sound and Talking Picture Equipment Corporation, has been looking for his wife, Helen Hunter Purger for seven years and has given it up. He filed suit in the Supreme Court to dissolve the marriage and for an Enoch Arden divorce decree.

The Purgers were married Jan. 18, 1920, at Hagerstown, Md., where his wife made her home, and were living at 296 Livingston St., Brooklyn, when he says she disappeared Feb. 1, 1923.

JOHN MOVING IN

Hollywood, Nov. 4.

Although nothing is lined up for John McCormack in pictures, because of the price he's asking, five van loads of furniture have been shipped here from the tenor's home in New York.

McCormack is now aboard.

RISQUE CLIPS ARE SHOWN $1.50 P.P.

State's Governor Cries 'Liar' Until Convinced—Promised Investigation—Censored Film Clippings Collected for Years—Exhibited in Official Room

"TOUGHEST STATE"

Columbus, Nov. 4.

The biggest scandal in state censorship, showing guardians of the public's film morals as double-crossers and neurotically inclined, has been uncovered here after an investigation extending over a period of months by the Hays Organization.

Practices including everything from exhibiting features of perversion in the state capitol's projection room, to editing into full length bits of various Hollywood productions considered too risque for general release and charging $1.50 per head for view of private audiences, are among the allegations. These make up a complaint which has been formally presented to the State's Governor.

Ohio, where film censorship is the toughest in the Union, is the target of the complaint. Prints of one of the pictures made up of

(Continued on page 43)

SHEARER, ARLISS ACADEMY'S 1ST CHOICES

Hollywood, Nov. 4.

According to the committee voting of the Academy of Motion Picture Arts and Sciences it is indicated that this year's awards, which will be formally presented and for the first time announced tomorrow (5), will be popular choices with but few exceptions.

"All Quiet" (U) has been voted the best production for the fiscal year ending July.

Lewis Milestone has been adjudged the best director.

George Arliss, for his work in "Disraeli" (WB), is designated the best actor.

Norma Shearer's playing in "Divorcee" (M-G) wins her similar recognition among the actresses.

Frances Marion gets the award for the finest screen writing, as represented in "Big House" (M-G).

"King of Jazz" (U) merits highest in art direction, thus rating two of the awards for Universal.

Outstanding photography cita-

(Continued on page 41)

Bids for Eisenstein

Hollywood, Nov. 4.

Following Paramount's release of Serge Eisenstein, both Metro and Universal are flirting with the Soviet director.

Metro had Eisenstein in mind for "American Tragedy" or "World's Illusion." It was set to make either until Junior Laemmle entered a bid for Serge, with nothing definite as to story in mind.

Eisenstein is due here this week by plane.

PRIMA FOR PICTURES

Hollywood, Nov. 4.

Amy Castles, Australian prima, arrived here on the Ventura from the Antipodes to play in pictures.

Bert Levy who is west coast representative for J. C. Williamson, Ltd., Australian showmen, is taking charge of Miss Castles at the request of Sir George Tallis, managing director of Williamson's.

Mild Scandal Yarns Deemed Biz Stimulants—Dailies—Phoning Publicity Depts. for Row Details

Hollywood, Nov. 4.

Belief that so-called scandal headlines anent picture people are destructive to the film industry has been kicked in the slats. That is, if the story, or facts, aren't too rough.

Current viewpoint is that occasional publicity on a more or less mild colony row is a business stimulant rather than a deterrent. Despite the fathering of Will Hays, and the producers' outward frown whenever any of their children get front-paged, inwardly, some admit readily enough they see no cause for wailing.

The Hollywood weisenheimers concur that the boys and girls of the land are much more inclined to picture their sheiks and s. a. shebas as being tempestuous, vamp and loaded with that "it" off-screen as well as on. They look to Hollywood for all the glamor and romance behind-the-microphone as is pictured to them for paid admissions, and when Clara periodically busts into print with one of her exploits it is no more than they expect of the "It" gal.

Clara's Case

The hooey that the recent publicity hurt Clara is discounted. The best answer, Coast prognosticators point out, is Paramount's own decision to capitalize Clara's Nevada gambling episode by making it the central theme of her next picture. Whether it was all a plant, or whether it was publicity, of a favorable or negative nature, the fact remains that her employers are not frowning upon it.

The attitude now is that execs grow jealous whenever a celeb from

(Continued on page 43)

Unromantic Cigars

Freddie March must give up cigars. For the screen, anyway. The official studio edict is that there's nothing romantic about a stogie.

In the future March, whom Paramount is grooming for stardom, will adhere to cigarets before the camera.

Lillian Gish No Road Draw in 'Vanya' With Show Closing Tour

Jed Harris' production of "Uncle Vanya" closes after a week in Newark, not completing its original tour, booked until Christmas.

Lillian Gish featured, but she developed no draw and the play seldom went over $10,000 weekly and often lower.

Makes the second Harris piece to close this year, "Mr. Gilhooley" being a New York flop.

Bancroft's Status

Hollywood, Nov. 4.

Paramount's negotiations with George Bancroft for a new ticket remains at a standstill. Bancroft winds up his present five-year term with the studio Dec. 5 after finishing the picture, tentatively titled "Unfit to Print."

Bancroft indicates he'd like to see Europe before talking business again.

COL. BUYS BARRYMORE

Commish Suit Discloses $40,000 Paid By Col. to Metro for Lionel

Hollywood, Nov. 4.

Lionel Barrymore's contract as a director with Metro has been purchased by Columbia for $40,000, according to a suit filed by Maurice Reynes, agent, for commissions on the deal.

Reynes claims Columbia agreed to pay him 10% on the purchase price, and is suing for $5,000.

Barrymore is at present at Columbia where he has just completed "Ten Cents a Dance," on loan from Metro.

Terry Carroll in Lead

Terry Carroll, sister of Nancy Carroll, has been engaged by Curtis Emery for the lead in "Life Is Like That," by Jo Milward. Male lead goes to Ed Pawley, with cast including Helen Shipman and Paul Varo.

"Life" goes into rehearsal Nov. 10, to open three weeks later in a subway house and New York around Christmas.

Private Screening

Pictures taken by Claudette Colbert and Norman Foster, her husband, on their round-the-world trip are being edited and titled at Paramount's Astoria studios. They will be screened for the press at a private showing.

Film will not be generally released.

Norma Shearer Starts

Hollywood, Nov. 4.

Ready to go to work much sooner than expected, after the birth of a child, Norma Shearer will start immediately on Metro's "Strangers May Kiss."

Picture was originally on Garbo's under slate.

MARQUIS NOT MGR. OF CONSTANCE BENNETT

Hollywood, Nov. 4.

Henry (Marquis) DeLafalaise is not the manager of Constance Bennett, he says, and therefore can not be under salary to her.

Neither has he at any time managed Miss Bennett nor under salary from her, adds the Marquis, referring specifically to a story in "Variety" last week, to the contrary.

DeLafalaise offers no comment upon the remainder of the story, to the effect he may marry Miss Bennett, after his wife, Gloria Swanson, secures the divorce she has applied for from him.

INDEX

Pictures	2-32
Foreign	6-7
Picture Reviews	23-30
Film House Reviews	30
Talking Shorts	22
Vaudeville	34-42
Vaude Reviews	41-45
New Acts	44
Bills	47
Times Square	48-51
Editorial	55
Women's Page	55-58
Legitimate	56-62
Literati	64
Music	65-67
Obituary	68
Correspondence	69-71
Radio	66-67
Night Clubs	90
Outdoors	68
Letter List	71
Inside Pictures	53
Burlesque	47
Foreign Show News	58
Parks	54
Inside Legit	54
Legit Reviews	62-63
News From the Dailies	54
Inside Vaude	39
Inside Music	67

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Lay-off period is proving a bonanza for grafting fortune tellers. Biggest question today in Hollywood is "When will I get a job?" Fakirs are slipping over the optimistic outlook—for a price.

Negotiations on between Howard Hughes and Warners for the former to take over the Sunset Boulevard plant around Dec. 1.

Fox-West Coast will take back the Westlake, second run downtown, which was leased to Earl Sinks during the Franklin regime. F. & M. acts going in, also a band and Rion Romandi m. c.

William J. Craft, director, left Universal this week. He will go away for a rest, following several months' illness.

Beth Wendel, San Francisco girl, has been engaged by Sam Goldwyn to write dialog. Result of her work on "Hi There," intimate revue staged in Frisco.

Indications are that Mary Nolan will be retained at U for another year, following expiration of present ticket in four months. She may go into lead of "Up and Up."

Radio's first legit venture, "Women Who Take," at the Mason, proving not so forte at the b. o. Next one will be Martha Stanley's "Go Get Your Man."

Art Shires and Al Schacht, comics of the Washington Americans, have been engaged by U for next "Leatherpushers," short.

Diane Sisters have split as a team. Each will be in Panchon and Marco "Ideas" for singles.

William K. Howard has a new contract from Fox calling for two and a half years without options.

Charles Ruggles will go to New York for Par to join the Claudette Colbert-Fredric March combo in "Strictly Business."

"Mlle. Modiste" will be sold under the title of "Kiss Me Again" instead of "Toast of the Legion."

Leon d'Usseau, Radio's foreign department head, will co-direct with Marquis de la Falaise the French version of "Queen's Husband."

Rupert Hughes and Percy Heath were re-elected president and v.-p. respectively of the Writers' club. New officers are Clara Beranger, 2d v.-p.; John Jasper, treas., and Jefferson Moffitt, sec. Harry Brand, Joe Sherman and Arch Reeve have been added to the directorate.

Dudley Murphy engaged by Pathe to direct shorts.

Carl Harbaugh will fill in as dialogician at Hal Roach's during H. M. Walker's absence in New York.

Joe Moskowitz, v.-p. of U. A., is here to stay, six months looking over the studio's product.

Wallace Beery spent last week-end at San Francisco as a participant in the American Legion air race. He piloted his own plane.

After a production rush with five pictures going at one time, Columbia has slowed down to one picture, "Dirigible," "Last Parade," scheduled to start this week, is being held up due to story difficulties.

Belasco and Curran are off locally producing "Lysistrata." Too much dough.

Hollywood Pictures Syndicate will produce six features for Big Four. Bruce Mitchell will direct.

George Landy, former Orpheum p.a., is on the Metro lot to adapt Zane Grey's "Shepherd of Guadalupe."

Edgar Allen Woolf, retained by Metro as he was about to leave for N. Y., has finished "Toast of the Town" and will do another original.

Two of the Warner's six houses under construction on the west coast will be opened by Christmas. Huntington Park lights up Nov. 14. San Pedro follows two weeks later.

Jack Partington remains another six weeks for Publix on the coast, to supervise and embellish the eastern Publix units which start coming here this week.

Paramount has abandoned reviving "Paid in Full" for talking. Too similar to run of society dramas.

U has taken "The Behavior of Mrs. Crane" off the shelf for Genevieve Tobin.

Will Rogers' new deal with Fox aggregating $1,000,000. Cowboy star calls for six pictures in two years, has yes or no on all stories.

Hollywood Pantages houses could not see Eddie Cantor in person when Sam Goldwyn asked 25% of the gross and 50% of the net.

Tiffany has "X Marks the Spot" title for a gang picture.

One cameraman is shooting two pictures simultaneously at Universal. Charles Sturmer does it on the French and German versions of "Boudoir Diplomat," working the two casts successively in each scene.

Foyot's now most expensive restaurant in Paris. Then come Tour D'Argent, Joseph's, Larue, LaPerouse, L'Ane Rouge and Voisin. The famous old Montagne has closed—he's gone to the country—disgusted.

Steve Roberts, former Educational director, has been engaged by Universal to direct shorts on picture-to-picture basis.

Metro has purchased Ernest Palmer's "Maskee," prize short story of 1927. Frank Butler and Sylvia Thalberg have been assigned to write an original to fit the title "Working Girl," at the same studio.

Mauri Grashin, who went off the Datas writing staff three weeks ago is back on the lot.

Louise Fazenda, who went to Europe on a vacation, returns to the Darmour studio Nov. 15 to do three more two-reelers for Radio release.

Paramount has exercised its option on Marlene Dietrich, brought here originally under a six months' contract. Her contract is similar to Maurice Chevalier's, permitting her to spend six months of the year in Europe. While there she is not permitted to work in pictures. Par also exercised options on Kay Francis, Carol Lombard, Rosita Moreno and Grover Jones. The latter is a writer.

Radio has three pictures scheduled to start within the next two weeks, "White Shoulders," "Kept Husbands" and "Children of the Streets." Following these "Sour Grapes" and "Private Secretary" will get started.

Lester and Garson, featured in "Temptations" (revue), leave the show to join a Publix Coast unit this week.

Evelyn Brent will do two additional pictures for Columbia under loan from Radio.

Herman Timberg, vaude comedian, is here on spec.

But No Cohn Plaza

Culver City, Nov. 4.

This burg grew up with pictures and the street names are reminders.

Near Metro studio are Goldwyn terrace, Keystone avenue and Ince way. Roach studio is right near Hays street.

In the vicinity of Pathe (old Ince studio) is Ince boulevard, Eastman street, Willat avenue and Hoke avenue.

WOLFF'S PARTY GAGS BRING ACTING BID

Hollywood, Nov. 4.

Another writer turning actor may be Edgar Allen Wolff, formerly at FN, and now on the Metro staff.

Wolff was seen at a party recently by Metro officials and so impressed with his imitations he has been asked to play a part in Eugene Walter's "The Easiest Way."

Writer is holding out, from reports, because role is being referred to on the lot as calling for "a Morris Gest type."

Meanwhile Wolff is under contract for another writing assignment.

Lita Grey in Play

Lita Grey Chaplin has been engaged by the Shuberts for their new play, "Wunder-Bar."



ANOTHER JAIL BREAK

This time at Sing Sing. Convicts make futile dash for liberty. You, too, would hate to be deprived of seeing the Originators of "Tintype" Comedy

(CHIC) (ROSE)

YORK and KING

Week of Nov. 1, Palace, Rochester
R-K-O Direction, **LEE STEWART**

METRO CUTS OFF WRITERS AND MUSIC DEPT.

Hollywood, Nov. 4.

Of the Metro economy wave which eliminated the music department and let out several writers, Lew Lipton has been reinstated. He has an assignment from some supervisor whom he consulted.

Martin Broome, head of the music department, may be found in some other berth, but otherwise that department is summarily set aside.

Laurence Stallings is the biggest name off the payroll to date, but voluntarily. Stallings is expecting an addition to his family and has stated a preference for a lay-off until after the event, when he will resume for Metro.

Talk of Frances Marion being dropped is also in circulation. When completing "The Secret Six," Al Capone story which her husband, George Hill, is directing, she will probably be continued on a week to week basis.

Metro's plan is to permit a general lapsing of all writers' contracts, with few exceptions, retaining desirable writers on a weekly or per picture basis.

Two offspring of prominent writers have been dropped. They are Leonora Wodehouse, daughter of Pelham Grenville Wodehouse, and Alfred Block, son of Bruno Lessing, the Jewish author. Block has been with Metro almost three years.

Other writers let out are Marion Ainslee, Paul Hervey Fox and Lorl Bara, sister of Theda Bara. The slash will be generally extended to include all departments.

Paramount is also disbanding its music department. Richard Whiting's counter-proposition was not accepted and he is returning to New York next month. Whiting's letout is a big surprise, since he has been the most consistent composer of Paramount's hits.

At Metro, Martin Broones, the music department head, will be put in charge of synchronizing.

Arthur Freed, who wrote "Pagan Love Song," "Broadway Melody," "Singing in the Rain," foresaw the trend away from music and started writing original scenarios. He is now attached to the scenario department. Metro will buy off all songwriter contracts, among which are included those of Dorothy Fields, Jimmy McHugh, Joseph Meyer, Harry Woods, Miss Fields and McHugh just arrived on the coast from New York and will do composing for shorts until their contract is adjusted.

Montgomery, musical comedy librettist, whose contract expires this week, will leave.

Rollo Lloyd Back

Hollywood, Nov. 4.

Rollo Lloyd, stage director, who left Pathe three weeks ago, is back at that studio as a writer.

Lloyd is working with James Seymour on an original, which Russell Mack will direct.

A-A Send RKO B.O.'s $420,000 Above Prev. Wk.—Some 2d Wk. Starts Flop

Radio's Amos 'n' Andy talker, "Check and Double Check," with its freak grosses all over the country thus far, has shown itself to be first a personal name attraction, and secondly a picture. Eastern exhibs consider "Check" as more dependent on its leads than any film, silent or talker, within memory as regards the boxoffice.

Illustration of the talker's complete dependence on the blackface team's radio popularity was given in Albany, Troy and Schenectady, N. Y., where "Check" brought only fair money last week in contrast to the terrific business at most of the other R-K-O theatres it played at the same time. Explanation was the Amos 'n' Andy broadcasts to the three upstate New York towns over WHAM, a low-powered station in Rochester, WGY, in Schenectady, also NBC, is so powerful it smothers the Rochester broadcaster and to ether listeners in these three towns, Amos 'n' Andy are strangers.

On its first week's business in 66 R-K-O theatres last week (Oct. 25), "Check's" net was more than $60,000 a day over normal grosses for the circuit, $400,000 more than the circuit figures for the same week last year, and $420,000 over R-K-O boxoffice statements of the previous week (18) with other films, the circuit claims. Any number of house records were broken.

Amos 'n' Andy showed much of their best strength in the south and southwest, with the other sections not far behind. Although Omaha and San Antonio attempted to hold "Check" over for second weeks, following smash opening week business, each had to pull it after the second weekend of two days and change the program Monday (3). Other holdover stands were reported holding up nicely on the second week.

R-K-O's own theatres have outdrawn the Warner and Paramount theatres that played "Check" up to now. This is attributed to the advance plugging given Amos 'n' Andy by the R-K-O operators, against normal exploiting by the other circuits.

The picture and R-K-O's new Broadway theatre, the Mayfair, opened heavy together and got in its two-day week-end, $22,500. Mayfair's weekly operation, minus picture rental, is expected to run between $19,000 and $21,000 weekly.

DOUBLE INCOME TAX ANNOYING TO ACTORS

Personal income tax law which compels a film actor to pay a double levy if working in New York is hindering production in New York. Current dissatisfaction among certain of the film people is given as slanting the film biz onto a political tack that lends towards a concerted movement to change existing tax legislation.

Peculiarity of the different state tax laws obliges a coast player to pay a separate tax in New York when working here. In some cases it's comparatively small. In others where a star works for any length of time the tax may run into a sum. Either way the actor pays.

From one angle it's given that coast actors aware of this situation are resolved not to work in New York. In another way it's handed as one of the bugaboos that has prevented film producers from location for manufacture in Manhattan.

Companies most interested are Paramount and Warner Bros. Both have studios in New York where coast stars visit for film making. Other companies more slightly hit are fixed similarly to an extent when coming east for location.

Under the law the studio must deduct the amount of tax from the actor's salary to protect the state, else the company pays the burden. This has brought some kickback from stars brought on to the east who were unaware of the situation that way. Companies have no way out. That's the law.

Foreigners Included

It's the same almost as with foreign actors. Law here compels the studio to collect that actor's tax wherever and whenever he plays. That's a government edict.

From the same source it is indicated there is little likelihod of any change in the laws until all producers get together, it being figured that eventually companies may want to locate for production in the east to some extent.

"Way Back" for U

Erich Maria Remarque's new book, "The Way Back," will go into production at Universal as soon as its adaptation is completed. It starts in serial form in "Collier's" issue Dec. 6.

It is an after-the-war story. Lew Ayres, Slim Summerville and Louis Wolheim will be in the cast.

Whale Gets "X"

Hollywood, Nov. 4.

Tiffany has selected James Whale, director of "Journey's End," to meg "X Marks the Spot," Chi crime yarn.

Robert Lowe is writing an original story around the title.

NO DEALS NOW, BEST REASON—THE MARKET

The new year will be well under way before filmdom will go merger any further, according to film and Wall street executives, whose companies and interests are being grouped in embryonic clusters.

Warners aren't hooking up with anyone. Right now the Brothers' merger card is a blank, with the bankers countenancing gradual development, but no marked expansion until after the annual meeting Dec. 8 next.

These annual meetings play roles of importance in all of the big film companies. Until they come off and stockholder approval or disapproval is registered none of the checkmating moves can be made, it is declared on the inside, not forgetting the stock market, of course, as the best reason.

The physical annexing of Pathe to Radio seems to stand 50-50. In some Radio quarters consummation is expected any time. Other reports from the Pathe end say they were going alone for a while yet.

Warner bankers Monday laughed over reports of the Brothers and Metro getting together. This, they admit, is farthest away from the nearest to curb facts. The Fox first call on Metro was recalled.

Reports of William Fox's move to get back into films are termed practically impossible in responsible parts, where his five-year contract at $500,000 a year to keep his name associated with the Fox regime is termed more than a gift.

In connection with the Fox organization outside neutrals claim a lot of financing must still be accomplished by Fox's next date of general payoff on April 15, 1931.

On the gradual consolidation of the industry, official film spokesmen look with interest and approval on remarks made in a radio broadcast by J. J. Raskob last week. Their interpretation of the address was direct endorsement by Raskob of big business in big interests, and more of it. Filmdom, they say in augmenting the J. J. comment, can well afford to be closer knit.

Pascal at Pathe's

Hollywood, Nov. 4.

Ernest Pascal, novelist, is off Fox's and on Pathe's, to write for Constance Bennett when she returns to the home lot in four weeks. Temporary title is "All the Way." Paul Stein will direct.

Walter De Leon, from Christie's, also goes to Pathe as a writer.

EVANGELISTIC BEAUTY

Fox May Drop Grandeur If It Doesn't Definitely Aid "Trail"

Being the first to introduce wide film, the Fox organization may also be the first to abandon it. Or blast it loose on a wide scale. It all depends on what happens at four box offices, two of which are playing "Big Trail" in giant size and two others, also deluxer houses, which will screen it on standard film. The Fox decision, unlike the others, will be arrived at within the next two weeks.

Admitting the huge financial outlay necessary for installation of Grandeur, Foxites concede that the "Big Trail" test is to be the last stand.

"Trail" is termed the ideal subject for giant film and if it is licked this time it is washed up and Fox will voluntarily withdraw from the big screen contest in which the industry is now engaged.

The grosses at the Chinese, Hollywood, and the Roxy, here, using the 70mm. width, will be compared with those of McVicker's, Chicago, and the Fox, Brooklyn, where the feature will be on standard film.

Until this self-imposed test indicates a result, all plans on Grandeur activity by Fox have been called off.

Always Behind

Hollywood, Nov. 4.

Willie Raskin, songwriter, has it figured out as follows:

"What's the good of having a car that can go 60 miles an hour when the finance company collector has one that travels 80 miles an hour."

2D AMOS-ANDY FOR RADIO NEXT SUMMER

Amos 'n' Andy's second picture for Radio will be made on the Coast next summer. No terms have been reached nor agreement made, but there is a mutual understanding the air team will repeat for Radio.

The blackface team, from accounts, asked for time before starting the second talker, to straighten out their radio affairs so the two won't conflict. They want to be far enough ahead in radio material to permit them to work exclusively on the picture. During making of "Check and Double Check" Amos 'n' Andy's spot - written nightly changed ether dialog work interfered to some extent with the studio work.

'RED LIGHT' MAIDENS A FOR MEN ONLY FILM

Minneapolis, Nov. 4.

What probably represents the extreme limit of daring in sex picture exploitation as far as this berg is concerned was reached when one of the lower loop independent theatres advertised "Red Light Maidens" as its attraction. Picture has been running without interference. It is advertised "for men only."

The front of the house in question is blanketed with deep red paper and sensational posters all in red. Posters and other advertising still for the picture purport to carry out the suggestion of the title.

Another "Gold Diggers"

Hollywood, Nov. 4.

Willis Kent, producer of "Ten Nights in a Barroom," and L. E. Goetz, Chicago distributor, have settled their difficulties over the release of that picture, with Goetz buying out Kent for $50,000.

Kent is preparing to produce "Gold-diggers of Hollywood." Author is Ida May Parks, former director for Universal, who will co-direct with William O'Connor.

WB-FN Resume in Dec.

Hollywood, Nov. 4.

Warners-First National are set to resume production in December, instead of Jan. 1.

First picture to get underway will be "The Tenderfoot," from Richard Carle's play. It will star Joe E. Brown. Mervyn LeRoy will direct.

NEW MAYFAIR'S 18½-HOUR RUN

R-K-O's Mayfair, new Broadway theatre, which opened Saturday (31) with Amos 'n' Andy in "Check and Double Check," has more of a daily turnover than any other Broadway picture house.

Theatre has adopted the policy of 10 shows daily and 11 on weekends. It gives the house a 17½ hour grind on week-days and 18½ hours Saturday and Sundays.

House opens at 9 each morning and the feature starts at 9:30. On week days the feature is shown for the last time at about 1:15 a. m., closing the house at about 2:30. Saturdays and Sundays the feature starts the last time at 2:30 in the morning, closing the house at nearly 4.

This Saturday and Sunday (1-2) the management states that for the 2:30 a. m. show the house drew a fairly good crowd.

In competition on hours with the Mayfair are the Rialto and Rivoli (Publix). When business has warranted the Rialto has kept open until 4 in the morning, catching the subway-goers.

U. A.'S WIDE FILM WILL GO OUT WITH STANDARD

Hollywood, Nov. 4.

Working under cover, United Artists made a wide film of "The Bat Whispers," talker version of the play, "The Bat." It will release simultaneously with the standard print.

UA's wide angle is similar to Metro's Realife, although with a few departures invented by its own technicians. Trade name is Magnafilm. Process uses, 65 mm. stock reduced to standard size, then blown up through the projector.

Wm. Fox's L. A. House

Los Angeles, Nov. 4.

A theatre office building at Sixth and Hill, financed by William Fox, will be known as the William Fox building, with a theatre also probably carrying the same title.

Gumbiner Brothers will operate the house, which will not be completed for several months.

'Trail' Cut to 90 Mins.

Fox has cut 2,500 feet from "The Big Trail," with the running time for all houses except the Roxy reduced from 123 minutes to 90 minutes.

"Diamond Lil" Cold

Hollywood, Nov. 4.

"Diamond Lil" is being peddled around the studios under the title of "Chatham Square." Tiffany is the latest to reject it.

One reason for the run around is that the Shuberts and West are asking considerably more than the studios will pay.

EX-MISS AMERICA NOW PREACHING

Edith Mae Pennington, 1921 Winner, Nearly Lost Her Soul in Hollywood and Tells How — Inside Film Stuff From Pulpit Packs Tabernacle

MINISTERS LIKE HER

Chicago, Nov. 4.

Edith Mae Pennington, winner of the 1921 "Miss America" title at Atlantic City, has made her debut as an Evangelist in Granite City, Ill. Her billing is: "From the Footlights to the Light of the Cross." As a part of a regular spiel she gives the small town folks a load of inside stuff on Hollywood, where she went after the judges said she had the best figure of 1921.

It was in Hollywood, the Evangelist confided to a "Variety" mugg, that drove her to seek for herself and to preach to others "old-fashioned religion." She came close to losing her soul in the picture capitol, but refused to talk to the Fox studio, which kept calling her on the phone, Edith ae says.

When Mrs. Pennington first hit Hollywood, after playing theatres in the South, and with her "Miss America" title still fresh, a girl on the Paramount lot, where she was filming "The Spanish Dancer," said:

"Have a cigarette, Miss Pennington."

"Thanks, I don't smoke."

"Do you drink?"

"No, I don't drink."

"Well, what the —— do you do?"

This incident, and several others, where Mrs. Pennington says if it hadn't been for her mother present she would have lost her soul in Hollywood, caused her to take up the great work of spreading old-fashioned religion.

Less Money

In actual dollars Mrs. Pennington claims she isn't making as much as when she was back of the footlights. When she won the "Miss America" title, Mrs. Pennington stuck $3,500 in the bank. She also pasted in a scrap book 3,500 marriage proposals by mail.

"The money I get now," Mrs. Pennington stated, "is raised by the churches where I appear. Either on Sunday, or twice a week, the hats are passed and everything in them comes to me. Of course, with the

(Continued on page 32)

Fox Believes in Native Films Made in Land Of Foreign Language

Unlike Paramount and the movies which other American prodngers are making, Fox may produce foreign versions all over Europe. Whatever the language, Fox may make the picture in that country.

A central production plant abroad is considered by the Fox organization a useless expenditure. There is only one Hollywood, in the estimation of Foxites, who say that the original one can remain on the West Coast and still handle foreign versions of the biggest English hits.

The European move is to get onto the screen in each country certain native stars, with no international build-up or possibilities but sure-sellers to their own people.

John Stone sailed from New York last Friday (31) to make a complete survey of the European situation for Fox. He will recommend studio facilities in Spain, France and Germany, after which he will be European lingual superintendent for his organization.

Merged W.B.-F.N. Production And Distribution, With 52-70 Features, Probable Economy Move

How Business Is

Picture distributors say that the big smash money films are holding up to the grosses of the same class of a year ago, in some spots exceeding them.

But for the customary money picture as a rule, they state there seems to be a drop of between 10 and 12½%. The latter is ascribed to the prevailing trade conditions.

It is still claimed that present receipts are above those of 1926 and 1927, with some placing 1928 in the claim, this leaving only as less from current receipts by comparison, 1929, talkers' biggest year for grosses.

Hollywood, Nov. 4.

Combination of Warner Bros. and First National forces (both production and distribution) into what virtually would mean one organization and a single program of pictures instead of two, made and sold separately as now, is reported a strong probability and will be discussed in New York. Announcement may be made this week.

Jack L. Warner, with the two F. N. co-executives on production, C. Graham Baker and Hal Wallis, and Howard Smith, WB story editor, are now in the east, all coming from here excepting Wallis, just returned from a European vacation.

Plans for expected amalgamation of both W.B. and F.N. into producing and distributing set-up for the single program of product is declared in line with determination of the Warners to center all production at the F.N. plant, giving up the W.B. studio property on Sunset boulevard. Latter, occupying a very valuable site, would be leased to other interests, with Howard Hughes, Columbia and Pathe among those listed as possibilities.

52 to 70 Features

A combined program of W.B. and F.N. pictures would doubtless mean seasonal output of between 52 and 70 pictures. As now operating, W.B. this year is selling a program of 35 and F.N. the same number. Together the two companies are offering a larger combined program than any company this season except Paramount, with its 75. Metro has 52, Fox 50 and all other distributors nearer 20 than 50.

New Contracts

Some time prior to Warner's departure from here Wednesday (29), new contracts were given to Darryl Zanuck, head of W.B. production, and to Baker and Wallis, who under a single production plan would doubtless continue as co-executives under Zanuck.

The music building constructed on the F.N. lot when space was required for songwriters and others in that department, is being fixed up as headquarters for Zanuck and his staff.

During the past two weeks, Joe Marks, W.B. casting director, slipped into that berth at F.N., with William Mayberry, occupying the position, switching to Fox as assistant to Jack Gardner. Some reports said that he was out at F.N.

Warner's Start Moving

Within last two weeks, around 100 Warner people from the Sunset studio, including technicians and others have moved over to the F.N. lot.

If agreeing on a company merger for production and distribution, numerous economies would be affected. Largest of these would be in operation of one set of exchanges in this country and selling of product with one force instead of two as at present. Abroad the F.N. exchanges sell both the W.B. and F.N. product. This, however, like Fox and Loew in a merger, is before Washington for approval.

The Warners have long wanted to merge the two companies, but at times when such plans seemed about to go ahead, official Washington started to cloud up the path.

G.E. INDUSTRIAL SHORTS UP TO 26

General Electric, with the likelihood that Western Electric will follow if precedent is any indicator, may be entering the film production field.

Stuff will all be in an industrial way, while not set to offer competition to the industrial markets of other film producers.

G. E.'s short program stands to cost the electric around $300,000 for about 26 numbers, or at the average of one short every two weeks. This is to be charged off to advertising, with projection offered free to theatres. First of the shorts finished some weeks ago recently had a showing at the Roxy, Broadway. Second is now at the Strand, Broadway, and will follow at the Beacon, and the Brooklyn Strand, of W. B. houses.

Third of the series is being processed. All work is done in the company's Schenectady, N. Y., plant under the supervision of John Clenke. Distribution is handled in New York by Albert Bondy.

Shorts are mostly scenic and educational with attention close-upped on things electric. Series will include just about every electrical subject known, including liquid air.

LINDBERGH IN SHORT, BUT DOESN'T TALK

"From Coast to Coast in 48 Hours," 2-reel commercial, made by Visugraphic Pictures and starring Colonel Charles A. Lindbergh and Amelia Earhart, femme flyer, goes into the Cohan for its first Broadway showing, Nov. 7.

Lindbergh does not talk. Miss Earhart does.

Picture was made as publicity for Transatlantic Air Transport and Pennsylvania R. R., to be shown first in TAT's stop cities and later routed elsewhere.

Silver on Foreigns

Hollywood, Nov. 4.

Marcel Silver, director with Fox, has been placed under contract by Metro through Leo Morrison to direct foreign versions.

His first assignment will be the Spanish "Way For a Sailor."

Joe Kennedy South?

Jos. P. Kennedy may go south shortly. He is hankering for the golf links of North Carolina.

Monday Kennedy mentioned it would be N. C. or somewhere.

WB Benefit for Needy

Torrington, Conn., Nov. 4.

Warner Brothers will stage a charity frolic in the Alhambra Nov. 11. Proceeds from the minstrel show are to be turned over to the needy of the city.

Warner outfit standing for all costs.

John Wayne in Person

John Wayne, of "The Big Trail," is to do a personal appearance at the Roxy.

Foreign Directors Heavy-Handed In American Talker Making

Instances of paradox caused by sound haven't all been experienced. With each has come some sort of grief, as well as relief, and the latest has to do with the foreign director. It is finding these importations too heavy handed, unable to cope with dialog and to follow through on a story. New York, in this instance, takes the initiative for Hollywood. It declares itself off on further director bring-ins.

This very heavy-handedness is the lowdown for Eisenstein's no longer being with Paramount. At the same time, for that company, similar reasons go for the surcease of Ludwig Berger's services.

F. W. Murnean, considered at first by Hollywood the greatest of foreign aces, is described as characteristic of the director who has been born, spent part of his youth and manhood abroad, and is finally brought to these shores. His first talker, however, "City Lights," is now held up as typifying what the foreign director will do when given a free hand in Hollywood. The picture, when he got through with it and was paid off by Fox to go to the South Seas, where he has been ever since, was such a mess not even an attempt was made to remake it, according to Fox insiders.

Berger, brought here by Fox, didn't have a real chance on that lot because at a party he gave to the press shortly after his arrival, only ice cream was served. Berger insisted on playing with a string quartet in a long sonata at the expense of Fox execs, who were kept waiting in the vestibule.

For three years with Paramount, however, Berger was afforded plenty of opportunity. His direction of Dennis King started him on the outward trend, it is now revealed by Paramountites, who say that "Vagabond King," with all of the color and facilities which the screen had to offer, wasn't half as successful as the stage version.

Eisenstein, it is admitted in New York, saw that the Russian's trend of thought was too complicated for anything away from a Russian audience.

Some Successful

Foreign-born directors, in America for a decade or so, have usually been successful, or else they have been quickly washed out of the production picture. Even Von Stroheim, with his notorious extravaganees on the lot, is included in this class.

Lubitsch is held up not only in Paramount circles but elsewhere as an outstander of this class. Previous experience on the Continent as an actor of pantomimic parts is credited with being largely responsible for Ernst's sense of humor and light touch—plus his long years in Hollywood.

Lewis Mileseone is another foreign-born in the same category. There are a handful of others, but no more.

Partners Can't Agree On Sale Price to Par

London, Nov. 4.

Paramount's deal for acquisition of the Astoria theatres, string of four suburban houses, is held up owing to a disagreement among the Astoria partners regarding the amount of cash to be paid by Par.

Variance of ideas among the partners is being adjusted.

PUGH HALTED

London, Nov. 4.

Producers' Distributing Co., Pathe outlet here, is starting shortly on a British production, with Lupino Lane directing and using the Gainsborough studios.

This spikes the chance of Ralph Pugh coming through with his Wembly studio development immediately as he banked on Pathe signing with him. Gainsborough studios are controlled by Gaumont British.

Frau Bergner's Swiss Film

Geneva, Nov. 4.

Elisabeth Bergner, Germany's greatest actress, is working on location near Zurich and its environs, the locale of the story. It is is the first Swiss production for this player.

Story is a French romance entitled "Arlane," by Clause Anet. Dr. Cinner is directing.

FAMILY KILLING

Walter Gordon Shot 3 Times by Brother-in-Law at Duesseldorf

Berlin, Nov. 4.

Walter Gordon, German exhibitor and brother of Carl Gordon, former manager of UFA, was killed at Duesseldorf by his brother-in-law, Trobitz Peniond.

Peniond fired three shots into Gordon's body. Circumstances of the killing have not yet been made public.

"Me No Understand" Is Foreigners' Alibi For More Film Salary

Hollywood, Nov. 4.

Members of Hollywood's foreign contingent are proving the prize salary jumpers of all times. Many headaches in connection with multi lingual production are caused by the penchant of imports for boosting the price whenever they think they're needed.

There have been several instances lately of players, picked for parts after several have been tested, demanding salaries double the asking price before the tests were made. Alibi has been always the same: "Me no understand."

One of the majors, bitten several times in the past, has introduced protective measures. The prospective players are now compelled to put into writing their salary requirements before taking a test.

JANNINGS' TOUR MORE SOCIAL THAN FINANCIAL

The Hague, Nov. 4.

Although the Holland tour of Emil Jannings had all the appearance of being a triumph, it is reported his impresario, Helm, has taken a loss. Story is that Helm did a lot of theatre dressing by issuing passes.

Socially the tour was a success. Locally Jannings was summoned to the royal box and presented to the Prince Consort. Now he has gone on to Paris and then into Belgium. There is some thought of cancelling the Brussels date, owing to anti-German feeling in the capital.

Hitlerites Cause Row As Dupont Film Opens

Vienna, Nov. 4.

Outbreak of "Hitlerism" in Germany and Austria has directed itself again against the screen. E. A. Dupont's picture, "Two Worlds," which created disturbances in Germany, has peeved local Hitlerites. Stench bombs were thrown in the Opera House when the picture was shown for the first time here.

Outburst came during the film episode in which a German officer kisses his Jewish sweetheart. Disturbers were thrown out by the police and thereafter there were no further demonstrations.

Script Shortage, Too

Paris, Nov. 4.

Dearth of suitable scenarios for pictures is evidenced by the delay of Sacha Guitry in the execution of a contract with Paramount for material.

Braunberger also is unable to get to work with Maurice whom he has signed, but for whom he is having difficulty in finding a vehicle.

VISIT STARTS RUMORS

Berlin, Nov. 4.

Two day visit here of Landy Lawrence, general manager in Europe for Metro-Goldwyn, gave rise to many rumors of that company's local intentions.

One story was that Metro is seeking an interest in Emelka, now controlled by Kohan. French banker backing a German syndicate.



JOE TERMINI

"The Somnolent Melodist"

Rochester "Eve. Journal" says in part: "Violent demonstration accorded a pantomimic violinist, Joe Termini, as good a comic as you will see anywhere. He stopped the show and kept it in that manner for almost 5 minutes."

ArKayOing Newark, Next Week (November 8).

RUSSIA ALMOST SET ON SOUND

Berlin, Oct. 25.

Film relations between Russia and Germany, and Europe as a whole, have been newly regulated. The Prometheus-Film-Gesellschaft, originally the film release of Russian films in Germany, has taken over representation of all Russian production, with the exception of North America, Rudolf Kohn, of the Meschrabpom Company, Moscow, has been appointed general representative with Emil Unfried as assistant.

It is intended to export from Russia 10 silent pictures and two talkers, "Der Weg ins Leben" ("The Way Into Life") directed by Von Eggert, and "Das Leben ist schon" ("Life Is Beautiful"), directed by Pudowkin.

The German end of the Prometheus company will do two talkers, one of which has as its base the book, "Germinal," by Emile Zola.

Kohn mentioned in a speech that Russia is now about to turn its attention to talking films and that Western Electric equipment has been installed in the theatres there. Russian studios will also be provided with W. E. apparatus.

Russia is said to be most anxious to continue its policy of co-operation with Germany in film matters, particularly with the German optical industry.

FORM FILM BOARDS

Finally Put It Over in Chile After Many Failures

Buenos Aires, Nov. 4.

Representative Melnikker, for Metro-Goldwyn, and Rep. Isen, for Universal, have returned from Chile following an inspection tour of the west coast exchanges.

While in that territory they were instrumental in the formation of two film boards of trade in which the participants are Metro, Universal, Paramount, Fox and United Artists, with Ufa also subscribing to the system through its distributors.

Previous efforts to organize such a trade agency failed, but the arguments of the two envoys put it over this time. The new boards have agreed to the use of uniform contracts, a step necessary in view of a combination of exhibitors in that territory which for a long time has had the upper hand, even to the extent of dictating bookings and prices.

Sheehan with Prints

Clayton Sheehan, foreign head for Fox, is sailing for London with prints of "The Big Trail," "Just Imagine" and "Lightnin'." Disposition of these pictures over there has not been decided upon as yet, although it is probable two of the three will be presented on a twice daily basis in the West End.

Sheehan is due to take off this or next week. He will make an effort to be back home for the holidays.

Ruinous Accounts

Paris, Oct. 27.

Recent releases make it evident that American companies anxious to do business here will find themselves compelled to produce locally. The reason for the success of such French production as "Accusee—Levez Vous" ("Accused—Stand Up") and "La Douceur d'Aimer" ("The Sweetness of Loving"), is that they have local background and the treatment is very akin to the feeling of the audience. Also no one in the cast has a foreign accent.

The mixed reception of "The Enigmatique Mr. Parkes," a Paramount foreign version, demonstrates the adverse reaction of French audiences directly they are reminded, by the accent of the players, that there is a foreign element in the production.

Call Off WB Shorts Due to Antipathy On English Dialog

Paris, Nov. 4.

Stage and screen audiences here are increasingly hostile to English dialog.

The circuits are stalling on contracts for such material. An instance is the action of the Gaumont-Aubert-Franco people, who contracted for 50 Warner shorts, and who now refuse to play the final 20.

COUNCIL'S NEW BAN IS RAP AT FILM SOCIETIES

London, Oct. 27.

Latest development in the fight between the London County Council and the various private film societies here is a report now under consideration by the council. If this report goes through, as seems certain, film societies who have been showing pictures officially condemned by the British Board of Film Censors will find themselves left on the shelf.

Under present conditions most of the societies, particularly the Film Society, which is a ritzy affair with many contacts, gets away with practically anything in showing films directly against the rulings of the censor. The new regulations by the Council state that no films are to be shown which contain subversive propaganda against the State, or which are calculated to endanger tranquility. This rules out practically all of the Russian films over which the Film Society's highbrows go dippy.

The Society now gets away with showing propaganda films by securing a yearly license for private shows. With the new regulations, most of the private societies may as well put up the shutters.

Paris Television

Paris, Nov. 4.

A successful demonstration of television was given here at the Olympia.

Screen, six feet by two, received the images clearly.

Klangfilm Wins Again

Berlin, Nov. 4.

The higher courts have dismissed an action brought by Lorenz Radio Co. and Kinoton against the Klangfilm interests involving the use of the Lichen valves patents.

Case is in many respects parallel to the actions brought against Western Electric and decided in favor of the Tobis-Klangfilm people, apparently further consolidating the position of the Tobis interest in the control of sound for screen.

GRANDEUR'S LONDON DEBUT

London, Nov. 4.

Trade showing by Fox of "The Big Trail" here next month will mark the first exhibition of Grandeur (wide film) in England.

S. Africa Likes Maurice

Capetown, N. v. 4.

Chevalier's picture, "Innocents of Paris" (Par), scored a hit at the Alhambra here. Subject is held by African Theatres for this territory.

METRO STAYING IN U. S. FOR FOREIGNS

Hollywood, Nov. 4.

Abandoning any idea of making multi-linguals in Europe for a year at least, Metro is set for production of 18 French, six German and seven Spanish versions here within the next few months. Within the next three months the studio intends to increase its foreign range to embrace Italian.

Metro's foreign department is costing the studio more than the departments of any other major, with a contract list bigger than all the other companies combined. Studio keeps on the constant payroll list, three directors, two assistants, six Spanish writers, four German writers, four French writers and three more en route from France; four Italian writers, 10 Spanish players, six German and six French players, besides a foreign voice supervisor and a casting staff.

Program

Scheduled program is more extensive than any of the companies dabbling in foreigns, including the following to be made in French: "Ladies' Morals," "Lady in Evening Gown," "Way for a Sailor," "Trader Horn," "Forward March," "Big House," "Divorcee," "Trial of Mary Dugan," "Let Us Be Gay," "Bugle Sounds," "Cheri Bibi," "Stranger's May Kiss," "Never the Twain Shall Meet," "Within the Law," "Bachelor Father," "March of Time," "Merry Widow," and "Sapho."

German: "March of Time" (in production); "Big House," "Divorcee," "Trader Horn," "Day Break," and "Sappho."

Spanish: "Madame X," "Way of a Sailor," "Trial of Mary Dugan," "Divorcee," "Trader Horn," "Billy the Kid," "Cheri Bibi," and several not yet decided upon.

FOX SEEKING STUDIO SITE—MAY BE IN PARIS

Paris, Nov. 4.

Fox scouts are making a survey of producing facilities with a view to doing their own producing on this side in French, German and Italian versions. It is possible the company will build a studio here, or they may go elsewhere on the Continent if facilities offered are not satisfactory.

Schedule calls first for the adaptation of "The Big Trail," "Common Clay" and "Such Men Are Dangerous," to be followed by Continental stories from novels and stage plays, the rights to which Fox already controls.

John Stone is now here. When the production move is made Carlo Bavetta will add the management of production to direction of distribution which already is in his hands. Max Constant and Eddie Dolly, it is learned, will be assigned to train the personnel for the new departure.

Dutch Censors Active

The Hague, Oct. 23.

The erratic Dutch Board of Film Censors has vetoed a German film produced by a small studio called the Bel Ton. It was imported into Holland by Cinetone, Ltd., and is called "Zimmer 107." Some risque situations go the board's disapproval.

The board also had something against Metro's Buster Keaton film, "Free and Easy," in which it ordered a big cut for classes II and III (age limits 18 and 14, respectively).

Tobis' 8% Dividend

Berlin, Nov. 4.

The Tobis Co. has just voted a dividend amounting to 8% on its capital of 12,000,000 marks (about $3,000,000).

Disbursement covers the year to June next, the end of the company's fiscal year.

Raquel Torres in Lead

Hollywood, Nov. 4.

Renee Torres' sister, Raquel, gets the femme lead in Fox's Spanish version of "The Big Trail."

High Salary Demands Complicate Securing Foreign Talent for Coast

Paris, Nov. 4.

Scouring here for possible Hollywood talent has been vastly complicated by the demand of French players for salaries on the scale of established screen favorites. The minimum here is now set at $400 a week.

The story has been circulated locally that French writers imported to Hollywood have told the American producers that French talent could be purchased at the salaries they receive in France. Substantiation of the tale appears to come in the circumstance that the agent Verande was compelled to report to Warner officials that the salaries they were offering were insufficient. American film makers take the position that when they engage talent here they are taking a considerable gamble and justify the low figure offers on that argument.

The equivalent of Equity in France is taking a hand in the debate, having requested agents—particularly Lartigue, who is the principal exporter of people—to do all they can to maintain high salaries for overseas engagements.

Meanwhile the French producers are exerting every effort to prevent a general exodus of players. An instance is the possible law suit of the Comedie Francaise against Marie Bell, now in Berlin doing picture work. The French producer Leon Deutsch is also taking legal steps to recall Mireille Perrey, now in the London production of "Sons o' Guns," although she is under contract to him.

U.S. FILMS DROP 50% IN HOLLAND SURVEY

The Hague, Nov. 4.

A third survey of the film industry proves the point made some months ago—and protested by Strengholt, for Metro-Goldwyn in this territory—that American product is losing ground in Holland.

In 1929, 90% of the pictures exhibited in The Hague (outside of houses owned by Ufa and showing all-German subjects) were of American origin. For the current period reported on by the survey, this proportion has fallen to 40%.

One concern in this city, which last year booked 12 United Artists pictures in advance, has so far signed for only one, and the business of the same concern this year with Metro is about 30% of last year's total.

By German pictures is meant subjects of German origin and not Germanized versions of American originals. Pictures like "The Rogue Song" were shown here with spliced-in titles in Dutch translating the English dialog. This is all right with such subjects. In the case of "The Rogue Song" there was about a third music and a third lyrics, leaving only 30% dialog, so that the cut-in titles were feasible. But with material like Keaton's "Free and Easy," such treatment leaves the local fate of the film an open question.

"Patrol" in 3 Copenhagen Houses for 3 Weeks Each

Copenhagen, Nov. 4.

First National's "Dawn Patrol" opened here simultaneously in three first run houses, dates being for three weeks in all cases.

Subject hailed here as the best air film so far.

Polish Talkers

Berlin, Nov. 4.

A portable sound recording apparatus of German make has been sold to Poland.

A group of financiers there, backing the film manufacturer, D'Alben, is going to shoot Polish talkers in Warsaw.

STRONG 'JAZZ' ADVANCE

The Hague, Nov. 4.

City theatre here reports heavy advance bookings for the premiere of Universal's "King of Jazz."

NO STOLL DEAL

Circuit Slowly Going All Sound—Films for Old Vaude Standby

London, Nov. 4.

Story circulated over the week end that the Stoll circuit would be taken over either by Gaumont British or Paramount proved to be groundless.

Inside information is that the Stoll string will gradually go to the talker policy. Stoll's Ardwick Empire, Manchester, opened with talking pictures last week and is reported to have netted four times the profit obtained when the house experimented with repertory plays.

Stoll's Leicester, conceded a vaude standby, goes to talkers New Year's.

ALIEN DIALOG BAN ENFORCED IN ITALY

Rome, Nov. 4.

Agencies here of American producers were notified a day or two ago that the edict against use of dialog in any but the Italian language will be literally enforced to its letter.

Hitherto the rule has been interpreted liberally. Many part English pictures have been released without interference. Now the Mussolini ukase has suddenly been tightened up on instructions from the ministery of the interior. Not a single word of English or any other non-Latin tongue may be reproduced from the mechanicals.

Songs may still be sung in English, as has been permissible right along.

American interests here are at a loss to understand the change of attitude, which has disorganized all their plans for the coming season. Question was put to the local Paramount office how the new ruling would affect its showing of "The Love Parade" with Chevalier, opening Nov. 15 at the New Barberini theatre. Par's representative said a permit had been issued for "Love Parade" before the change in the government's attitude and it is still in force. Picture will have a certain ratio of English dialog.

It is understood representations will shortly be made to the government on behalf of the American interests affected in an effort to have the new ruling modified. Rigid enforcement is now in the hands of the Italian censors.

Mexican Producer After English Talker Troupe

Hollywood, Nov. 4.

Gabriel Soria, Mexican picture producer, has purchased sound recording equipment for his studio in Mexico City.

Soria intends taking American actors with him for English versions and use native talent for the Spanish. Expects first picture to get under way around New Year's.

Italian Fans Sitting Thru "Thunder" Twice

Milan, Nov. 4.

"Thunder" (M-G), last silent picture made with the late Lon Chaney, with the star playing a locomotive engineer, is a notable success at the San Carlo. Reviewers call it a railroad epic.

Picture is widely advertised as the production that cost Chaney his life. Picture is an embarrassing success in some respects because the fans sit through two shows while waiting crowds are kept out.

CHEVALIER'S NOSE

Paris, Nov. 4.

Maurice Chevalier has just undergone a minor operation for the correction of a condition of the nose. He is well on the way to recovery.

Surprise!

Hollywood, Nov. 4.

Metro studio recently announced it would make a German version of Buster Keaton's "Free and Easy" on the coast. Two writers were assigned to the adaptation and a director was selected.

Trio had been working on the version 10 days when the studio learned by chance that the picture had been synchronized in New York and was doing pretty well in German and Austrian theatres.

Several embarrassed.

'ANGELS' LOOKS LIKE A SMASH

London, Nov. 4.

"Hell's Angels" opened Tuesday night (28) at the Pavilion before a fashionable audience, the Hughes picture going over big and winning enthusiastic newspaper comment.

Looks like big money from the start and should do high grosses right up to the time Coehran's revue forces it out of the house.

Day after the premiere the advance sale reached $4,000 without counting the tickets taken by the libraries. This is unprecedented for a picture attraction here.

Austria Has Much More Projection Than Production

Vienna, Nov. 4.

Although American talkers have lost ground in Vienna and elsewhere in southeastern Europe, the sound picture itself is apparently well established in the popular mind. For there is no other kind of screen product available.

Permanency of sound is proved by the fact that this month alone 40 more picture houses have installed wire equipment. At the end of October Austria had 116 sound theatres, of which 72 are in Vienna. It is declared that by the end of the current year Austria will have 200 equipped houses.

This country is not going ahead nearly so fast in production, however. Newest native sound film is, "Die Frau in der Schlinge," made at the Listo studios by Karl Lederle. It is an underworld story about a girl who is thrown under unjust suspicion of murder by a gang of crooks seeking to escape themselves. Vera Salvotti and Hilde Gard have the principal feminine roles, while the featured men are Hans Marr and Eugene Neufeld. All four do nicely, but the picture leaves much to be desired in clearness of reproduction and photography.

Dita Parlo has just arrived here from Berlin, accompanied by Harry Frank. She will play the lead in the German talker "Gier nach Blond" to be done at the Selonophon studio.

Garbo's "Kiss" Big

Milan, Nov. 4.

Greta Garbo's "The Kiss" (M-G), synchronized, established a striking success at the Odeon here. Triangle plot aroused interest while Miss Garbo is a local rave.

Stunt photography is not especially liked here, but the picture is doing capacity on the strength of the star. Seats were sold out for the two performances late last week.

Stunt photography mentioned was one of the picture's assets upon exhibition in the States last year. Camera was moved about during a trial scene, giving glimpses of witnesses, the judge and close-up studies of Miss Garbo as the trial progressed.

OLIVIER'S B. I. FIVE

London, Nov. 4.

British International has engaged Laurence Olivier, actor, for five pictures at a salary of $500 a week.

Engagement came as a result of Olivier's performance in a UFA talker.

R. R. and Shipping Behind French Film Firm Which Would Increase Tourist Trade

Paris, Nov. 4.

French Government is doing all it can to encourage the promotion of an important picture making enterprise, whose purpose is to make a series of French colonial propaganda productions designed to develop tourist trade.

Encouragement of tourist trade is the first objective, but behind that also is the idea that the project will help to sell bond issues in the interest of the French colonies. Officials attached to the government's tourist bureau state that important results are looked for in development of travel to the French possessions.

The undertaking is sponsored by Alfred Bourget and has the backing of varied interests that would benefit from such travel, such as the French Line and the French railroads.

Scheme calls for the expenditure of $600,000 for the remodeling of Paris studios and for the shooting of the first film in Morocco. A further undertaking is the building of 10 theatres. Bourget is sailing for New York tomorrow (Wednesday) on the France to interview American film men on the reciprocal idea of playing American pictures in his theatres and in return having his propaganda material played in American houses.

On the same trip he proposes to engage production staffs which he will bring back with him to France.

MEXICO REVOLTS AGAIN

This Time at English Dialog in Their Theatres—Police Called

Mexico City, Nov. 4.

Near riots, inspired by Spanish speaking fans incensed at English dialog in pictures, made the intervention of police necessary in several principal theatres.

Disorders compelled exhibitors to close their theatres for the moment while the police conducted the disturbers to the street. Some declared they would appeal to the Government against the showing of English dialog pictures in native theatres.

This is the first time anything of the kind has happened here.

France Passes 'All Quiet' and May Drop Tax

Paris, Nov. 4.

The French government has ruled to permit the exhibition of "All Quiet on the Western Front" (U) in spite of a general ban on war pictures. Reason is that the authorities acknowledge the value of the picture's propaganda against war.

So completely is the cabinet in favor of preachments against war the officials give willing ear to the suggestion that such material be encouraged by remission of the usual film taxes.

ONLY FOREIGN MEGGERS FOR FOREIGN FILMS

Hollywood, Nov. 4.

Irving Thalberg issued orders at Metro yesterday (3) that because of great feeling abroad against American direction of foreign versions, American meggers will be replaced by foreigners on all language versions hereafter.

Four new French directors were immediately engaged by Metro. Two are Louis Bunnel and Antonio De Lara. Imported French players en route are Lucienne Boyer, from the Paris cabarets, and A. Louvie.

Metro has given Evon von Jordan, German import, six months' renewal.

Appeal Board Lifts Ban On "Woodley" in Sydney

Sydney, Nov. 4.

The Australian Censor Appeals Board has overruled the original verdict which banned "Young Woodley."

Picture, of British origin, has now been released for exhibition. The original ruling against it created much indignant public comment and defeat of the censors will weaken their position greatly.

S. A. Dailies Reject Menjou's Spanish Version

Buenos Aires, Nov. 4.

Paramount has just released a Spanish picture entitled "Amor Audaz," starring Adolphe Menjou. Reviewers' comments are adverse.

"La Prenza," local influential journal, protests that the producer has made Menjou a stolid Nordic instead of presenting him to a Latin public as a volatile Latin type.

Elvey Doing "Christine"

London, Nov. 4.

Maurice Elvey will make a picturization of "Lady Christine," Michael Arlen's best seller, for Paramount. Work will be done on this side.

FRENCH VERSION FROM HOLLYWOOD ADMIRED

Paris, Nov. 4.

Metro-Goldwyn's French version of "Olympia" opened at the Madeleine and is unreservedly admired. Picture is taken to demonstrate that the Hollywood quality is not yet attainable in the French studios.

Picture obviously represents heavy costs, an investment total that will be an obstacle to a profit in this territory. Grossing possibilities, it is figured here, make such outlays of doubtful worth. However, such pictures have valuable advertising value for the company program.

"Olympia" for its Paris showing carries the new title, "Si l'Empereur Savait Ca" ("If the Emperor Only Knew").

All U's Foreign Troupes Complete, Studio Decides

Hollywood, Nov. 4.

Following the last batch of foreign players who arrived last week to complete U's stock company of foreign players for French, German and Spanish versions, no additional players will be imported under present plans, at least not in groups, according to U.

Rehearsals were started early last week on French, German and Spanish copies of "Boudoir Diplomat," with versions entering production this week. This is the first at U for the three languages.

Present schedule on foreigns calls for tri-version production of "Blind Husbands" and "Resurrection" in Spanish, but probably not in French and German. "The Cat Creeps" has already been made in Spanish, but will not be done in other two most important tongues.

Low Spanish

Los Angeles, Nov. 4.

Lessee of the Teatro Mexico (Mexican legit) figures there ought to be Spanish playwriting here.

He has offered $200 in prizes for one-acters.

CAIRO'S BIGGEST

Cairo, Nov. 4.

The Royal, Cairo's biggest cinema, seating 1,500, will have as its opening attraction Fox's "Movietone Follies."

B'way's New Mayfair $22,500 Over Week-End; "Doorway Hell" Another Speedy Starter with $25,000, Strand

Big figures are being piled up for the end of this week in two Broadway film houses, Amos and Andy, opening R-K-O's first permanent show window for pictures, the Mayfair, are expected to hit the house's bell in its first week. In two days the receipts amounted nearly to $22,500 and it's figured a capacity gross was broken by "Doorway to Hell." That got $25,000 and is getting more speakeasy ballyhoo than any picture since Prohibition.

"Feet First" is doing regular Harold Lloyd business at the Rialto, grossing $20,000 over the opening week-end. "Kismet," Warners' wide film offering, got $6,000 in two days, good money at the Hollywood. "Du Barry" did a little over $16,000 at the Rivoli for the over-Sunday period, not heavy. "Lincoln" closed the Central with $15,700. Its run was nine weeks.

The first full week of Grandeur and "Big Trail" netted good Roxy money at $114,000, but hardly enough to keep the picture in for the intended month's stay, unless things pick up before the end of this week.

"Big House's" Big Showing

That it's the picture and not the embellishment was illustrated at the Capitol last week. "Big House," fresh from the Astor, but old in run, at $87,300, did $10,000 more than the giant screened "Billy the Kid" the preceding week.

The Paramount can't seem to be able to snap out of a streak of grosses abnormally low for this time of the year. Few of the pictures during the siege of ill luck have been especially noteworthy. When the figures have leaped now and then the reason has been easily traced to something on the stage. Last week $68,300, for "Virtuous Sin," is livable money, but a $17,000 dive under the previous week.

In its first four days at the Warner "Outward Bound" showed a comparative upward trend from its last stand at the Hollywood. It got $6,300 for that time.

Both $2 Houses

"Hell's Angels" continuance is being forced. The Gaiety is just standing by waiting for a sub-lease. Criterion played under the five figure class at the same time.

Winnie Lightner in "Life of the Party" opens the Winter Garden Nov. 6. "Office Wife" hit under $25,000 in its fifth week there.

Newsreel theatre is celebrating its first anniversary. Business has been pretty much the same throughout the past year. A $1,000 or so over five makes the figuring about the average.

Estimates for Last Week

Astor, "War Nurse" (M-G-M) (1,120; $1-$1.50) (1st week). Good full week at $20,000.

Capitol, "Big House" (M-G-M) (4,620; 25-85-$1.50); $87,300, is $10,000 better than preceding week. Simply proves it's the picture every time. "House" here fresh from Astor run. Followed "Billy the Kid," first all-giant (Realitc) screen feature here.

Criterion-Gaiety, "Hell's Angels" (Caddo) (1,678; $1-$2.50) (13th week). Dying. Criterion under five figures. Gaiety is just being held open for a customer to finish out the lease.

Cohan, "Murder" (BIP) (1,137; 75c top). Started out well with $4,000 over preceding week-end. Failed to build and did not meet expectations of British distrib.

Central, "Lincoln" (UA) (916; $1-$2) (9th week). $15,700; closed the run of "Lincoln." Central reverts to owners, U. A. lease being up.

Globe, "Silver Horde" (Radio) (1,065; 35-50-75); $16,300; poor. Paramount scooped it with another Rex Beach story several weeks before.

Hollywood, "Kismet" (WB) (1,066; $1-$2). Did $6,000 in first two days and promises good return. "Outward Bound" in final week here got $16,700, too little to warrant moving to Warner, another $2 edifice.

Mayfair, "Check and Double Check" (Radio) (2,200; 40-$1); $22,500 on its first week-end is first record for this new house to beat in its first week. Calculate with present seatage gross can be brought close to $50,000. Amos 'n' Andy, plus newness of place, standing them up.

Paramount, "Virtuous Sin" (Par) (3,665; 65-85-$1). At $68,300, just $17,000 under previous week. While poor this better than short average this house has been batting under of late. Hasn't had any pictures of account in some time. When the gross mounts it's usually traceable to stage show or personal appearances.

Rialto, "Feet First" (Par) (2,000; 40-85-$1-$1). Got $20,000 over past week-end, regular start for Harold Lloyd at this house. In its last six

(Continued on page 26)

2 FILM FAN NAMES NOT SO WARM IN BALTO.

Baltimore, Nov. 4.
(Draw, pop. 850,000.)
Weather: Fair

Last week was the final one of the all-sound policy at the Century, stage show, plus stage and pit band, opening Monday. No indication to date that any other houses will follow suit. With the two combo. houses, Hippodrome and Palace, already using music in the flesh this makes three downtown screen theatres with musicians.

A change in Loew personnel brought William K. Saxton in first of week as city manager of Loew houses, succeeding Howard Price Kingsmore. Saxton comes here from the Loew State, Syracuse. Future plans of Kingsmore unknown.

"Amos 'n' Andy" opened at Keith's for first evening show Thursday previous. Count-up last Saturday night were still going strong. Undoubtedly biggest biz of week here.

Century was way off with "Her Wedding Night." Chevalier's at the Stanley also disappointed.

"Scarlet Pages" brought the best biz in a month to the Rivoli, and the New was okay with "Devil With Women." Uptown Metropolitan was was way up with "Little Accident," but other uptown house, the Parkway, was but fair with "Du Barry." De Lux Auditorium hit the b. o. basement with "Grumpy."

Estimates for Last Week

Century (Loew), "Her Wedding Night" (3,100; 25-60), $13,500, way down for this house and Clara Bow.

Stanley Loew). "Playboy of Paris" (3,600; 25-60). Established popularity of star got $16,000, fair.

Keith's (Schanberger's). "Amos 'n' Andy" (2,500; 25-50). Regarded as sure-fire. Big advance splurge. Opened at an odd time, Thursday 7 P. M., week previous. Counting Thurs. to Thurs., inclusive, plus special midnight show Sunday, over $20,000, house record.

Rivoli (Wilson Amus. Co.). "Scarlet Pages" (2,000; 25-60). Mats. off due to races, and Byrd's two lecture dates here Tuesday at Lyric, drawing 7,000. Excellent week despite oppish.; $8,500.

Auditorium (Schanberger's). "Grumpy" (1,500; 50-1.00). Scale lowered 50c but top too high to lure 'em in. Film a b. o. flop. $3,500.

Valencia (Locw). "Whoopee" (1,500; 25-35), 2d week. Unusual but justified. $3,500 o-kay.

New (Mechanic). "Devil With Women" (1,400; 25-50). Satisfactory week.

Hip (Pearce & Scheck). "Last of Lone Wolf" and tab stage show (2,250; 25-50). Average but below some recent weeks. $8,000.

Metropolitan (Warner). "Little Accident ($1,300; 15-50). Caught on. Best week in a long while, $9,000.

'Life Party' Minus Stage Show, St. L., $23,500; Big

(Draw pop, 1,025,000)
Weather: Cool

St. Louis, Nov. 4.

The musicians' strike still drags along, with everything about settled except the question as to whether or not the Missouri theatre will be allowed to operate without music. Refusal of machine operators and stage hands to give up their weekly salaries and support the musicians with a sympathetic strike resulted in additional strikes postponed from week to week, but the impression is the affair will be settled in the next few days.

Estimates for Last Week

Ambassador (3,000; 40-50-60)—"Life of Party," $23,500 big.

Fox (6,000; 25-50)—"Billy the Kid," $20,700.

Loew's State (3,300; 25-40)—"Devil With Women," $11,100.

Missouri (3,800; 25-50)—"Girl of Golden West," $14,300.

St. Louis (4,280; 25-50)—"Check and Double Check," $31,400.

A&A N. O. Record

New Orleans, Nov. 4.

Amos 'n' Andy broke all records at the Orpheum last week, grossing over $21,000. Previous record stood for years. Picture held over.



BROADWAY ORCHID

The discriminating elite have adopted CLUB MONTMARTRE, on Fiftieth Street at Broadway. They call it an Orchid on Broadway—no exaggeration.

Featuring a MEYER DAVIS BAND, Joe Moss conducting—playing marvelous tunes from the Continent, Rhumbas from Havana, Tangos from the Argentine—never before heard in this country.

"GORILLA" ON SLIDE IN FRISCO—$14,000

San Francisco, Nov. 4.

Not an outstanding gross downtown this week. Fox with "Renegades" nearest to real money. "Amos 'n' Andy" slumped off heavily on their second week; all Publix houses barely normal.

Estimates for Last Week

Fox (5,000; 50-65-75-$1) "Renegades" (Fox). Got off to nice start and kept up satisfactory pace. Good at $40,000.

Warfield (Fox) (2,672; 50-65-90) "Big Trail" (Fox). In 2d week suffering from length and lack of story interest. Only fair at $14,000.

Paramount (Publix) (2,698; 35-50-65-$1) "The Gorilla" (FN). Failed to click. Decidedly bad at $14,000.

California (Publix) (2,200; 35-50-65-90) "Golden West" (FN). Bolstered with heavy publicity, got respose; $16,000, good here.

St. Francis (Publix) (1,375; 35-50-90) "Playboy of Paris" (Par). In 3d week held up fairly well at $7,000.

Orpheum (R-K-O) (2,270; 35-50-65) (Radio) "Amos 'n' Andy." Brodied after showing made in first stanza. Despite slump, $18,000 good for this house.

Golden Gate (R-K-O) (2,485; 30-40-50-65). "Brothers" (Col). Plus vaude fell behind usual movement. Stage version had same star appearing in legit house here for the past three weeks. This probably responsible; fair at $13,500.

Embassy (Wagnon) (1,365; 50-65-90) "Life of Party" (WB). Opened very light but week end trade boosted to fair total at $8,000.

A&A Busted 2 B. O. Highs in Cincy; Getting $50,000, Another Record

Cincinnati, Nov. 4.

Draw Pop., 700,000
Weather: Cool

Initial Amos 'n' Andy film made box office history for this town by drawing $50,000, largest week's gross for any picture ever shown here. Played day and night at the Palace and Capitol, something never done before, and smashed former high grosses for both houses. Holdover at the Capitol.

At the same time "The Big House," at the Lyric, was drawing well in its 2d week, even though its takings fell $7,000 under the previous week when the film set an all-time high for that theatre.

Week was not without another record for the R-K-O theatres, that of turning Hallowe'en into the biggest business except Saturday and Sunday. John L. McCurdy, divisional manager, and Bill Danziger, his press man, worked over to a smash the idea of attracting masqueraders into the houses by offering cakes, candies and fruits to the kiddies and awarding prizes to the best costumed boy and girl. The two winners were selected on the Albee stage from children who had previously been chosen at the other R-K-O houses. Costumed tots were admitted free when accompanied by ticket purchasing adults.

Hallowe'en is a community celebration here, the custom being for masqueraders and onlookers to congregate in the downtown theatre district. In years past these crowds passed theatres without entering them, Hallowe'en being a poor night for show business. Local merchants tied in with the R-K-O Hallowe'en party by donating goodies and prizes for the little folk. Theatre management passed out hundreds of Amos 'n' Andy toy autos to the costumed boys and girls.

Estimates for Last Week

Palace (R-K-O)) (2,700; 30-50)—"Check and Double Check" (Radio). $28,100. New house record.

Capitol (R-K-O) (2,000; 30-50)—"Check and Double Check" (Radio). $22,000. New house record. Held over.

Albee (R-K-O) (3,300; 35-75)—"Bad Man" (FN); vaude. $21,500. Fair.

Lyric (R-K-O) (1,400; 30-50)—"Big House" (MGM). 2d week, $17,000. Good.

Keith's (Libson) (1,600; 30-50)—"Doughboys" (MGM). $6,500. Above average.

Strand (R-K-O) (1,350; 30-50)—"Men of North" (MGM). $5,000. Fair.

Family (R-K-O) (1,140; 25-40)—"Men Without Law" (Cpe) and "Undertow" (U), split. $5,300. Excellent.

A&A, $25,000, Orph, Minn.—Enormous; 'Laughter,' $27,000, Big—Ruin Town

Minneapolis, Nov. 4.
(Draw. Pop., 500,000)
Weather: Favorable

"Check and Double Check" and "Laughter" copped nearly all the loose shekels in town last week, bringing double-barrelled pre-war prosperity to the R-K-O Orpheum and Publix Minnesota.

Amos 'n' Andy picture one of the biggest box office sensations the burg has known for quite some time. It broke the house record at 50c scale. A stupendous and remarkably effective exploitation and advertising campaign brought in the customers from the very outset, and the picture had sufficient goods to be able to maintain the swift initial box office pace even building. It pleased and benefited from word-of-mouth boosting.

House attaches state that the picture attracted many persons who never before had visited the theatre and some of whom—notably very elderly radio fans—apparently are not in the habit of attending any theatrical performances. Picture holds over for 2d week, first time that has been done at the Orpheum. A different vaude bill in, however, this week.

"Laughter" made a fine impression, too, on critics and customers. It started well at the Minnesota and built up throughout week, giving the big Publix theatre one of its very best of recent weeks.

Among the week's surprises were the box office failures of "Madam Satan" and "Good News" at the Century and the State. Neither did well at the gate. The tough opposition may have a lot to do with it.

Just think of the Orpheum running neck and neck with the Minnesota when the latter is going strongly! That unusual thing actually occurred last week, due to Amos 'n' Andy.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Laughter" (Par), Publix unit stage show, "Sky High." Picture emphatic hit. Drew well from start. Stage show not so hot. $27,000. Very good.

Century (Publix) (1,600; 75)—"Madam Satan" (M-G-M). This sensational sex stuff didn't draw as expected. Business badly off, dropping particularly latter part of run. Strong opposition; $7,000. Bad.

State (Publix) (2,200; 60)—"Good News" (M-G-M). Picture seemed to please, but box office response negligible. Unusual Orpheum opposition probably factor; $6,000. Bad.

R-K-O Orpheum (2,890; 50)—"Check and Double Check" (Radio), Vaudeville. Picture by far the greatest screen magnet house ever has had, breaking record under present policy and R-K-O management. Five complete shows Saturday and Sunday and four daily rest of week, instead of usual three. Picture shown seven times daily. Throngs actually fought to get in on Saturday and Sunday. On those two days house played to 94% of its capacity for 10 shows. Thousands turned away throughout the week. Picture goes into R-K-O 7th Street theatre for run; $25,000. Enormous.

R-K-O 7th Street (1,400; 50)—"Africa Speaks" (Col). Helped in 2d week by schools' boosting, but did not get the box office play expected; $4,000. Close to $10,000 for fortnight run. Profitable but not big.

Lyric (Publix) (1,300; 40)—"Santa Fe Trail" (Par). Outdoor picture good magnet and well liked at this house; $4,000. Satisfactory.

Aster (Publix) (900; 35)—"Sinner's Holiday" (WB). Did not draw exceptional business; $2,000.

Grand (Publix) (1,100; 35)—"Sea Wolf" (Fox), 1st half; "Animal Crackers" (Par), 2d half; 2d loop runs; $2,800. Good.

'BILLY THE KID' PRETTY LIGHT, $15,300, BOSTON

Boston, Oct. 3.

Keith-Memorial came through with a wallop to land high. Amos 'n' Andy did it. It is staying another week.

Met was $44,300 with Chevalier's "Playboy" its average figure.

Loew's State slipped badly, to $15,300.

Among the smaller Publix houses the Scollay did the best with $15,000. Its companion house, the Fenway, did $6,000; both are fair grosses.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Playboy of Paris" (Par). Fair at $44,300.

Loew's State (4,000; 30-40-50)—"Billy, the Kid" (M-G-M). $15,300. Bad.

Keith-Memorial (4,000; 35-50-60)—"Check and Double Check" (R-K-O). Fine biz. $29,400.

Keith-Albee (vaudfilm) (3,000; 50-60)—"Women Everywhere" (Fox). Poor; $12,800.

Scollay and **Fenway**—"Up the River" (Fox). Both fair with $15,000 and $6,000.

Olympia and **Uptown**—"Life of Party." Fair at $12,000 and $9,500.

Majestic—"Abraham Lincoln" (UA). 4th week with biz poor; $6,100.

Tremont—"Hell's Angels" (Hughes). 10th week, dropping off fast. $8,000.

A&A DROP IN BUFFALO; 2D WK. OPENED BADLY

Buffalo, Nov. 4.
(Draw pop, 500,000)
Weather: Fair

Takings good and evenly distributed.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Office Wife" (WB), "Hello Paree." Good average. No special exploitation, only mildly received. $27,800.

Century (Publix) (3,400; 40-60)—"Check and Double Check" (Radio) (1st week). Picture somewhat of mystery in results. Opened very strong but dwindled rapidly, with opening of second week poor. Fairly good opening week. $20,100.

Hip (Publix) (2,400; 40-60)—"Lawful Larceny" (Radio) and vaude. An excellent bill on both screen and stage ends. Business slightly off at $12,500.

Great Lakes (Fox) (3,400; 25-35-50)—"Scotland Yard" (Fox). Well liked. So-so. $10,000.

Lafayette (Inde) (3,400; 25)—"Africa Speaks" (Col). Reopening this house real surprise. At 25c scale developed draw, jumping weekly. "Africa," feature, swelled takings. $11,000.

PAR'S, DENVER, NEW HIGH

"Scarlet Pages" Also Had Good Gross, $14,000, at Denver.

Denver, Nov. 4.
(Draw. Pop., 400,000)
(Weather: Fair)

Amos 'n Andy took the Paramount to a new high—then went to the Rialto—another Publix house—for a run. Standouts the rule during week. Picture exploited by biggest campaign ever put over here.

Estimates for Last Week

Aladdin (Huffman) (1,500; 35-50-75) "Old English" (WB). Liked. Good at $8,500.

Denver (Publix) (2,800; 25-35-50), "Scarlet Pages" (FN). With nothing in exploitation; good to show $14,000.

Rialto (Publix) (1,040; 25-35-50), "Madam Satan" (MGM). With good campaign did well at $4,000.

Paramount (Publix) (2,000; 25-35-50), "Check and Double Check" (Radio). New high, $21,500.

Stage Shows Lifted Phila's B. O.'s, But Didn't Stand Off Extra Costs

Philadelphia, Nov. 4.

With stage shows back at the downtown picture houses, there was an upward trend last week. It is doubtful if the increased grosses meant a great deal in profit. Gains in attendance hardly offset the increased house expense, due to musicians and stage presentations.

Mastbaum, for example, registered a jump of $2,000 in just touch $40,000 with "French Girls" on the screen and a big and pretentious stage bill headed by the Duncan Sisters. Increase here swallowed up by the 85-piece orchestra and the salaries of the stage acts.

The Fox also gained about $2,000 with "Lilliom" on the screen and the Roxy Gang and ballet on the stage, but the $28,000 was nothing to get excited over. Earle was up $1,000 with "Brothers" as the film and an average stage show. Week's gross of $19,000 under the houses's average of last year.

Outstanding business went to "Amos 'n' Andy," at the Boyd, which has no orchestra or stage show and never has had. Gross $28,000, which would indicate a good chance for three weeks, although pictures at this house have had a way of folding up suddenly after big first weeks.

"Doorway to Hell" got $16,000 in 2d and final week at the Stanley. Although drop of $7,000, it was considered satisfactory for a picture figured as good for a single week. Stanton got just under $10,000 with "Danger Lights," taken out after the one week.

Keith's after a week of fine trade for "Anybody's Woman," slumped with "Follow Thru," which only got $14,000. Karlton got less than $5,000 with "The Storm," under the theatre's recent average.

Aldine's picture to succeed "Lincoln" is "Africa Speaks," opening Wednesday (5).

Estimates for Last Week

Mastbaum (4,800; 35-50-75) "Three French Girls" (M-G-M). Return of stage show after strike boosted gross about $2,000 to just reach $40,000. This gain hardly offsets increased expenses. Business still under normal. Duncan Sisters featured in stage program.

Stanley (3,700; 35-50-75) "Doorway to Hell" (U) (2d week). About $16,500 2d week, drop of $7,500. Management satisfied as picture figured for no more than week.

Stanton (1,700; 25-65) "Danger Lights" (R-K-O); $2,500, no more than fair, and taken out after single week.

Keith's (1,800; 35-50-75) "Follow Thru" (Par). Well under previous week. Only $14,000; lowest house has had since opening with Paramount pictures.

Aldine (1,500; $1.50) "Lincoln" (UA) (3d week). Still sliding; claimed $10,000, but that's probably high. Picture started very strong but nose-dived rapidly. Out this week.

Boyd (2,400; 35-50-75) "Check and Double Check" (R-K-O); $28,000 in 1st week for "Amos 'n' Andy" picture. Very good and may spell three weeks.

Earle (2,000; 25-65) "Brothers" (Col). Stage show back, but combination could only boost business about $1,000, and $19,000 under last season's average.

Fox (3,000; 35-50-75) "Lilliom" (Fox). Picture not well liked by critics. Stage show back with Roxy Gang and ballet. Up about $2,000 to $28,000, but gain hardly offsets increased cost. Not more than fair.

Karlton (1,000; 50) "Animal Crackers" (2d local showing to $5,500, excellent for this house.

NEWARK FALLS OFF

Reasons Entered as Ordinary Pictures and No Stage Shows

Newark, N. J., Nov. 4.
(Draw. Pop., 850,000)
(Weather: Cloudy)

No big picture and no big business. For most houses, however, a profit, considering no stage show and no music.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65), "Golden West" (FN). Down bit, $16,500.

Capitol (WB) (4,200; 15-25-35-50), "Sea Wolf" (Fox). Good 2d run business continues; $6,200.

Little (Newark M. P. Guild) (299; 35-60), "Dich Hab Ich Geliebt" (Tobis). Not much better, but held over for few days; $1,800.

Loew's State (2,800; 25-35-50), "Three Faces East" (Metro). Little gain; $13,500.

Mosque (WB) (2,281; 25-50-65), "Sailor Beware" (WB). Getting pretty low; $12,000.

Playhouse (Mindlin) (473; 35-50), "Her Man" (Pathe). Improving; $2,600.

R-K-O Proctor's (2,650; 25-35-50) "Silver Horde" (Radio). Not so strong at $13,500.

PAR, P'TL'D, STAGELESS AT PRESENT; ALL SOUND

Portland, Ore., Nov. 4.
(Draw, pop, 400,000)

Pacific Livestock Show week filled hotels with visitors interested in horse flesh and not show flesh.

Mostly programers last week except "Check and Double Check" at R-K-O Orpheum. That house lined 'em for a block opening day at 9 a. m. and kept the line going all week. Picture well exploited. Freak film drew capacity mats but quieter at night.

Hamrick's lower price of 40c evenings at Music Box failed to change grosses appreciably. House had fair week with "Life of Party" (WB).

Nothing settled about Publix stage shows at the Paramount. House clicked with Horace Heidt's band for last week of present stage bookings, and goes all sound next week. Stage hand will be kept for concert program. Likely that shows will be back in again later, probably routed up from S. F., as Publix dropping flesh would be scoop for R-K-O and Fox here. If the house had to sell an all-sound policy and then reverse and sell shows again, it makes it tough and looks like the b. o. slips into neutral somewhere.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Scotland Yard" (Fox) okay for results. F. & M.'s "Rhythmatic" stage show, strong support. $14,000; strong.

Paramount (Publix) (3,500; 25-50) "Girl of Golden West" (Par) clicked. Horace Heidt's orchestra strong attraction; $12,000.

Orpheum (R-K-O) (2,000; 25-60) —"Check and Double Check" (Radio). House needed more seats for mats. Vaude, $23,000; record.

United Artists (Parker-Fox) (1,200; 25-60)—"Up the River" (UA) got around $11,000 first week and okay 2d week at $7,000.

Rialto (Publix) (2,000; 25-50)—"Santa Fe Trail" (Par). Program western. Did fairly. $4,800.

Music Box (Hamrick) (2,000; 25-40)—"Life of Party" (WB) okay program comedy. $4,600.

Rumors on Extras Wanted Calls Cops to Fox Lot

Hollywood, Nov. 4.

A false rumor that Fox was hiring extras for mob scenes in the foreign versions which it is making of "Big Trail" had the studio besieged by hordes of multi-linguals.

Cops had to translate the authentic reports before the gang could be persuaded to disperse.

Realife No Panic in Ptsbgh—A&A In WB House Big, but No Record

Pittsburgh, Nov. 4.
(Draw. Pop, 1,000,000)
Weather: Warm

Only excitement here last week was the Amos 'n' Andy film. It burned up the town and rattled off a sensational $25,000 at the Warner, best this house has seen in well over a year. Holds over with three weeks likely.

Way off everywhere else. "Golden West" tumbled Stanley to around $20,000, while "Virtuous Sin" delivered another sock to the Penn with $22,300, plenty bad for this site and one of worst weeks in several months. "Playboy of Paris," rated Chevalier's poorest thus far, showed plenty of anemia at Fulton and Sheridan Square. Maybe $7,700 at downtown house and around $4,800 for Sheridan.

"Billy the Kid" on Realife screen, flashed for at least a fortnight at the Aldine, failed miserably. Less than $8,000 and jerked after short week for "Whoopee." Enright kept around $10,000 with "For Love o' Lil," while Harris maintained its general average with "Swing High" at $4,000 or slightly over.

Estimates for Last Week

Aldine (Loew's) (1,000; 35-50)—"Billy the Kid" (Metro). On new Realife screen here, but it didn't mean a thing and week's session took it on the chin at under $8,000. Poor. Originally penciled for fortnight, yanked after single week for current "Whoopee."

Enright (WB) (3,700; 25-35-40-60)—"For Love o' Lil" (Col). Average picture of moderate entertainment value, but couldn't overcome paucity of cast names. Just fair at $10,000.

Fulton (Shea-Benham) (1,750; 10-25-40-50) — "Playboy of Paris" (Par). Chevalier's poorest, and while star kept 'em coming for couple of days, word of mouth killed it quickly. Bad at $7,200.

Harris (WB) (1,800; 10-20-30-40) —"Swing High" (Pathe). Pulled in on strength of Helen Twelvetrees' rave notices week before in "Her Man." Nothing happened out of ordinary, side-street stand merely sticking around average at $4,000.

Penn (Loew's-U. A.) (3,300; 25-35-65-70)—"Virtuous Sin" (Par). Did at $22,300, worst figure here in months and fourth successive bad week, unusual for town's ace house. Bad pictures, that's all.

Sheridan Sq. (Radio) (1,200; 25-35-50)—"Playboy of Paris" (Par). Off to flying start here, too, but like downtown Fulton, quickly subsided. Under room average at $1,600.

Stanley (WB) (3,600; 25-35-60)—Three nice profitable weeks for this house and then along come "Girl of the Golden West" (FN), and knocks the Warner optimism into a cocked hat. Under $20,000, woefully weak, and about $8,000 less than preceding week.

Warner (WB) (2,000; 25-35-60)—Amos 'n' Andy's (Radio) natural, despite severe drubbing in dailies. Radio favorites clocked off with great $25,500, best this house has done in more than a year. Held over, with 3d week downtown likely and then 4th at Enright, East Liberty.

'YARD' $7,500, TACOMA

"Widow" Has Good Week at $3,000 —Orpheum $6,100

Tacoma, Nov. 4.
(Draw. pop, 125,000)
Weather, cool.

Orpheum did a big week with Amos 'n' Andy. Blue Mouse vied for good biz with Gloria Swanson in "Widow." Broadway continues okey since reopening with reel features and F&M class stage shows. Last week felt the opposish. Rialto also hurt some.

Estimates for Last Week

Broadway—(Fox) (1,500; 25-60), "Scotland Yard" (Fox), with "Southern" unit on stage. Nice show. $7,500.

Orpheum—(R-K-O) (1,600; 25-50). Amos 'n' Andy (Rad). Lines and biz like in good old days. Big at $6,100.

Blue Mouse—(Hamrick) (650; 25-50-75). "What a Widow." Good week. $3,000.

Rialto—(Fox) (1,250; 25-35-50). "Let's Go Native" (Par) and "Madame Satan" (M-G-M). Did $2,400.

'River,' with Help, Sent Midland Under $10,000

Kansas City, Nov. 4.

Although business at the other theatres not so hot—and not so good—Mainstreet had about all it could do to care for with Amos 'n' Andy on screen. Six showings of the film daily and four stage shows.

Loew's Midland had "Up the River," and it caught sweet notices. Manager Charles Raymond, thinking the picture might not appeal to the femmes, had a fashion show arranged for them in the grand lobby. Good attraction.

The title and picture, with best attention from gentler sex, was at the Newman, "The Office Wife."

After 10 weeks of Fanchon & Marco revues at the Pantages, house has gone back to straight vaudeville for stage shows.

Estimates for Last Week

Mainstreet—"Check and Double Check" (Radio) (3,300; 35-60)—Biggest bet house has ever had. Lines continuous. Vaude. Picture held over; $21,000, big. 2d week opened strong.

Loew's Midland—"Up the River" (Fox) (4,000; 25-40). When the word got out it was a comedy, house picked up. Fashion parade in lobby and mezzanine, novelty; $9,300; poor.

Newman—"Office Wife" (WB) (1,800; 25-35-50-60)—Women wanted to see it; $15,500; good.

Royal—"Heads Up" (Paramount) (840; 25-35-50)—"Good entertainment, despite the rather chunky Helen Kane's attempts to be cute; $3,800; fair.

Pantages—"Extravagance" (FN) (2,200; 25-50). Drew nice comments but business not up to expectations; $8,700; light.

Loop Notes Increase at Matinees, But Nite Trade Shows Weakness; Unemployment Two-Way Reason

Chicago, Nov. 4.

A startling increase in matinee trade throughout the city in the last few months. Loop spots report mat business for September and October more than doubling the same period last year.

But night business has taken a slide. Same situation to some extent apparent in legit shows, with mats heavy and the evenings weak.

Situation brought about by the unemployment problem. Job-seekers after hitting the trail all morning head for the theatre. The lower the admission price the bigger the crowd. The small shooting galleries south of the loop and on West Madison street, in the second-hand clothes districts, are doing turnaway at 10c. Several houses, with trade tremendous, have cut their shows to 60 mins., in an effort to cash in on turnovers. Crowds have grown stubborn and prefer to sit through three and four shows rather than tramp the streets.

Grosses were off in the loop generally, with several high marks standing out like a cauliflower ear. Amos 'n' Andy were tremendous at the State-Lake, setting a new high. "Big Trail" came into the McVicker's on midweek and started at a terrific clip, hitting a big take despite the extreme length of the flicker.

Rest of the theatres turned in tallies ranging from good to terrible.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Extravagance" (Tiff). Dropped on threshold of 3d week. For 16 days did $9,400, not good; despite "pink" from censors. "Lotus Lady" (indic) current.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Laughter" (Par). Stage show. Notices excellent and carriage trade heavy, but not as big at b. o. as predicted. Only fair at $45,300.

McVicker's (Publix-B. & K.) (2,100; 50-75-85)—"Big Trail" (Fox).

(Continued on page 14)

'PLAYBOY' GOES BIG IN MONTREAL, $22,500

Montreal, Nov. 4.
(Draw Pop; 600,000)
Weather; Fine

F-P main stems had one of the big weeks of year due to good pictures in which locally popular stars featured. Only competish was from legit house which ran "Street Scene" and had only fair gross at $16,000, top, $2.50. Nothing else doing in town, Theatre Guild and Trinity Players, amateur legits, not taking much from anyone.

"Playboy of Paris" brought Palace capacity three nights with matinees big. Gross of $22,500 put this theatre on top of heap with best figures for month or more.

Capitol also soared with $17,500, well beyond average for "The Sea God." Loew's picked up another good gross at $18,000 on "Good News" with stand-out vaude. Imperial folded on "Lady Lies," French version, and repeat show for third time in Montreal in three months of "All Quiet" which has outstayed its welcome here of $5,000; poor. Princess barely fair at $8,000, with much better figures expected on "Dixiana."

Neighborhoods fell off.

Estimates for Last Week

His Majesty's (CT) (1,600; 75-$2.50) (legit) "Street Scene." Good houses start of week but fell off, $16,000; only fair.

Palace (FP) (2,700; 40-75) "Playboy of Paris." (Par). Chevalier never fails to draw. Topped heap with $22,500.

Capitol (FP) (2,700; 40-75) "Sea God." (Par). Stage presentation helped picture, liked; $17,500, good.

Loew's (FP) (3,200; 40-65) "Good News" (M-G-M). Peak of football season with big match of year Saturday (1) out; picture over and stand out vaude gave house one of best grosses of year. $18,000.

Princess (CT) (2,360; 35-60) "Dixiana" (R-K-O). Much touted picture disappointed. $8,000, poor.

Imperial (FP) (1,900; 25-40) "Une Femme a Menti" (Par). French version out from start and "All Quiet" didn't help much. $5,000, poor.

Roxy (Ind) (600; 50) "White Hell" (U). Up to $3,000. Good. Held over.

GILBERT'S 2D TALKER LOW IN WASH., $17,500

Washington, Nov. 4.
(Draw. Pop., 500,00)
Weather: spotty

Most everything last week was "Amos 'n' Andy." R-K-O house did some business and is continuing to do so in its second stanza.

As for the others, just about fair to middlin' with one or two disappointments. In the latter were "Billy the Kid," with the Realife screen, which didn't help at Loew's Columbia. Other was John Gilbert's "Way of a Sailor," at Loew's Palace. Town hasn't forgotten Gilbert's first talker.

"Laughter" at the Fox was okay, though more was hoped for. Earle continues to get them in with the new policy of a feature and vaude, while the second week of "The Lady Surrenders," with the sensational advertising did fair.

Rialto's advertising still causing resentment. Fox answered it by carrying "Pledged to Truth" and listing the house's membership in the local advertising club.

Estimates for Last Week

Columbia (Loew) "Billy the Kid" (M-G) (1,232; 35-50). Realife screen didn't help; $8,000, maybe.

Earle (Warner) "Truth About Youth" (WB) Vaude (2,424; 25-35-40-60). Continues to do well; boosted ante last week and must have gotten good $19,000; excellent for this house.

Fox (Fox) "Laughter" (Par) Stage show (3,434; 15-25-35-50). Hoped and expected more than $22,800; okay, though.

Met (Warner) "College Lovers" (FN) (1,585; 35-50). Town has night football out in the Senator's stadium, so why go to the theatre to see a game; that evidently reasons. Intake still making the house a jaundy problem; $7,000.

Palace (Loew) "Way of a Sailor" (M-G) Stage show (2,363; 25-35-40-60). Gilbert has battle ahead; even house 12th birthday didn't help; gross down about $5,000 to $17,500.

Rialto (Fox) "Lady Surrenders" (1,1578; 35-50). 2d week, fair; $8,000.

R-K-O (Keith's) "Amos 'n' Andy" (R-K-O) (1,875; 35-50). Great week; $21,000. Held over.

REALIFE SCREEN GETS OVER IN PROV.; $22,000

Providence, Nov. 4.
(Draw. Pop., 315,000)
(Weather, favorable)

Despite pre-election had public at fever pitch, some high grosses reported.

Loew's State and the RKO Albee were the standouts. Amos 'n Andy at RKO Albee holds over.

Estimates for Last Week

Loew's State (3,500; 20-50), "Billy the Kid" (M-G-M), Shorts. Realife, enlarged, screen, aroused curiosity; big with fans; $22,000 reported; very good.

RKO Albee (2,500; 15-5), Amos 'N Andy (Radio); went over sensationally; $16,000. Broke all House records; 20-week H. O.

Paramount (2,200; 15-50), "Laughter" (par), and Cantor short. Excellent show, raved about; $15,000; excellent.

RKO Victory (1,600; 15-50), "East is West" (U). Caught big crowds first part of run, but petered off. Good though at $9,000.

Majestic (Fay) (2,200; 15-50), "Office Wife" (FN). Average at $11,500.

Fay's (1,600; 15-50), "Sinners' Holiday" (FN), vaude. Fair at $7,500.

TOPEKA NOT SO BAD

$6,000 and $5,900 in Two of Its Houses for Last Week

Topeka, Nov. 4.
(Draw. Pop. 85,000)
Weather: fair

Advent of flesh on two Topeka stages caused renewed activity all around, even second run getting a good play. Only one place, Novelty, falling off from last week's figures to any extent despite extra business pulled by the stage shows.

Estimates for Last Week

Grand (1,400; 50) (Fox), "Office Wife" good pull; $6,000.

Jayhawk (1,500; 50) (Fox), "Wild and Woolly" Fanchon Marco idea first three days, one of top numbers of F-M product and pulled heavily on "Song of Nile," though not more than Sunday even; $5,900. Last half "The Ringer" pulled another "Bean Geste" by cities publicity on velvet for week, total $5,500.

Novelty (1,500; 50) (Fox), "Good News" subject heavily mauled already played to death now $2,100. Last week "Big Trail" (Fox) and Mc-Owen unit with "The Comedian" and vaude organ house for winter, drawing about half business all week; five performances, $900.

Heat, with Other Things, Mostly Pictures, Keep L. A. Grosses Down; W. Rogers at $12,500, Draws $30,000

Los Angeles, Nov. 4.
(Draw Pop., 1,500,000)
Weather: Warm

Heat is no small factor these days, but the general off conditions cannot be ascribed to the abnormal Indian summer temperature. That it is keeping people outdoors is undeniable, but the sharp contrasts and the marked difference in comparative grosses have all theatre operators wondering what it's all about.

That the same norm now governs pictures as in the silent days with only box office product commanding attention regardless of sound, wide screen or personal appearances, must be the answer.

"Billy the Kid" in Realife opened poorly at the Criterion with $7,500 indicated. Grandeur is meaning nothing for "The Big Trail" at the Chinese, in its 5th week at $13,000, also very poor. Fox's other special at the Carthay "Just Imagine," with $12,000 in 4th week a little better showing in proportion, but likewise nothing to brag about.

Will Rogers' personal appearance is getting $12,500 for himself at Loew's State. This he is donating to the Community Chest, but even he cannot offset "Lilliom," and the $30,000 indicated is likewise pretty bad considering the altruistic ballyhoo plus the Rogers name. In Rogers favor it might be said the sudden booking did not permit for an advance campaign and confusion in the public mind obviously existed. Rogers is being over-played hereabouts, having been in "So This Is London" at the State a fortnight ago, and currently at the Pantages in the same picture. Pantages' $14,000 shows local weakness for Rogers in screen or person.

Eddie Quillan's personal appearance with "Big Money" at the R-K-O will mean over $1,000 extra this week. Quillan is liked locally.

Warners went berserk on ballyhoo for "Life of the Party," playing it for two weeks, day and date at Warners Downtown and the Hollywood, with $20,000 for both houses indicated. The extra Halloween and Saturday midnight showings helped to offset the daytime heat.

Amos and Andy fell slightly under their first week, grossing $28,000 after indicating $35,000, breaking off sharply because of the heat.

Specials

Fox's specials "Just Imagine" and "The Big Trail" are slipping fast.

(Continued on page 45)

ONLY 5 IN PHILA. OPEN, NOT $50,000 LAST WEEK

Philadelphia, Nov. 4.

With only five theatres open here last week, legit was good in three. Not a musical in town, and combined grosses missed $50,000 by a wide margin. It has been a long time, in the heart of a season, since Philly box offices have failed to get $50 all told.

Easy leader was the Guild's "Month in the Country," at the Garrick. Show got $19,000.

The Walnut, playing "The Blue Ghost" for the fourth week, picked up considerable trade from the football crowds Saturday night and grossed $5,600.

"Mr. Samuel," Tyler tryout at the Broad, did not seem to get started, and even with the week end hardly reached $5,000.

This week three New York hits arrived. There are still only five houses open.

The openings were "Berkeley Square" at Forrest, "The First Mrs. Fraser," Professional Players' subscription auspices at the Walnut, and "Simple Simon" at the Shubert.

Next Monday brings "New Yorkers" to the Chestnut, and "Trade Winds," Schwab & Mandel's dramatic, to the Broad. There are no bookings mentioned for the Erlanger until the holidays, although it is likely that some musical will be booked in.

Estimates for Last Week

"Mr. Samuel" (Broad, 2d week)—Tyler tryout not so forte, $5,000.

"Berkeley Square" (Forrest, 1st week)—House open after two dark weeks.

"Month in the Country" (Garrick, 2d week)—Led town last week with $19,000.

"Simple Simon" (Shubert, 1st week)—House reopened with this Ed Wynn show.

"Mrs. Fraser" (Walnut, 1st week)—Professional Players. Second season.

Lyric dark and given up by Shuberts. Got scant $4,000 with "The Last Mile" last week. Adelphia, same as Lyric.

$37,600 FOR MICHIGAN, 'BILLY' DOES $13,600

Detroit, Nov. 4.

Amos 'n' Andy stood them in line all week. This picture also meant money for other house, bringing the people downtown and other house getting the overflow, with an overflow about every hour. House, seating 2,700 and playing to a 50c. top, played as many as nine shows a day to get the gross it did, $30,000; in this house little short of phenomenal.

"Hell's Angels" slid enough to warrant taking out after one more week. Five weeks instead of the eight hoped for.

Fifi D'Orsay in person didn't mean so much her second holdover week at the Fox.

Estimates for Last Week

Michigan—"Laughter" (Par) (4,045; 35-50-75). Smart picture drew diverse comment, but not as much as expected; $37,600.

Fox—"Renegades" (Fox) (5,100; 15-25-50). Fifi D'Orsay held over for 2d week. Still out of the red with weak picture. Not too bad at $33,000.

Fisher—"Extravagance" (WB) (2,300; 35-50-75). Slipped to in-and-outer. $19,500.

R-K-O Downtown—Amos and Andy (Radio) (2,700; 15-25-50). Second week necessity with third week possible. No doubt all-time mark established for house with $30,000.

United Artists—"DuBarry" (UA) (3,300; 35-50-75). Not doing so well; about two weeks. $9,300.

Paramount—"Billy The Kid" (M-G-M) (3,300; 35-50-75). Big bally helping. Probably will fall short of three weeks. $13,600.

State—"Gorilla" (WB) (3,000; 35-50-75). This picture from Dixie and died. House goes dark for week, then new price policy of 50c top.

Madison—"Whoopee" (UA) (1,750; 35-50-65). Held up nicely for 3d week. $5,600.

Colleen Moore's Legit Show Got $4,900, 3 Days Out in Ind—Pictures Off

Indianapolis, Nov. 4.
(Draw. Pop., 450,000)
(Weather: Cold)

Indianapolis wasn't film-minded last week. Two local state bank failures, a heated political campaign and reopening of English's light house with Colleen Moore in "On the Loose," drew attention away from the first run houses.

Amos 'n Andy drew some, but didn't do near the business expected. Air followers didn't go for them on screen.

Estimates for Last Week

Indiana (Publix) 3,300; 35-50-65), "Monte Carlo" (Par). Liked, but didn't have crowds; $18,600.

Circle (Publix) (2,600; 25-40-50), "Check and Double Check" (RKO), got enough to hold it over, but far from expectations; $10,400.

Palace (Loew's) (2,800; 25-35-50), "What a Widow." Below average at $8,900.

Apollo (4th Ave.). (1,100; 25-35-50), "Life of the Party" (W), pulled through with a fair week at $4,300.

Lyric (4th Ave.) (2,000; 25-35-50), "Doorway to Hell" (W), took share of drop. Poor at $8,900.

Ohio (Publix) (1,400; 25-35), "Playboy of Paris," from Indiana week before. Fair at $1,900.

English's (legit) "On the Loose" for three days at about $4,900, took some of film trade.

"Sin," Vallee, O'Neal at Brooklyn Par., $44,300

Brooklyn, N. Y., Nov. 4.

Fair week for the Paramount with "Virtuous Sin," Vallee and Zelma O'Neal on the stage, $44,300.

Albee, "Her Man," and vaude. Local boy at the Met, it over. Franklin, bull fighter, sort of weak.

Estimates for Last Week

Paramount—"Virtuous Sin" (Par) (4,000; 35-50-60-75). Much better results than week before. Zelma O'Neal added on stage. Okay. $44,300.

Fox—"Scotland Yard" (Fox) (4,000; 25-35-50-75). Satisfactory.

Albee—"Her Man" (3,248; 35-50-60-75). Vaude.

Met—"Three French Girls" (3,577; 35-40-50-75). Sidney Franklin, Brooklyn bull fighter, heading stage bill.

Strand—"Maybe It's Love" (2,800; 25-35-50-60-75). Uneventful.



JOHN C. FLINN
Supervising Comedy Productions
Pathe Studios
Culver City, Calif.

'SAILOR' GETS $12,800, SEATTLE-'NITE' $11,300

Seattle, Nov. 4.
(Drawing Pop., 450,000)
(Weather, colder; slight frosts)

First frost of the season last week. For some of the houses, it wasn't the first. Orpheum leaped into front with that laugh-gagged Amos 'n Andy—that's the way it was billed. All sorts of billing, ballyhoo and stunts and all helped let the folks know what was on at the RKO house. Easily topped the burg.

Fifth Ave. pulled with "Way for a Sailor," but not too many. Fox steady, but not strong with second week of "Up the River." Clara Bow just fair in "Her Wedding Night" at b. o. Liberty okey in second week of "Rain or Shine." Two Hamrick houses continue hitting fair clip.

Estimates for Last Week

Paramount (Pub) (3,106; 25-60), "Her Wedding Night" (Par). Okay picture, but biz not up to usual bow. Plug for Horace Heidt band; $11,300.

5th Ave. (Fox) (2,500; 25-60), "Way of a Sailor" (MGM). Fair at $12,850.

Fox (2,500; 25-60), "Up the River" (Fox). Fair 2d week for $8,200.

Blue Mouse (Hamrick) (900; 25-50-75), "Life of Party" (WB). Held up in 2d week. $5,000.

Music Box (Hamrick) (1,000; 25-60), "What a Widow." Okay, $9,300 on nine days.

Liberty (Jensen-von Herzogg) (2,000; 15-25-35), "Rain or Shine" (Col). 2d week. Well pulleized; $5,800.

Coliseum (Fox) (1,800; 25-35-50), "Clancy on Wall Street" (Monarch). Did $2,600 and house closes indefinitely in two weeks.

Orpheum (RKO) (2,700; 25-60), Amos 'n Andy (Rad). All draw in radio team. Gag worked of 30 or 40 sleeping in lobby to be first on line opening day. Breakfast served to them. Parades, etc., used. Great week. Five shows daily part of time. Longest lines in history, but not so many shows as "Rio Rita," which holds house record at $31,000; got $27,000.

'AFRICA SPEAKS' DISPUTE

Brought $5,900, Good Biz, to Brown in Louisville.

Louisville, Nov. 4.
(Draw. Pop., 500,000)
(Weather, Cold)

"Africa Speaks" created sensation at the Brown with the native-killing sequence. Editorial comment in "Times," largest evening paper in Kentucky, called it "degrading."

"Scotland Yard" at the second-choice house, Alamo. Strand had "Life of the Party," both to only average on the week, but switched about they might have shown better returns.

Estimates for Last Week

Alamo (4th Ave). (1,100; 15-25-40), "Scotland Yard" (Fox). Could have been made to pay more than $4,800; good. Chance overlooked for crook exploitation.

Brown (Brown) (1,500; 15-25-40), "Africa Speaks" (Col). Speeches, sermons and editorials and they came in. Better than for some time, thanks to general disapproval. $5,900.

Mary Anderson (R-K-O) (1,387; 30-50). "Numbered Men" (FN). Conrad Nagel got what he doesn't want—stardom—here. Not bad, $3,900.

Rialto (R-K-O) (2,940; 30-50), "Laughter" (Par). Nancy Carroll still draw, but weak; $4,000 average.

State (Loew) (3,252; 35-50), "Billy the Kid" (M-G). Under average, due to let-down in tie-ups; $9,500.

Strand (4th Ave.) (1,865; 35-50), "Life of Party" (WB). Winnie Lightner pulled fairly well, but couldn't make grade for h. o.; $5,700.

Comparative Grosses for October

Table of grosses during October for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
CAPITOL High..$109,286 Low.. 30,000	"Love in Rough" $71,000 Stage Show	"Madam Satan" $61,200	"3 French Girls" $68,300	"Billy the Kid" $76,000
PAR-AMOUNT High..$95,000 Low.. 49,100	"Her Wedding Night" $71,100 Stage Show	"Lady Surrenders" $56,400	"Heads Up" $58,200	"Santa Fe Trail" $85,400
ROXY High..$173,658 Low.. 59,800	"All Quiet" $75,900 2d week Stage Show	"Liliom" $79,700	"Up the River" $85,000	"Scotland Yard" $97,000
STRAND High..$81,200 Low.. 15,000	"Bad Man" $34,700 All Sound	"Moby Dick" $32,900	"Sinners Holiday" $31,600	"Maybe It's Love" $29,300

CHICAGO

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
CHICAGO High..$71,300 Low.. 33,000	"Good News" $46,000 Stage Show	"Office Wife" $44,600	"Golden West" $38,300	"Playboy of Paris" $48,800
McVICKER'S High..$53,000 Low.. 13,000	"Moby Dick" $24,000 (2d week)	"Madam Satan" $14,000 (3 days) (1st week)	"Madam Satan" $36,100 (2d week)	"Madam Satan" $19,500 (3d week)
MONROE High..$12,500 Low.. 2,700	"Little Accident" $3,500	"Holiday" $3,100	"Anybody's Woman" $4,100	"Last of Duanes" $3,100
ORIENTAL High..$52,500 Low.. 20,000	"Scarlet Pages" $29,000 Stage Show	"Let's Go Native" $29,000	"Top Speed" $36,200	"Scotland Yard" $29,600
ROOSEVELT High..$36,500 Low.. 9,000	"Monte Carlo" $21,000	"Sea Wolf" $19,300	"Sea Wolf" $24,200 (9 days)	"Liliom" $12,200
STATE-LAKE High..$35,750 Low.. 16,000	"Sinners Holiday" $18,700 Vaude	"Africa Speaks" $17,800	"Half Shot at Sunrise" $31,000 (1st week)	"Half Shot at Sunrise" $19,800 (2d week)
UNITED ARTISTS High..$38,700 Low.. 11,000	"What a Widow" $13,200 (2d week)	"Whoopee" $27,000 (1st week)	"Whoopee" $20,000 (2d week)	"Whoopee" $15,500 (3d week)

LOS ANGELES

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
EGYPTIAN High..$14,000 Low.. 2,800	"Man Trouble" $3,000	"Let's Go Native" $8,700	"Dough Boys" $4,000	"Monte Carlo" $7,000
LOEW'S STATE High..$48,000 Low.. 15,600	"Last of Duanes" $20,000	"3 French Girls" $31,000	"So This Is London" $24,000	"Love in Rough" $23,000
PAR-AMOUNT High..$57,800 Low.. 15,000	"Santa Fe Trail" $20,000	"Her Wedding Night" $25,000	"Playboy of Paris" $32,000	"Laughter" $17,000
UNITED ARTISTS High..$38,700 Low.. 6,200	"Heads Up" $7,000	"Whoopee" $24,000 (1st week)	"Whoopee" $17,000 (2d week)	"Whoopee" $14,000 (3d week)
WARNER'S DOWN-TOWN High..$38,800 Low.. 9,000	"Office Wife" $15,000 (3d week)	"Road to Paradise" $12,000	"Sinner's Holiday" $12,000	"One Night at Susie's" $12,000
WARNER'S HOLLY-WOOD High..$37,300 Low.. 10,000	"Big Boy" $12,000 (1st week)	"Kitty Bellairs" $12,000	"Maybe It's Love" (1st week)	"Maybe It's Love" $14,000 (2d week)

SAN FRANCISCO

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
WARFIELD High..$48,000 Low.. 8,200	"Madame Satan" $15,000	"Up the River" $16,000 (1st week)	"Up the River" $15,000 (2d week)	"Big Trail" $20,000
PAR-AMOUNT High..$36,000 Low.. 6,200	"Santa Fe Trail" $18,000	"Her Wedding Night" $17,000	"Heads Up" $16,000	"Laughter" $19,000
CALIFORNIA High..$34,000 Low.. 6,200	"Whoopee" $16,000 (1st week)	"Whoopee" $12,000 (2d week)	"Du Barry" $15,000	"Virtuous Sin" $12,000
ST. FRANCIS High..$23,300 Low.. 3,000	"Spoilers" $10,000 (2d week)	"Bright Lights" $7,000	"Playboy of Paris" $15,000 (1st week)	"Playboy of Paris" $9,000 (2d week)
EMBASSY High..$24,300 Low.. 5,000	"Old English" $12,000 (1st week)	"Old English" $7,500 (2d week)	"Maybe It's Love" $7,500	"Doorway to Hell" $7,500

SEATTLE

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
PAR-AMOUNT High..$26,000 Low.. 9,000	"Bad Man" $14,200 Stage Show	"Follow Thru" $12,400	"Golden West" $13,700	"Monte Carlo" $10,000
MUSIC BOX High..$17,000 Low.. 3,500	"Whoopee" $9,500 (1st week)	"Whoopee" $7,500 (2d week)	"Old English" $8,500 (1st week)	"Old English" $3,500 (2d week) (New low)
FIFTH AVE. High..$26,000 Low.. 8,500	"Sea Wolf" $13,000 Stage Show	"3 French Girls" $13,500	"Liliom" $12,600	"Scotland Yard" $12,300
BLUE MOUSE High..$16,000 Low.. 3,000	"Maybe It's Love" $7,500	"Du Barry" $4,000 (3 days)	"Du Barry" $11,000 (2d week)	"Life of the Party" $9,000
ORPHEUM High..$32,000 Low.. 6,500	"Danger Lines" $12,000 Vaude	"Africa Speaks" $12,900	"Her Man" $14,100	"Lady Surrenders" $12,500

(Continued on page 26)

FILM MERGERS' LET-OUTS

Double Features Cut Out Shorts; Indie Makers Think of Quitting

Hollywood, Nov. 4.

Independent short producers are beginning to feel the effect of double feature bookings, spreading over the east and middle west. Where two features are on one program, there's little chance of the exhibitor throwing in anything else besides a news reel.

Rentals of indie shorts have fallen off to where in the smaller towns and communities they are bringing very little. At the figure it's impossible for the producer to stick his head out from under.

Call Off Shorts

Three short's producers, one having the rights for a pop cartoon strip, have announced production is off and that they're going to try features. The latter angle is even tougher, due to the money needed for starting.

Shorts for the past year have been the life of the indies. A year ago, it was possible to get $10 and up on a good short, but the drop-off in rentals has killed all gravy.

One producer of kid shorts has a program of 12 lined up. Early this year, he made three and sent them out to the state righters. Production cost on the pictures is $4,000. So far he has received $2,300 back from the three. According to the reports from the exchanges, which he has checked, the shorts are playing steadily, but the low rentals make profit impossible.

Squawks From Metro And Par if Fox Gets W. Coast Preference

Hollywood, Nov. 4.

Reported intention of Oscar S. Oldknow to carry out the plan of spotting Fox product in Fox-West Coast class first runs in preference to that of other companies will not be carried far in the belief of distributor officials. If it is, Par and Metro, it is indicated will put up a heavy squawk.

Metro is particularly insistent on its pictures getting proper play, under a deal closed some time back. It feels, as does Par, that "Fox will not try to undermine its business simply to give Fox pictures wide show-windowing."

Local Metro and Par exchanges are reputed hard-boiled and not figuring on sitting back and taking what's left after everything for the Fox company is spotted into most strategic runs," nor is there a remote chance that Par and Metro will listen to any change in original product deals.

Felix Feist, Metro's distribution chief from New York, now on a Coast visit, said his trip did not include conferences with anyone at F-WC on this angle. Feist takes the attitude that F-WC needs outside product the same as other chains and will not "cut off its noses to spite its face."

Feist's contention is sustained by Fox deciding on "Morocco" (Par) for the Chinese, to follow its own "Big Trail." Prior to picking "Morocco," Metro's "New Moon" was being considered, indicating that F-WC will not jeopardize its grosses in crucial spots.

Berger Going Home

Hollywood, Nov. 4.

Ludwig Berger, German director, went off the Paramount payroll this week and is returning to Germany within two weeks.

His last picture was "Playboy of Paris."

VIRGINIA SALE'S LEAD

Hollywood, Nov. 4.

Virginia Sale, Chic's sister, is doing the lead in "Many a Slip" at Universal.

Zasu Pitts was to have had the role, but work on the Fox lot prevented.

SERKOWICH WITH R-K-O

Misses Vacation After Leaving Publix

Ben Serkowich left Publix Saturday (1) and joined the promotion staff of R-K-O Monday (3). The switch was reported as having been reached suddenly.

Following his recently reported resignation from Publix, Serkowich received a number of offers. Among them were a couple from the coast. He had the latter in mind along with a vacation.

Meanwhile the R-K-O proposal happened, with Serkowich joining without vacation happening. He left Monday for Toledo to exploit the local R-K-O house at that and other points.

INSTRUCTION OF SCHOOL ROOM BY TALKERS

Uniontown, Pa., Nov. 4.

For the first time the Fayette County Teachers' Institute all last week held an "all picture" session, to demonstrate the use of talkers as a basis of instruction in the school room.

The talkers were at the afternoon session at the Penn theatre.

George Bernard Shaw, Benito Mussolini, Herbert Hoover and several noted educators addressed the teachers through this medium. Several reels of the processes in large industrial plants were shown. Another reel explained the woodwind instrument used in a symphony orchestra.

Western Electric showed these educational pictures.

Majestic's $100,000 movietone, "The Romance of Radio," at the State here Sunday afternoon (2) under the auspices of the Cohen Furniture Company, local Majestic (radio) dealer. No admission charge, but admittance by ticket.

FOX NEWSREELS ALL NEW PLAYERS ON LOT

Hollywood, Nov. 4.

Fox has decided on a Movietone news plug for its newcomers on the lot, who heretofore might be unknown to screen patrons.

Plug was first used for Rube Goldberg when the artist was engaged to produce "Soup to Nuts." Studio will follow suit for Cissie Loftus, with the plug news shot of the English star teaching a class of femme players the art of make-up.

Nick Schenck West

Hollywood, Nov. 4.

Nick Schenck, of Loew's, and J. Robert Rubin, of Metro, are expected here the end of the week on their first studio trip in 18 months.

They expect to leave New York together tomorrow (5), remaining on the coast a probable two weeks for conferences and probably not more.

Felix Feist and Arthur Lowe are in from New York this week.

Busy Again

Hollywood, Nov. 4.

Winnifred Dunn and Jerry Hoey lately have been called [illegible] to lend touches to their scripts, now called The Modern Way," producing with Robert Henley directing.

At same time Miss Dunn has landed adaptation of Mathew's Midnight" for Liberty.

MAIN REASON FOR N. Y.'S JOBLESS

Every Merger Affects Whole Personnel—Not Easy to Obtain Other Jobs — Favorable Financial Statements Also Enter Into Picture Business Economies

THE AGE ANGLE

The unemployment situation right now is the worst that it has ever been in the film business. Mergers are blamed more than stock market conditions for an exodus which is admitted far from ended.

While no accurate survey of the unemployed in pictures in New York home offices has been made, it is admitted that well over 1,000 smaller execs and office help have been let out through economy measures. Not a company in the field has escaped the budget cutting measures wherever possible.

The materialization of every merger has witnessed a goodly percentage of let-outs, chiefly because of duplicated efforts. Many have been forced to seek work in other industries and from time to time make efforts to crack back. They are never satisfied that they are out permanently in most cases and thus their joining the ranks of freshly unemployed only adds to the congestion.

The merger move has gotten to be an ogre with not only office help in jobs, but among many executives drawing fairly high salaries. Annual or quarterly financial statements of late have seemed to occupy much attention in home offices. To furnish favorable statements brings about many economies, apparently.

Another Angle

There is another point of view in higher circles concerning the epidemic of economy moves. This is that the industry is stepping out of its infancy after threatening to do so all of these years; that it is narrowing down to the speedy lines of practical showmanship, with the further recognition of Wall Street, as to be in no position to continue to carry dead wood or those who do not make special efforts to create an atmosphere of importance for jobs by the respective incumbent's own industry and application.

That office help at average meagre salaries are being let out for any other reason than the above is roundly denied. The economies thus effected would be either too insignificant or else a wholesale let-out would impair the machine of an organization. One such large producing company which indulged in the largest single exodus of any film association quickly appreciated the harmful reaction and, as soon as a financial crisis passed, rehired two-thirds of the small help.

Even the age angle is beginning to figure.

Men who have held important executive jobs, still capable and alert, are now out of work. Some have been without anything but promises all through the summer.

The tightening up metamorphosis in the industry is resulting in a situation where in many of the larger film offices a recently well known man can't even see his former friend from whom he is seeking a chance to work at even a fraction of what he formerly was able to command. His name is no sooner presented than [illegible] friend, not even sending [illegible] assistant secretary, tells [illegible] "Have him write me a letter."

Execs' Side

Executives have been [illegible] score as well. Stating [illegible] 20 people daily on the [illegible] would weaken them in their posts. Demands upon [illegible] are ending long [illegible] doubt [illegible] They are sorry for their friends [illegible] view of the fact [illegible]

Publix Out to Lick Xmas Slump; Informs House Mgrs. How to Do It Without Spending Any Money

In "Publix Opinion" of Oct. 31, a full page announcement is included, informing house managers how to stand off the holiday drop in theatre business for the benefit of their box office statements.

"Publix Opinion" is the official house organ for Publix Theatres. The page announcement, with relative display, reads:

From "Publix Opinion," Week of October 31st, 1930

Warning!

The annual box-office depression between December 1st and January 7th, due to general conditions as well as to the Christmas shopping strain on public time and pocketbooks, is looming ahead. Conditions in show business this year demand more vigorous and intelligent combat than ever before.

Three things must be done at once—now—today—as preparation. These are:

1. Cut every item of expense and overhead to the very bone for that period.

2. On October 15 your Division Booker had POSITIVE, NON-TRANSFERABLE Bookings set up for your approval. This is ample time for you to plan campaigns on EACH SPECIFIC PLAYDATE.

3. Go through your files, and PUT IN WRITING, THIS WEEK, the outline of your merchandising campaign for that period. Make that campaign the biggest, most comprehensive and intensive drive of which you have ever heard—and without spending ANY money! Check up your current and back files of Publix Opinion for ideas, stunts, etc., which have a history of having been successfully worked. SELL SPECIFIC ATTRACTIONS and MINIMIZE the Xmas shopping angle.

LAST YEAR—FOR THE FIRST TIME IN THE HISTORY OF SHOW BUSINESS—THE CHRISTMAS SLUMP WAS DEFEATED BY PUBLIX SHOWMEN, WHO EXECUTED VIGOROUS, INTELLIGENT, *COSTLESS* CAMPAIGNS.

It CAN be done again this year. The going will be harder—but only those showmen with GUTS, ability, willpower, brainpower and energy will turn in BLACK INK figures instead of RED in December. The December balance sheets will identify these showmen.

Par. Has Lion's Share Of Coast Indie Biz

Los Angeles, Nov. 4.

Paramount has the indie exhibitor situation in this territory so neatly in its hands that its possibilities this season run to an estimated 175 accounts out of 350, a higher average than any producer-distrib is said to have made on unaffiliated accounts.

Under the Sidney R. Kent policy for the whole of Par distribution, C. N. Peacock, head of the local exchange, protects the indie wherever possible, saving him from extinction, if that is possible. Kent's policy dictates that rentals to indies shall be in keeping with the business the individual indies are able to do.

Exchange records show that in the past six years, Par has sold 90% of the same indie accounts, even though the ownership of theatres or stakes have changed in the meantime.

Of the approximate 250 accounts sold by Par out of the L.A. exchange, there is a preponderance of indies represented. Under the national Par-Fox product deal, the Par program goes into around 75 F-WC houses in this territory.

Capitol, Chi., Throws Some Bricks After Local Departing Pal

Chicago, Nov. 4.

State-Lake, Marboro and Capitol successively dropping stage entertainment handled the change of policy with different technique. Of the three the Capitol adopted a radical attitude, burned its bridges behind it and announced in paid advertisements:

"The Capitol is too progressive a theatre to cling to out-moded, old-fashioned forms of entertainment—and too loyal to its patrons to tax them for something which has lost its appeal as entertainment. Public sentiment demands the discarding of stage presentations as obsolete and lacking in novelty."

State-Lake and Marboro as far as possible avoided any commitment, leaving loop holes for possible future resumption of stage entertainment. In both cases the executive heads concede that there may come a time when [illegible] won't do.

Having been identified with stage shows from its first inception, [illegible] years ago the Capitol's sudden denunciation of the very thing it featured until a week ago is partially explained in view of the reported trend in Warner theatres elsewhere in the country towards bands, acts, and various forms of flesh.

Barry Connors at Fox

Hollywood, Nov. 4.

[illegible] Wright, [illegible] for Fox.

Par's Expansion Abroad Active; Dembow May Make Next Survey

No longer can American producers depend upon theatres owned by foreigners. They must have the same self-owned and controlled box office strength abroad as in America, otherwise Hollywood's commanding world wide position, already seriously dented by dialog difficulties, will be permanently sacrificed abroad.

Paramount, one of the first to follow this trend, has underway a box office campaign which will double its present number of European houses and will fortify it particularly in every English speaking city of any size on the continent, it is said. This means that Paramount-Publix will be the controllers of a European circuit of between 120 and 200 theatres within the ensuing year.

Tightening up of foreign governments is admitted, but a small part of the reason for this expansion. Development of industries in other countries themselves and a producing fever that is spreading over the continent are declared deserving of greater consideration by the Americans.

If the foreign market is to mean anything to Hollywood at all, then America must invade with investments of brick and mortar, far-sighted circuit execs concede.

Concentration

The theatre campaign abroad is being concentrated upon by the most important executives in the P-P organization. Eugene Zukor returned from a survey yesterday, marking similar recent visits and surveys by other P-P departmental heads, including Sam Katz and Sidney Kent.

Reports that Sam Dembow, rating a vice-presidency in authority and immediately under Katz in the theatre end, is leaving for Europe to be in permanent charge of theatres overseas are officially denied. Dembow, it is admitted, will be in the near future make a trip, but his absence will be only temporary.

PATHE FEATURELESS AND NONE ON SLATE

Hollywood, Nov. 4.

Finishing up on "Painted Desert," in production for some time, and loaning many of its lights to other companies, Pathe faces the likelihood of closing down for a while outside of two-reel production.

Not a single feature is scheduled to follow "Painted Desert." Bill Boyd, star of this one, will not go into another for several weeks, it is understood.

Ann Harding is under loan to Fox, Helen Twelvetrees is doing "Millie" for Charles Rogers, Constance Bennett has been borrowed by Metro for "The Easiest Way," and Bob Armstrong is still over at the latter studio, where he may stay for another following "Within the Law."

"Rebound" is ready for Miss Harding, but through loan probably will not go into production until December.

N. Y. to L. A.

B. F. Schulberg.
Sammy Lee.
Bill Perlberg.
Marion Nixon.
Ben Goetz.
J. R. Rubin.
Nick Schenck.
Mr. and Mrs. Sam Jaffe.
Leon Errol.
Arlino Judd.
George Gershwin.
Ira Gershwin.
Guy Bolton.

L. A. to N. Y.

Francis X. Bushman, Jr.
Tom Waring.
Mark Leddy.
H. M. Walker.
Paul Lervy Fox.
M. H. Hoffman.
Phillips Holmes.
Inez Courtney.
Mrs. Ned Marin.
Harry Cohn.
Blossom MacDonald.
Busby Berkeley.
Solly Ward.

Rogell's Leis

Hollywood, Nov. 4

Exploitation ideas and stunts have become so common that Al Rogell, Tiff director, who has just completed "Aloha," has figured out something to make the average exhib sit up and take notice.

Basis of idea is mailing boxes of Hawaiian "leis" (pronounced "lays") to Tiff accounts.

Rogell figures the catchlines to be built around this ought to come easy to exhibs.

Metro's $750,000 Revue May Be Salvaged For Several Countries

Hollywood, Nov. 4.

Metro's revue talker, "March of Time," which the company at first decided to shelve for English release after it had cost $750,000, will be additionally salvaged by insertion of French, German and Spanish m.c.'s, to show the revue abroad under title of "Seeing Hollywood."

The language m.c.'s will take their respective linguistic audiences behind the scenes of Hollywood, with all Metro stars and feature players appearing "at home" in their gardens, etc.

Paul Morgan will do the German version. Other haven't been set. Picture may be saved for America, also. Edgar Allan Woolf is writing it in story form.

'AIR TRAILERS' FOR COLUMBIA'S PICTURES

Columbia Pictures has started broadcasting "radio trailers" of its pictures to be released shortly as publicity for the films. WOR has the local broadcasts, Grey Nut Co. (Chock Full O' Nuts) filmed.

Idea is similar to screen trailer, with the broadcast timed to come a week ahead of picture's release. Scenario, version over air, written by Howard Davis Emerson, of Col's publicity staff.

Casts playing the air trailers are recruited from legit stock companies, Records and electrical transcriptions serve small time indie stations getting the broadcasts later and simultaneous with pictures' showings in stick towns.

Picture "names" starred in the pictures will not be used for the ether, idea being that practice would kill off attendance, whereas present system has jacked b. o. intake.

"Brothers" has been etherized, Col's contract calling for another 20 weeks.

Radio Pictures Only

Hollywood, Nov. 4.

As a matter of policy and to avoid confusion between the theatre and picture end of the organization, R-K-O studios are dropping the trademark, "R-K-O," from mention in connection with its picture product. Hereafter, the plant will be known as "Radio Pictures Studio," while the films will go out as "Radio Pictures."

It's been found that the public would read about "R-K-O Pictures" but never saw that name on the screen. New title stands only in connection with the studio. Theatres, a separate organization, will continue to be known as R-K-O or Radio-Keith-Orpheum.

Vienna More Suited

Hollywood, Nov. 4.

John Murray Anderson's next directorial picture for Universal will have a Viennese locale, instead of one with Hollywood background.

New story figured better suited to Anderson's style.

Warner's "Chances"

Warners' has purchased "Chances" as a future feature.

It is a novel by A. Hamilton Gibbs.



DICK BARSTOW
of DICK and EDITH BARSTOW
Originators of
"Toe Tap Dancing on a Staircase"

Denver "News," Oct. 17, said:—"Dick and Edith Barstow are nothing short of dance marvels, performing their spectacular steps entirely on their toes. You've seen Bill Robinson—This graceful pair outdo Bill as they flit up and downstairs on their educated toes."

Week Oct. 31—Texas Theatre, San Antonio.

FLESH ANSWER MAY BE TABS, WB THINK

Chicago, Nov. 4.

Warner Brothers in the Midwest are going flesh with musical tabs. Tried out at the Venetian, Racine, Wis., it was successful. Addition of several more of these tabs to cover small Warner spots may follow.

Warners believe these small tabs can offer the solution to the problem of stage entertainment for the smaller theatres, which must consider overhead and patronage. Cost is practically one-half of regular presentation unit. Performance is so flexible the same group can deliver three different shows a week.

Sent to Racine for one week, the flesh idea remained three, changing twice weekly.

Tab produced by H. W. McCall and Eskel Gifford, both known in the Midwest for stock ventures. Tab has 30 performers and carries an orchestra leader.

FREE FILMS SUNDAYS STOPPED IN PENN.

Uniontown, Pa., Nov. 4.

Free Sunday pictures are banned in Fayette county. After making arrangements to show "With Byrd at South Pole" and "Romance of the Radio" Sunday (2) afternoon at the State, and distributed over 2,000 free tickets to teachers, of various organizations and the general public, the Cohen Co. were notified by District Attorney J. B. Adams if the pictures were shown, they would be prosecuted for violation of the Blue Laws of 1794.

Although free films are banned, the district attorney permitted Sunday golf.

Laye and Chaplin New Films Starting on Grind

"Indiscretion," U. A.'s feature starring Evelyn Laye, will open at the Rialto or Rivoli on Broadway in December, on the usual grind.

"City Lights," Charlie Chaplin's first sound picture, will be similarly treated. No opening date for "Lights" yet set.

"Interlude" All Cold

Hollywood, Nov. 4.

Intention of Par to film "Strange Interlude," Eugene O'Neill play, has chilled. Company went as far as to make tests, figuring odd dialog set-up of the O'Neill play hit would make a novel picture.

A scene was done with Mary Astor and offstage voices.

Metro is also definitely cold on "Strange Interlude," although Clarence Brown, hot for doing it, tried his best to put through a buy.

WB and FN Publicity Heads Held Responsible for B'way Showings

1st Runs on Broadway

(Subject to Change)

Week No. 7

Paramount—"Laughter" (Par).
Globe—"Cat Creeps" (U).
Roxy—"Renegades" (Fox).
Capitol — "Lady's Morals" (M-G-M).
Rivoli—"Du Barry" (UA).
Strand—"Doorway to Hell" (WB).
Winter Garden—"Life of Party" (WB) (6).
Rialto—"Feet First" (Par).
Mayfair—"Amos 'n' Andy" (Radio).
Cohan—"Flame of Love" (B. I. P.)

Week Nov. 14

Paramount—"Derelict" (Par).
Globe—"Cat Creeps" (U).
Roxy—"Just Imagine" (Fox).
Capitol—"Brothers" (Col).
Rivoli—"Morocco" (Par).
Strand—"Doorway to Hell" (WB).
Winter Garden—"Life of Party" (WB).
Rialto—"Feet First" (Par).
Mayfair—"Amos 'n' Andy" (Radio).

$2 Pictures

"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (M-G-M) (Gaiety).
"War Nurse" (M-G-M), (Astor).
"Outward Bound" (WB) (Warners).
"Kismet" (WB) (Hollywood).

Hughes' $1,000,000 Put in Multicolor Making Him Curious Over Coin

Hollywood, Nov. 4.

After investing over $1,000,000 in Multicolor, Howard Hughes has called off further activity in that company until he finds out where the money is going.

All employees of Multicolor have been laid off, including six cameramen under contract. Construction and installation of precision machinery ordered for the new plant recently completed has been stopped.

Hughes, contrary to earlier reports, does not own Multicolor, but has a two-year option on 51% of its stock. This option cost him $150,000, the money being used to clean up the liabilities of Multicolor. Hughes then organized a Multicolor Films, Ltd., holding company of the optior on Multicolor, Inc., with the former the owner of the lab and equipment.

Hughes agreed to purchase the other 49% of the Multicolor stock at $200 per share if at the end of the two years the color process was completed.

The entire amount invested in the process up to the time Hughes came in was $300,000. A month before Universal had an option on Multicolor for $2,500, but let the option pass.

Buzzell's M-G Short

Hollywood, Nov. 4.

Eddie Buzzell completes "Devil's Cabaret" tonight (Monday) at Metro, and returns to the Columbia lot for six more shorts on his "Specialties" scrics, of which he has already completed seven.

Metro borrowed the comedian for Technicolor twin reelers, which Jack Cummings is supervising under Harry Rapf's direction. Nick GFinde, preparatory to starting "The Shepherd of Guadaloupe," directed Buzzell's short.

No U Shut Down

Hollywood, Nov. 4.

Universal has decided not to shut down its studio during February and March.

As things now shape up a heavy production schedule will probably necessitate working the sunspots full time.

A. P. Waxman and Charles Einfeld, respective publicity heads for Warner Bros. and First National, are the responsible parties to whom the Warners look for WB or FN pictures going over in whichever WB Broadway theatres they may be placed. When it's a Warner picture, Waxman assumes command, and with a FN talker, it's Einfeld.

This unusual arrangement in big city theatre operation has been in effect for two or three months, it is said. That it appears to have been successful is borne out by its continuation.

Neither Einfeld nor Waxman takes charge of the physical operation of the theatre. Their duties are the promotion of the attractions and the attendant attention before and after the talkers are on exhibition.

Harry Charnas, the general manager of the Warners' Broadway theatre, is in charge of their physical operation as to staffs, equipment, etc.

Producers Not Rosy Over Lab Workers' Union

Hollywood, Nov. 4.

With the granting of an A. F. of L. charter to the laboratory workers, the only branches of the motion picture industry not under jurisdiction of that body are the actors, directors, writers and art directors.

Of all the technicians in pictures, considered most important from a standpoint of knowledge and training are the sound engineers, cameramen and lab workers. These men belong to the only groups that could not be replaced on short notice.

At present some of the branches haven't come to an agreement with the producers and are working under open shop conditions. It is claimed by the union, however, that shortly after the first of the year they will be in a position to make demands on the producer whereby picture production will become a closed shop.

It's understood the producers aren't awaiting complete unionization of the studios with any degree of pleasure. Sound camera and lab workers only arrive at a state of proficiency after years of preparatory work, and in case of a walkout it would be impossible to replace them.

With this in view, it is reported the producers and laboratories will make agreements with the newly formed laboratory workers' union as soon as possible, arranging a contract which will be in force for some time.

Fox's Lot 'Escort' for Newspaper Interviews

Hollywood, Nov. 4.

When Fox moves its studios and executive personnel to Movietone City in Fox Hills, Vic Shapiro will have a special "interview room" for newspaper people. There they will have typewriters and facilities and a private place to interview those of the Fox staff who may want to be quoted.

Feeling among the newspaper people is against Fox's shortsightedness in refusing freedom of the lot to the press. Sol Wurtzel limited the lot to escort by a menial to see anyone if appointment was made.

Nancy Carroll's Next on L. I. Starting Nov. 10

Nancy Carroll starts on "Stolen Heaven" at the Paramount Astoria studios Nov. 10, under the direction of George Abbott, who wrote the original story with David Bennett.

Phillips Holmes, en route from the coast, will probably have the male lead, but the choice is not final.

Typical Pre-Election Stock Market; Loew Profits Near $9 a Share Common

Stock market went through a week of comparative dullness typical of the pre-election period. Monday the turnover was only 1,200,000 shares, smallest day in months, with price changes narrow and traders disposed as usual to await the verdict at the polls.

What effect a Democratic or a Republican victory could have is not apparent, but it is a tradition in the market to mark time just before the people go to the polls.

Last week showed more losses than gains both in the stock and the bond list. General market movement was definitely downward, with the theatre issues making a much better appearance than the pivotal industrial shares. None broke to new low ground, with the notable exception of Shubert theatres which struck an all time bottom at 5 flat, accompanied by a nose dive of the 6% bonds to 21½.

Film Stocks Do Well

Holding above bottom previously established as resistance points made the film issues look good although there was some propaganda for the bears to work with in a survey published by one of the Street journals indicating that picture business was suffering from the cooling of talker novelties and the need for a new stimulant which, according to this authority, the new wide screen does not promise to supply.

Loew's balance sheet and income account for its fiscal year to Aug. 31 are released today (Wed.) showing net available for the common at about $9 a share. Preliminary estimates had put the net at a tentative figure of "near $10."

Gross receipts were $129,521,029 and expenses $107,120,613. Other charges include depreciation and Federal taxes, latter item being $1,893,137. As a result of the year's operations surplus is increased by $6,882,799 to $28,784,301.

Summary for week ending Saturday, Nov. 1:

STOCK EXCHANGE

1930 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
20½	6⅛	500	American Seat.	6¼	6¼	6¼	— ⅜
27⅝	12⅛	2,000	Consol. Film (2)	15¾	13⅝	14¼	— ⅜
28¼	16½	3,000	Consol. Film pfd. (2)	19¾	18⅜	18½	
253¼	168⅝	33,600	Eastman Kodak (9)	191½	168⅝	172¼	—19¼
57⅞	16⅛	103,800	Fox, Class A (4)	40¾	34⅞	36⅝	— 2¼
150	85	100	Keith pref. (7)	98	98	98	+ 3
51¾	14¼	34,000	Gen. Theat. Equip.	23⅜	20	21	— 2⅜
99⅜	42¼	130,400	Loew (3⅝)	62	55	59½	— 1½
112⅝	87⅝	100	Do pref. (6½)	101	101	101	+ 1⅝
95⅜	84	600	Do ex war (6½)	96	95	95¼	— ⅛
15⅜	6	800	Madison Sq. Garden	6⅞	6½	6¾	— ⅛
20⅜	20½	200	Met.-G.-M. pref. (1.85)	26	25½	26	1
77¼	40¼	50,400	Paramount-Fam.-Lasky (4)	51⅜	47¼	48½	— 1¼
10⅝	2¾	12,600	Pathe Exchange	4½	3¾	3¾	— ⅛
69⅜	19¾	6,000	Pathe, Class A	8⅝	6¾	6¾	— ¼
80	17½	436,200	Radio Corp.	22⅜	18¾	19¾	— 3
99⅜	63	70	Radio-K-O	75⅛	70	71⅜	— ¾
35	5	8,700	Orph. pref. (8)	10	7	7	— ¾
76	30	20	Shubert	9¾	6	6½	— 2½
80¾	16½	181,100	Universal pref. (8)	48	45	48	+ 4¼
70¾	36	200	Warner Bros.	23¾	18¼	18	— 1⅞
			Do pref. (2.20)	42	42	42	— 2
			CURB				
53⅜	27⅛	400	Columbia Pict., v.t.c. (1½+)	29¼	27¼	27¼	— 1
17⅜	2½	1,300	Fox Theatres	7⅛	6	6	— ⅝
64¾	15⅛	200	Loew rights	2⅞	20	20	— ⅛
33⅜	12½	300	Nat'l Screen Serv.	19¾	17½	19¾	— 1½
86½	11	4,300	Technicolor	13	11½	11¾	— 1⅜
			BONDS				
100⅝	84	$131,000	Gen. Thr. 6's, '40	86	84	85	+ ½
91	74	2,000	Keith 6's, '46	81	80¼	81	— ⅜
101½	91¾	39,000	Loew 6's, '41, ex w.	101	99	99	— 1
80	36	68,000	Pathe 7's, '37	60	45	50	+ 5
103⅛	95¼	51,000	Par-Fam.-Lasky 6's, '47	96⅝	95¾	95½	
94⅝	87½	181,000	Par 5½'s, '50	88½	87½	88¼	+ ⅛
69½	21½	24,000	Shubert 6's, '32	27½	21¼	27	— 4⅜
113½	69	320,000	Warner 6½'s, '39	82	79	79¾	— ¾

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

Sales.							
1,000	Jenk. Telev.	3¾	3¾	3¾	+ ⅛
300	Photo Color	2½	2¾	2¼	— ⅛

WARNER NET FOR '30 AS AGAINST '29 NET

Operating expenses reflected in its marked expansion and growth of the past year will nick the 1930 profits under those for 1929 for the Warner organization, it is conceded.

The profits listed for 1929 and publicized as $17,500,000 were actually around $14,000,000, with the deduction of the earnings of the Stanley Company, then newly acquired, made.

Flotation of stocks to meet commitments will also play in the profit display for 1930, it is admitted. At the same time, Warnerites remind, the 1930 figuring will prove steady growth and contribution toward organization soundness.

Incorporations

NEW YORK

Colortone Television Corp., New York; 300 shares no par; Leo J. Filer, Albert Kastan, Albert A. Ahronheim. Filed by Zalkin & Cohen, 49 Chambers st., New York.

Vitacolor Productions, Inc., Manhattan; pictures for advertising; 1,000 shares no par; Henry Weinberger, Georges Musaphia, Julian Ancker. Filed by Julius Kendler, 1540 Broadway, New York.

Carnegie Institute of Dramatic Art, Inc., Manhattan; theatricals; 400 shares no par; Marc U. Gurett, Harry Bulkley, Richard L. Phillips. Filed by Edward Owings Towne, 32 West 47th st., New York.

Frodlaw Theatres Corp., Manhattan; pictures, amusements; $20,000; Sam H. Grisman, George Morris, Fred Philipson. Filed by Joseph J. Jacobs, 1440 Broadway, New York.

Jack's Up, Inc., Manhattan; managers; 100 shares no par; Henrietta Vogel, Ann R. McDermott, Mabel J. Henigson. Filed by Frank, Weil & Strouse, 185 Madison av., New York.

Change of Capital

Simple Simon Comedies, Inc., New York; $30,000 changed to 300 shares no par.

Dissolutions

Sunnyside Theatre Corp., New York. Filed by Hyman Dominitz, 331 Madison av., New York.

Borg Theatre Corp., New York. Filed by Hyman Dominitz, 331 Madison av., New York.

CALIFORNIA

Sacramento, Nov. 4.

The Dominos, club of women of the profession, Hollywood, no capital stock; Mrs. Morgan Wallace, Louise D. Gardner, Dorothy B. Van Buren, Harriett A. Breese, Louise Brolins.

Judgments

Cinema Magazine and Pub. Co., Inc.; Eagle Photo-Engraving Co., Inc.; $151.

Richard Herndon; Nat. Surety Co.; $977.

Yellow Taxi Corp.; C. Joel; $55,190.

Premier Grand Piano Corp.; Peter Cooper Glue Factory; $2,681.

Bankruptcy

(Dainty) Marie Meeker, 521 5th Ave.; liabilities $6,895; assets, none.

Confessed Judgments

Judgments for $20,000 each by confession were filed in N. Y. Supreme Court by Nathan Schulman, Louis Goldberg and Charles W. Groll in favor of the Equitable Casualty & Surety Co.

The confessions were signed in 1928 to secure the bonding company in giving bonds for the Schulman-Goldberg Theatrical Corp. to secure the Seventh National Bank.

Another Title Killed

The Evelyn Laye-John Boles-Leon Errol picture is still titleless, "Escapade" being eliminated with breaking for release in England.

Picture was previewed as "One Heavenly Night," a temporary moniker.

PIAZZA'S LIVELY STAY

Sees 40 Legit Plays and 100 People in Four Weeks in New York

Ben Piazza, Metro's talent rep who has been in New York for four weeks looking for plays and people for Metro pictures, is returning to the coast at this week's end (9).

It's reported that while on Broadway Piazza has looked over 40 plays, catching some of them out of town. Meantime he interviewed around 100 legit players and ordered tests taken of about 50.

Not related if Piazza engaged any of the players for Metro. Several shows have been recently reported as bought by Metro for the screen.

MILWAUKEE R. R. REP. FOR SAFETY GUARDED

Chicago, Nov. 4.

R-K-O has advised its exploiteers not to feature wrecks, collisions, or similiar occurences in connection with "Danger Lights," soon to be shown in key centers on the new Spoor third dimensional process.

Railroad yarn was made with the cooperation of the Chicago, Milwaukee and St. Paul. It mentions the railroad.

In view of the courtesy of the road the warning was a precaution to protect the line from unfavorable associations of ideas. Some of the advance samples of publicity had the press agents letting their imaginations conjure up a railroad with some dangerous thrill occurring each mile of track.

RUBBER CHECKS SENT BY WAGNON OF FRISCO

San Francisco, Nov. 4.

Three suits totaling $28,098 were filed in the superior court here last week against William B. Wagnon, owner and manager of the Embassy and Davies theatres.

Vitaphone Corporation alleged Wagnon had sent it seven checks in payment of bills amounting to $12,005 and that all were returned by the bank unpaid.

Vitagraph and Warner Brothers claim that 11 checks totaling $8,139 were returned as N. G.

The third suit was for $7,953 alleged to be due as rental for film.

F. N. Renting

Hollywood, Nov. 4.

Seven units were working on the First National lot last week. Only two were First National's. During the lay-off season the lot is being operated as a leasing studio under the direction of Herman Politz.

Warners has approximately 1,000 sets standing on its three lots and its ranch. All are available to paying guests.

Tex. Indies Talk Against Chains; Cut Allied's Dues 50% in State

Dallas, Nov. 4.

Selection of Will Horwitz as new head of Texas Allied marked one of first steps of Lone Star indies in what looks like an organized fight against chain operation in Southwest. Indies met here last week in their annual pow-wow, with the Houston exhib, Horwitz and Abram Myers headliners. New zoning main issue.

"Every exhibitor who has signed the new contract has signed his own death warrant," said Horwitz. "It provides that, if and when the zoning plan, preventing a small town exhibitor from having films as early as they are released to near-by big-city houses, is adopted, the exhibitor must abide by whatever arrangements the film companies make.

"We have three recourses. There must be, and will be, state legislative investigation into the trust situation in Texas. The state attorney, with whom I have conferred, is contemplating action, and the third weapon is the very strong one of state censorship.

"Perhaps the worst offenders among the producers in regard to sexy films which our women and children should not be seeing, are those causing independent exhibitors most of the trouble. We can force them not only to observe the rule of decency, but also to observe the rights of the theatre owner."

Horwitz further told them how, after operating a second run in Houston at 5-15 cents for 12 years, he's expected to raise to 25c or wait around 120 days for his films; such films, meantime, having played chain suburbans and second run stands.

Allied Dues Down

Myers was less hostile in his spiel, explaining principles of protection employed by chain houses involved in competish with indies and giving credit to Will Hays and MPPDA for trying to keep things smooth.

Approval of new Tiffany contract, reduction of membership assessments and election of new official roster completed routine matters, with most of two-day convention hogged by chain issue. Under newly adopted rule Texas indies pay Allied 1½c per capita on population of their towns, instead of former 3c-fee.

Cole was retained as manager, with Horwitz, prexy; Reuben Freis, Victoria, and W. E. Hodges, Stamford, vice-presidents; Bennett Harralson, sec.

PAR'S, N. Y., COURTESY DEADHEADS STOPPED

The courtesy list has been banned at the Paramount on Broadway. It is distinguishable from the regular season pass list to critics and trade reviewers. It was more or less a personal group and a sort of appendixed routine to the advertising department. Names on this list were mailed two special tickets weekly for the current show.

The Paramount, Broadway, has the biggest list on the Main Stem or maybe elsewhere. Besides the season group the courtesy list itself, according to an advertising source, carried something like 1,000 names. That means 2,000 free entries at least each week.

Altogether it looks like an effort on the part of the execs upstairs to trim the free list and responsibility by shoving the same onto the house p.a. and the house management who hereafter will answer for the passes.

Better for Extras

Hollywood, Nov. 4.

Slight pick-up for the extras from last week's low, but not much. Placements totaled 3,904 for the week, or 23 points below the 1929 average.

Biggest single day was Thursday when 709 got pay checks. "Cimarron" at Radio was the best spot with 294 working.

Bronx Studio Shorts

Shooting on "Hot Shivers," first comedy to be made by Max Stark's newly formed Simple Simon Comedies company, starts today (5) at Audio Cinema's Bronx studio. "Shivers" stars Louis Simon, with Sylvia Sydney, legit actress, perhaps opposite.

Stark has Mort Blumenstock to direct, Ben Blumfield as production mgr., and Frank Zukor cameraman.

Comedies written by Rube Welch and William A. Crew.

Arline Judd with Radio

Arline Judd, year ago a chorine in a Broadway night club, and later a principal in the "Second Little Show," goes to Radio for film work.

The girl hopped off for Hollywood Tuesday (4).

Dialog Rights Bought

Sound rights to Wassermann's "The World's Illusion" and Anthony Paul Kelly's "Destiny" have been bought by Metro, owner of the silent rights.

Coast Exchanges Locking Doors as Layoff Army Gets Film Sales Yen

Los Angeles, Nov. 4.

With production bringing the army of layoffs up to new highs, possibilities in the field of distribution are beginning to attract a varied mob of unnattached from the studios, stage, Hollywood boulevard, Roosevelt lobby and other local parts.

Local exchanges, nestled along Film Row on South Vermont street, report a sudden storming of the doors by those who want to become film salesmen.

Locking Doors

Branch heads are keeping their doors closed, and having the telephone operator announce every entrant.

Some of this crowd have done various jobs around studios. They all think its a pipe to sell film because they know how pictures are made, the right names of the stars, and have contacts with local daily paste-up boys.

Disappointment is keen and the hurt deep when they are told exchanges require experienced salesmen and nowadays have little time to break in anyone.

Years ago it was not so difficult to break in as a salesman, with exchanges frequently advertising in daily papers for boys who wanted to try to sell film, but those times have changed and the branch managers or their assistants try to explain this.

Sales Lingo

The average applicant doesn't know the difference between a run and "a subsequent," never heard of zoning and thinks "shot guns" are something used to hunt ducks with, yet they all seem confident they can show the exchanges some new speed if just given a chance.

An exhib walked in one day, representing a theatre named after one of the studios, and the phone gal, tired of fellows trying for sales jobs, told him to try some other exchange.

He immediately went over to a competitor and signed for the entire program.

Fifi's Publicity Stunt Gets Cop in a Jam

Philadelphia, Nov. 4.

Robert Taggert, up to now traffic patrolman at 16th and Market streets, is probably agin all film beauts and press agents.

Last Friday Officer Taggert was on duty when Fifi Dorsay came to town for a week of personal appearances. As a publicity stunt Fifi promised to kiss some unsuspecting male, and she picked Taggert as he was standing in the middle of the street. Okay for plenty of stories and pictures.

But Director of Public Safety, Schofield, was in the midst of an orgy of police demotions. He heard about the kissing and was furious, so Traffic Patrolman Taggert is now "pounding a beat" in West Philadelphia.

Rogell Directs Own

Hollywood, Nov. 4.

Al Rogell's next at Tiffany will be an original by himself, entitled "Beloved Enemies."

Adaptation and dialog has been assigned to Seton I. Miller.

Newmeyer on "Express"

Hollywood, Nov. 4.

Columbia has engaged Fred Newmeyer to direct "Subway Express."

Newmeyer recently returned from a year at Paramount's Long Island studio.

Monthly Production Survey

Hollywood, Nov. 1.

Production activity crept up a unit or two a week during October, from 34 features shooting when the month opened to 39 in production as it closed. October average of 46-plus, counting short subjects, was a mere fractional advantage over September.

Metro, Paramount, Universal and Fox were the most active feature studios during the month, with Columbia still maintaining an average of four features shooting.

Columbia completed five features during the month, two more than Warner-First National or Fox.

Universal was the most consistent producer of short subjects with an average of two shooting weekly.

Survey of scenario departments shows 85 scripts in preparation for early production. Metro leading with 22 in writing and Fox next with 10.

OCTOBER PRODUCTION AVERAGES
in 17 Active Coast Studios

	Average units active in October, 1930. Features.	Shorts.	Totals.	Past averages on active units. 1929.	1928.	Feature stories preparing Nov. 1930.
Feature Studios—						
Universal	5.2	2.0	7.2	6.9	5.1	7
Metro	6.2	.5	6.7	6.2	6.4	22
Paramount	5.5		5.5	4.8	8.8	1
Fox	4.7		4.7	7.2	8.0	10
Radio	3.7	.5	4.2	2.4	2.8	7
Columbia	4.0		4.0	1.8	2.7	8
United Artists	2.0		2.0	1.6	2.0	2
Pathe	1.2	.7	2.0	1.8	2.7	8
Tiffany	.2	1.5	1.7	1.8	3.0	8
First National	1.5	..	1.5	4.8	8.8	2
Warner Brothers	..	..	..	4.8	6.7	4
Chaplin	..	..	..	1.0	0.6	..
Leasing Studios—						
Metropolitan	1.0	1.7	2.7	3.6	3.2	2
Tec-Art	.2	.7	1.0	2.5	2.0	2
Darmour	.5	.2	.7	1.8	1.8	..
Educational (inc. Cruze)	.2	.2	.5	2.1	3.0	1
National Sound (indies)	.2	..	.2	..	..	1
Short Subjects						
Roach	..	1.5	1.5	1.8	2.1	..
Sennett	..	.7	.7	1.6	1.6	..
Totals, October	36.3	10.2	46.8	58.5	71.3	85

MONTHLY AVERAGES ON ALL ACTIVE UNITS 1930
January 55, February 51, March 67, April 68, May 65, June 60, July 60, August 55, September 46, October 46.

23 FEATURES COMPLETED ON THE COAST in October 1930
(Including 3 Foreign Versions)

Columbia
"Charley's Aunt"
"The Dawn Trail"
"Madonna of the Streets"
"Roseland"
"Tol'able David"

WB-FN
"The Bad Man" (French)
"Sacred Flame" (Spanish)
"Sin Flood" (German)

Fox
"Lightnin'"
"Shepper Newfounder"
"Oh, For a Man"

Metro
"The Passion Flower"
"Within the Law"

Pathe
"The Painted Desert"
"Sin Takes a Holiday"

Radio
"Beau Ideal"
"Hook, Line and Sinker"

Tiffany
"Aloha" (Rogell)
"Headin' North" (Carr)

Universal
"Cohens and Kellys in Africa"
"Finger Prints" (serial)

United Artists
"The Prodigal"

Independent
Western (National Players)

Film Critics' Box Score

Feature of the early season compilation of "Variety's" Film Critics' Box Score for the '30-'31 year, is the zooming of William Boehnel, of the N. Y. "Evening Telegram," from next to last on last season's complete count, to the lead at the halfway mark, with a new average of .740, against last season's .579. Bland Johaneson, of the "Mirror," moves up to a tie for the lead, from the third place at the finish last June.

Period herein considered is from mid-June followng publication of the '29-'30 season until mid-October or thereabouts, later pictures not having had time to prove their box office status.

Next most notable in progress toward head of the class is the advancement of Irene Thirer (N. Y. "News") from No. 10 in the rating to No. 3, percentage record going from .642 to .690.

Reviews published in New York for the period covering express more definite opinions as a general rule than those of the preceding compilation, suggesting that a more or less formal grading of the written comments have inspired the writers to take a discerning position in nearly all cases on one side of the fence or the other.

All Gave An Opinion

The three leaders in the new season's list have a clean score on the "no opinion" side, while in the entire season just passed the three ranking screen handicappers each had 7 "no opinion" marks to cut into the correctness of their performances. Throughout the first shows a striking absence of the same tendency with one or two exceptions.

Another feature of the count is that the tlad lead percentage tops that of the best Chicago commentator, .737 for Doris Arden (Muriel Vernon), of the Chicago "Times." It has always been the idea that the reason for this condition has been the New York reviewers try to write brightly for their readers at the expense of clean cut information for the fans, and likewise write to be possibly quoted by the producers' advertising matter, while the Chicago writers "call the turn" as they see it, with a greater degree of indifference to the theatre attitude.

Some of the statistics for the score show Mordaunt Hall of the N. Y. "Times" as the most industrious, catching 85 pictures and right on 46. Prevalence of no opinions brought his score far down, the total of divided views being 21, which sent him to the tail end.

The Chicago group covers many more showings than the Manhattan coterie, the top figure for Chicago being Doris Arden's 99, representing pretty nearly all the first run films released.

TIFF WORKING ON 4 AT COAST STUDIO

Hollywood, Nov. 4.

Production by Tiffany has four features in preparation, including "Left Over Ladies," "Does Crime Pay?" "Single Sin," and "Caught Cheating," with Charlie Murray and George K. Sidney scheduled to begin this week. Murray-Sidney contract for the one picture dates from Nov. 1.

Another feature for follow-up is an adaptation of an old Phil Goldstone silent, "Redheads Preferred," on which Scott Darling is now working.

Grant Cooke cut his trip here short recently; is expected back within two weeks.

In making at Tiff now are "Midnight Stage," Ken Maynard western, and shorts.

Detroit Jammed Up by 9 1st Runs; P-K State Goes 2d Run, 50c Top

Detroit, Nov. 4.

Due to a shortage of product the State (Publix-Kunsky) will change its policy to 50c. top, showing first run second choice and second run repeat pictures. Adams theatre has been closed since June due to the same shortage. It is also a Publix-Kunsky house.

Since the advent of RKO into downtown Detroit Publix has found it harder to find desirable pictures for all of its houses here. RKO takes Radio, Universal, Pathe and Columbia. Fox is also in opposition. Situation is made harder here as there are nine houses suitable and logical for first run pictures.

Battle for Kids Includes Sat. Morn. Dancing School

Syracuse, N. Y., Nov. 4.

Theatres here are waging a red hot scrap among themselves to capture juvenile patronage.

Drive for the kids began several weeks ago when the Strand inaugurated a series of Saturday morning special shows with hand-picked juvenile programs and Loew's introduced its dancing school, also a Saturday morning feature, under the direction of Sonya Marens, former vaude headliner and now head of a local dancing studio.

Fox-Eckel countered with its Mickey Mouse Club, which will be a Saturday morning standby in the future. Both the Paramount and Keith's are reported planning their own children's societies as opposition.

Loew's experiment with the dancing school has been a marked success. The number of children reporting weekly has shown a substantial increase, the enrollment now standing at more than 400. The children pay the regular admission fee, as do their parents and escorts, but they receive an hour's dancing instruction without further charge.

Chicago Grosses

(Continued from page 9)

Opened midweek, brought in with one of biggest exploitation campaigns ever splurged by B. & K. Huge for three days at $16,000.

Monroe (Fox) (1,000; 25-40)—"Sea God" (Par). Crowd that frequents this small side street house went for this flicker nicely at $3,300 on 2d loop appearance.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Maybe It's Love" (FN). Stage show, Stanley Smith in person meant little if anything, not a "name" locally and sold on strength of having played with Nancy Carroll. At $32,500 profit margin small.

Orpheum (Warner) (700; 40-50)—"Africa Speaks" (Col). Thriller still doing well around town, and shoppers dropped in for a couple of gasps. Up somewhat and very good at $5,600. House features "30 minutes of newsreel."

Palace (B-K-O) (2,300; 50-75-85)—"East Is West" (U). Vaude. One of best variety bills in months and showed in gross. Picture played Woods previously; $22,100.

Punch and Judy (Machat) (350; 75-$1)—"Because I Love You" (UFA). All-German talker trying to repeat success of "Melody of the Heart" at State St. Castle. Stiff gate at this arty place discourages foreign element. Not as big as expected for first week; $3,800.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Old English" (WB). Notices great, but people evidently don't believe what they read any more. First week $16,500, weak.

State-Lake (R-K-O) (2,500; 50-75-85)—"Check and Double Check" (Radio). Smash. New record high by alsost $10,000. Opening Sat. and Sun. to $18,000. Tremendous at $45,300. Old record $36,500 with "Street Girl."

United Artists (Publix-UA) (1,700; 50-75-85)—"DuBarry" (UA). Talmadge lure brought most, but not enough to mean more than wobbly $19,700. One more week, then "Lottery Bride" (UA) Friday (7).

Woods (Aaron Jones) (1,200; 50-75-85)—"Swing High" (Pathe). Picture lasted just five days to brutal business at $7,000. Pilcher opened cold on moment's notice. "Squealer" (Col) current. That picture finally in after censors had barred it. No pink.

The Social Side of Filmdom

(In the East)

Members of the Warner Club appointed to the board to serve as governors for 1930-31: W. V. Brooks, M. Peterson, E. K. Hessberg, Arthur Sachson and Sam Schneider.

At the second meeting of the board, called Oct. 17, officers to serve for 1930-31 were: Pres., C. A. Nichols; vice-pres., G. W. Crowley, Jack Gilbert, K. MacDonald, W. P. Mullen, Ruth Weisberg; secretary, Isabel Turner; treasurer, Alex McBeath; legal sec., E. K. Hessberg; auditor, W. V. Brooks; asst. sec., M. Dranow, R. Seixas.

They will be installed into office at the meeting scheduled for tomorrow at the Hotel New Yorker.

Tiffany

John Meehan, former Fordham student, acquired a piece of the goal after the game between N. Y. U. and Fordham last week. New York Exchange slipped a farewell party to Phil Meyer. Bill Fiteison, who knows his law, is a Broadway first nighter. Betty Katzman is the latest in the Tiffany family. Phyllis Goodman gave the office a distinct surprise when she took an hour off to walk down the aisle with Bill Folsey. Evelyn Koch studies dancing. Helen Werner, Al Selig's sec., had a birthday Thursday. Sterling Wilson is on the sick list. Tiffany will give a party to Al Bieber, who has been appointed branch manager of the New York Exchange.

W. B. Beats Col.

After several weeks of basketball practice under Coach Jules Girden, the Warner tea memerged victors in a practice game against Columbia club team. Score, 30 to 8. The game, first of a series played at Commerce High School gymnasium Oct. 29.

U.'s Dance

Universal's annual dinner-dance at the Hotel Astor Saturday was a hit in attendance and pleasure. Held in the big ballroom, staged like the Havana liner S.S. Morro Castle. U. put on the floor show right after the eats. It ran for over an hour. Pro talent. A special chorus troupe of eight girlies were given the eye all evening by the males. Each entertainer was a panic. Dancing followed, with the music by a Meyer Davis orchestra.

Warners

Sid Rach-cha-cha-etnik and another mug discussing a remedy to curb present depression, finally chiseling pass to a Warner show. Herb Copelan, Beacon theatre manager, promoted a contest tieing up the golf course. Golf fiends putting a hole in one received a pair of ducats. Business better than usual lately. Kate Horowitz denies "marriage" rumors. A. P. Waxman back from an impromptu vacation in Bermuda with a brand new "camel's hair topcoat" which he bought in the boys' department. Gilbert Golden, F.N., has been promoted as assistant to George Bilson, who handles press sheets.

Metro

Rose Silverman acquiring the voice with a smile. Ruth Lewis and Margy Leceszer hate to see their names in print. Kitty Spachner installed a permanent wave. Al, the office boy, longs to go to the coast. Ira Heymann says Norma Shearer is the best and most beautiful actress on the screen. He should—Norma is his cousin. Al Altman a wow in directing screen tests. Johnny Held, Jr., has his left hand swamped in bandages, due to a burn. Ruthie Landermann back from the dentist and missing one molar. Don Clarke looking bigger and healthier. Eddie Grossman, "Accounting Kid," is working hard in putting M-G-M on the social map—as is Ben Shpritzer. Artists claim Sophie (Bunny Nose) Frisip is one of the most charming girls in the office. Bill (Razzle Dazzle) Ferguson won second prize in the office football pool. First went to James Englander, whose prognostications hit 98% correct. "Sing a Song" Radler is the new nickname for Hy Radler, of the "Lucky Star". Gladys S. Arizburgh, Metro scenario reader, has announced her engagement. Eva Zukor just returned from six weeks in Europe.

Labor Troubles

After conferences of last week between the stage unions and circuits, with Publix in particular having made a test case of insisting that it (Publix) had the right to hire and remove members of its stage crews without union molestation, the matter was placed before William F. Canavan, president of I. A.

Publix had served an ultimatum following recent difficulties at the Paramount and Rivoli theatres, New York, where the personnel of the crews was under protest. Par wanted to release its crew and engage a new one. The union demanded Publix to retain the former crew.

Just when things reached a crisis Canavan was asked to become arbiter. He placated Publix's demands somewhat by agreeing that two heads of the crews could be changed, but otherwise the personnel remain unchanged. Canavan's decision was accepted by Publix.

William F. Canavan was called to Newark, N. J., Monday (3) to confer with the stage unions there in some effort to make some headway on the theatre trouble. Status remains unchanged. I. A. men, stagehands and operators have not yet gone out in sympathy with the musicians, although the official call was set to fall Saturday (1). The strike move was extended in the hope that some adjustment might be reached.

Nothing new from St. Louis. Some progress seemed apparent last week when the St. Louis union committees met with the managerial representatives in New York. The visitors left with the matter no nearer of settlement than before.

It appears an offer by the managers to employ 100 union musicians in St. Louis theatres for 10 months, with provision that houses with no pit orchestras would not be immune from picketing and stipulating the musicians could be discharged by the theatre on a six weeks' notice was rejected by the musicians' committee.

Up to yesterday (4) the St. Louis trouble appeared as facing a long-drawn-out existence.

San Francisco, Nov. 4.

With musicians demanding classification requiring all picture houses to use orchestras, chances of immediate settlement of local union trouble are slim. The union insists orchestras be used in houses whether they play stage shows or not.

Mort Singer, from Chicago, is still here for R-K-O but the situation stands deadlocked. Singer intends going to Seattle and Portland later to attempt settlement of union difficulties in those cities.

After long hours at the recent A. F. of L. convention in Boston and attending many conferences in different cities on strike matters as well as recent confabs in New York, Joseph Weber, president of the A. F. of M., nearing a breakdown, caught a heavy cold and was ordered to bed by his physician.

He was reported as slightly improved Monday although unlikely to return to his office for several days.

Minneapolis.

Compromise settlement of differences between musicians' union and R-K-O Orpheum and Publix Minnesota theatres brings 12 musicians into former house and 23 into latter.

Newark, N. J., Nov. 4.

Walkout of stage hands and operators has been again put off with provisions for a further postponement if necessary. Meetings are being held in New York. Operators and stage hands are bitter against the musi lans for asking them to strike in sympathy with their demand for a 52-week contract, especially after the managers had given in to all other demands.

U Gets Its Ourang

Universal's "White Captive" troupe is due back from Singapore Nov. 15, with studio work scheduled to keep it busy through January at least.

Troupe was shipped out last May to get its ourang but no ingagi.

Duplicating Crime

Hollywood, Nov. 4.

Metro is changing the story on "Secret Six" after getting a load of First National's "Little Caesar."

Similarity of both crime stories is said to be so pronounced that Metro may scrap most of what has already been shot on "Six."


WELDED BY PRODUCERS WHO KNOW HOW
The Dawn Patrol
The Bad Man
Scarlet Pages
Girl of the Golden West
College Lovers
Top Speed
RIVET AFTER RIVET INTO THAT GIRDER OF FIRST NATIONAL STRENGTH!


STRE
by the
Qual-
Backed
OTIS
SKINNER
IN
KISMET
with Loretta Young. $2 Sensation at Hollywood Theatre, N. Y.
MARILYN
MILLER
IN
"SUNNY"
Better than "Sally" with Joe Donahue, Lawrence Gray.
LITTLE
CAESAR
with Doug. Fairbanks, Jr., Edward G. Robinson. Terrific hit. Syndicated in newspapers.
THE
GORILLA
with
Lila Lee, Joe Frisco.
Creepiest, Wooziest, Funniest of all mystery-comedies.
First National Pictures
Imagine
JOE. E.
BROWN
as a nut aviator
GOING
WILD
with Ona Munson, Laura Lee, Lawrence Gray, Walter Pidgeon.
More than ever before –
NATI
Your Backbone
▲ First National's product has strengthened the financial structure of the largest circuits and smallest independents! ▲


NGTH
ities
that
win!
MOTHERS CRY
RICHARD
BARTHELMESS
IN
"ADIOS"
Dick's follow-up hit to "Down Patrol."
FATHER'S SON
They slay 'em with Love
IN THE
WIDOW
FROM
CHICAGO
Edw. G. Robinson
Neil Hamilton
THE
HOT
HEIRESS
By the most successful creative trio in the show world, Fields, Rodgers and Hart. With Ben Lyon, Ona Munson, Walter Pidgeon.
FIRST
ONAL
Strength!!
VITAPHONE
REG. TRADE MARK
"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products
▲ ▲ A Tower Of Strength Welded by Unprecedented Production Accomplishments. More Big Hits Than Any TWO Companies Can Offer! ▲ ▲

CHICAGO

"CAT CREEPS" is NOT censored . . . but owing to its chilling intensity .. and bizarre drama . . . we do NOT recommend it for CHILDREN.

RKO PALACE

Girls! You'd Better Hang On to the Boy Friend's Arm

. . . for here is the weirdest, most mysterious and icily thrilling picture of this year, last year, and all the years! Its drama will rip down all of your poise and test your bravery . . . laughs turn into shrieks . . . and shrieks into laughs . . . it's a wow!

with HELEN TWELVETREES • RAYMOND HACKETT • NEIL HAMILTON • LILYAN TASHMAN • JEAN HERSHOLT • MONTAGUE LOVE

"THE CAT CREEPS"



Doors open 10:45 A. M. 50c to 5 P. M.

ANOTHER MIGHTY STAGE SHOW! Of the same calibre that is keeping the whole town talking, the whole town praising, and the Palace packed week after week.

DAVE APOLLON

The renowned Russian star in mirth, melody, dance and humor with DANZI GOODELL . . . Apollon's international orchestra . . . and Agnes and Adeline.

BURNS & KISSEN

DAVIS & DARNELL in "The Salesman," a parody

KAFKA, STANLEY & MAE

MEET HIM IN PERSON ON HIS RETURN TO VAUDEVILLE

FRANK RICHARDSON

Late Star of "Sunnyside Up," "Fox Movietone Follies," "Masquerade," and many other pictures.

NEW YORK CITY

UNCENSORED CONFESSIONS of a Baby Faced Killer!

Betrayed by his own wife—he exposes the inside workings of organized vice!



With LEW AYRES star of "All Quiet" and "Common Clay"

Warner Bros. present "THE DOORWAY to HELL"

The Picture Gangdom Dared Hollywood to Make!

Warner Bros. STRAND Broadway & 47th St. Continuous Popular Prices . . . Midnite Show

NEW YORK CITY

HAROLD LLOYD



IN "FEET FIRST"

A Paramount All-Talking Picture Produced by the Harold Lloyd Corp.

Sky-high heartquakes! Romantic breathtakes! Come, get the biggest thrills and laughs of your life! It's faster, funnier than "Safety Last"!

RIALTO

"HOUSE OF HITS"—Times Square

WASHINGTON D.C.

What we promise You We Deliver—ANOTHER SUPERB STAGE AND SCREEN SHOW . . . ! STARTS TODAY

THE BATTLE OF LOVE . . . ONE GIRL'S LOVE AGAINST ANOTHER'S . . .

THE TRUTH ABOUT YOUTH

A First National & Vitaphone Picture

with LORETTA YOUNG CONWAY TEARLE MYRNA LOY

ON THE STAGE BORRAH MINEVITCH and His Rascals 12-HARMONICA MANIACS-12

AUNT JEMIMA "The Original"—Star of Ziegfeld's "Show Boat"

CARDINI—The Latest Previews

AND OTHER ATTRACTIONS

AVOID crowds by coming to matinees—First Stage Show 1 P.M.

BOX OFFICE OPEN 9:45 A. M. Sunday

EARLE

SEATTLE

CRASHING SEATTLE LIKE A METEOR



Who Is This Man . . .

JOE COOK?

The One who is rocking them right out of their seats with laughter—he who shoots his rollicking wise cracks with the rapidity of machine gun fire—and has his audience in a constant uproar?

. . . That is the Question

and it has been asked of everyone from the door man to the General Manager of the Liberty Theater all this week by hundreds of people as they filed out after the show.

Not an ordinary showman, we'll admit . . . new to the West but well known to the East as the most brilliant comedian the screen has record of showing for the year 1930.

Not only has JOE COOK made a great name for himself but he has placed "Rain or Shine" at the top of the list of all stellar comedy productions on the universe for 1930.

Many Seattle people have seen this picture not once or twice but as many as three times in the past week, each time, bringing a party of their friends with them and they have enthusiastically stated that they got as big a kick out of seeing it the third time as they did the first!

Folks, if you haven't had the pleasure of witnessing "Rain or Shine" with Joe Cook, in the past week, we highly recommend it as the greatest show ever prescribed for your ills, your health and your enjoyment.

CHILDREN'S MATINEE
Saturday Morning at 9 o'Clock
First 1000 children attending this special show will each receive a "Piccolo Pete" by courtesy of the Owl Drug Co.

Sincerely,

LIBERTY THEATRE
Office of the Manager.

P. S.: "RAIN OR SHINE" IS BEING HELD OVER FOR A FEW DAYS LONGER BY POPULAR REQUEST . . . BRING YOUR FRIENDS AND SEE IT!

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom is any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Minneapolis.

Manager Emil Franke and Press Agent Jules Gershon carried on an extensive advance campaign for "Check and Double Check" at the RKO Orpheum. Result was the biggest week the house ever has had under the present policy and at the 50c. scale.

A special midnight show premiere Friday started the picture's run the following day. Exploitation and publicity commenced two weeks in advance with an elaborate lobby display and announcements in newspapers, over the radio and on the Orpheum and 7th Street Theater screens. Advance trailer run for two weeks ahead of the picture, included a personal endorsement of "Check and Double Check" from Franke, the first he ever has given to any picture. Following the regular Amos 'n' Andy broadcast each night the radio station having this feature called attention to the coming of the picture to the Orpheum.

There were city-wide tie-ups of every conceivable nature. Chain drug stores, 5-10c. and department stores carried window displays of Amos 'n' Andy mechanical toys and tooth paste, advertising the picture at the Orpheum. Drug stores and other stories carried banners over their soda fountains advertising Amos 'n' Andy sundaes and sandwiches and calling attention to the picture at the Orpheum. Music stores had special displays in their windows and inside of "Check and Double Check" songs.

A public address truck with R. C. A. sound was used in the loop and in front of the theater. Two Fresh Air Taxicab replicas with a pair of Negro comedians in each, traveled back and forth daily over the main business sections. Within a radius of 75 miles, country towns were billed and newspapers carried stories. An enormous amount of newspaper space used included the 4,000-line national ad in the Tribune. In the Star and Journal 1,200-line ads were carried. A double-truck newspaper ad-tie-up inaugurated the Radiola show in the theater lobby and advertised the picture. A radio is being given away free to patrons every night next week.

Denver.

Exploitation arranged for Amos 'n' Andy by Manager Buker of the Paramount. For a week in advance all soda fountains and sandwich shops had A & A sundaes and sandwiches. Radio announcements over KOA were given at end of the Pepsodent broadcast each night for two weeks. Children got several of the Amos 'n' Andy toy taxis. Music stores had three-word slogan contests, giving cash prizes and the house a few passes. Tied in with the Post Kiddied Club program over KLZ. Fifteen-car parade with oldest and most dilapidated car for Fresh Air Taxi. Cars furnished by used car dealer. Taxi used all week. Had seat connected with battery and would invite folks to get in—but they would get out right quick when juice was turned on.

Montreal.

Joe Lightstone, Princess, hit high spots of publicity with stunt on "What a Widow." He exhibited four authentic dresses worn by Gloria Swanson when making picture at Hollywood in windows of Holt, Renfrew, Ltd., ritzy store on city's best shopping street. Police called out to handle crowds.

Lynchburg, Va.

Exploitation stunt was ridden in here on wave of unemployment ballyhoo. While plea was on for annual Community Chest, the Trenton put on a charity drive of its own. Kids bringing bag of potatoes to theatre on a certain day were let in free. Lobby was lined with vegetables, turned contributions over to welfare agencies.

Same house has tied up with the street railway outfit. Admits the holder of a weekly trolley pass free on Monday night, provided he is accompanied by at least one payer.

Danbury, Conn.

Capitol in tie-up with local jewelers, is giving away a piece of jewelry each week. House programs are numbered and handed to patrons upon leaving the theatre. Winning number is posted in the jewelry store window each Saturday. Idea hasn't been working here long enough to reflect in business.

Louisville.

N. Gray Rochester, new exploitation man at the Brown, tied in with dailies on a 200-word essay contest last week for "Africa Speaks." Best letter received a radio, donated by a local firm.

Fourth Avenue Amusement Co. has arranged with WLAP, through which frequent comments are made on the shows at the Strand and Alamo during a three-hour broadcast of record music each morning. An air club, formed by listeners, have their names mixed, and the first 20 drawn given a pair of passes to one of the theatres.

Added gag is pass winners must call at department stores for the tickets left in their names. The stores use commercial time on WLAP.

Washington.

Corbin Shield, manager Keith's (R-K-O), staged corking publicity stunt in conjunction with Daily News. He ran a "Fresh Air Taxi" contest, offering a prize of $150 for the best entry. Three local lights won. Wallace H. Hill and Frank P. Carr, who impersonated Amos 'n' Andy, and Sarah McClammy, who played Madame Queen, struttin' her stuff on the back seat as the dilapidated old vehicle was driven through the streets. The car was of the vintage of 1906—no top; 50 cars entered the contest.

Toledo.

Toledoans kept awake until after midnight on opening of "Check and Double Check" at Rivoli. Management fired bombs from roof of theatre without any announcement, thereby getting more ballyhoo than if it had announced intentions. Citizens flooded local newspapers asking as to reason of bombing.

When Harold Lloyd's "Feet First" is shown at the Toledo Paramount next week children under 14 will be admitted free of charge one day provided they bring a piece of clothing with them. The Toledo "Blade" and the Paramount are making the appeal to the children to bring shoes.

London.

Early in October Roy Simmonds gave the local publicity faction a jolt by steering a seven-column cut of a still from Fox's "Big Trail" across the top of page one of the "Daily Express," a paper has a circulation of 1,700,000. To make it even better, the daily telephoned the view to its Glasgow edition. It hangs up some kind of a record because, as far as known, it's the first time any daily here, or in America, has ever given any film concern such a break.

Simmonds is publicity director for Fox Films, Ltd., and the picture was from the Buffalo hunt sequence in the feature. England is partial to the American "western," a great portion of the population believing that almost anywhere west of New York Indians must roam the streets.

Rochester, N. Y.

Biggest letter ever sent by mail was the invitation to City Manager Story for the opening of Amos 'n' Andy sent by Manager Golden of the R-K-O Palace. Envelope was five by seven feet and required over $16 in stamps.

Stunt made the newspaper with pictures and envelope put on display in Palace lobby, where stamp collectors filched the stamps.

New Haven, Conn.

Roger Sherman did heavy business with Amos 'n' Andy film. House got lucky publicity break when the safety council of local Chamber of Commerce plastered street cars with signs reading "Are your brakes in good order? Better Check and Double Check." Also, half the garages in town were advertising "How's your oil? Let us Check and Double Check." Gross almost equalled house record, with low exploitation charges leaving handsome net.

Fox-Poli has big tie-up with radio dealers. House donated use of lobby for radio exhibit. "Big Trail" getting plenty of free plugging in special 4-page section of morning paper.

Birmingham, Ala.

Henry J. Seale, mgr. of Majestic-Jackson, Miss., with the Jackson Daily News, staged a "Better Teeth and Better Health" campaign in Jackson among the school kids. To every classroom in a Jackson school having 100% teeth the theatre gave passes to a special matinee. Theater got a dandy break with the "News." The idea was played up prominently on page one.

Washington.

Universal's Rialto having a new lease of life under the operation of James Garrier and Rodney Collier. Off the beaten path, no city is helping the Rialto in its "comeback." This week, for "Eyes of the World," the management set up in the lobby a big booth where one of Washington's clairvoyant's, Dr. Jane B. Coates, is telling fortunes of feminine patrons free of charge. The Rialto also will broadcast every Thursday night from 11 to 12 through WRC, and a 45-minute period every Saturday morning at 9 o'clock same station.

Jacksonville, Fla.

Florida got a snappy kick-back from a special stunt exploiting Maurice Chevalier in "Playboy of Paris" last week. Manager Al F. Weiss, Jr., hit on idea of passes for those who gave up straw hats at door to opening performance. Stunt brought about 30 summer skypieces.

New York.

"Amos 'n' Andy" opened to a record midnight show at the Palace last week. Guy Kenimer had plenty of exploitation, including a Fresh Air taxi which hit front page in a double column spread when a woman was knocked down at a downtown intersection. Ambulance - chasing lawyer got hold of the woman and nicked the Palace for $50 settlement.

New York.

Mike Simmons, p. and a. boss for Sono Art, spotted an original lobby idea with an appendixed contest when he placed 24 students in sculpture to model miniature heads of Ruth Roland at the Beacon theatre, New York. Best heads to given prizes. Contest was in conjunction with the showing of "Reno," in which Miss Roland is featured.

Elmira, N. Y.

Warners seek to make all Elmira patrons critics. They offer large cash prizes and hundreds of admission tickets for best criticisms of pictures shown at its four Elmira houses during November.

When Elmira housewives went out to get their morning milk recently they found attached to the bottles a ticket good for one admission to the Capitol, when presented with one paid admission.

Warners Sue W. Va. Exhib For Playing Two Films Without Full Payment

Charleston, W. Va., Nov. 4.

Suit for an injunction to restrain further alleged infringement of copyrights on motion pictures has been filed in Federal Court here by Warner Brothers Pictures and Vitagraph, Inc., of New York, against the Cherry River Amusement Company, W. H. Holt, J. C. Holt and W. A. Hamilton, of Richwood, W. Va.

The complaint charges the defendants have infringed on copyrights on the pictures "The Home Towners" and "Queen of the Night Clubs," held by Warners, by showing them more times than had been contracted.

W. H. Holt is manager, J. C. Holt is general manager, and Hamilton is president of the Cherry River company, operating the New Star theatre, where it is alleged the pictures were exhibited in violation of their copyright.

The case is likely to come up on a motion to dismiss in a few weeks.

COAST INDIE WINS 2 DECISIONS ON UNION

San Francisco, Nov. 4.

Two victories were won here by Nasser Brothers, of neighborhood picture houses, in their battle legally with the Musicians' Union.

First was the setting aside by the Appellate Court of a petition filed by the Musicians' Union asking that contempt of court charges growing out of the picketing of some of the Nasser Brothers' theatres be dropped. Appellate judges instructed the union's attorneys that action first should be taken in the superior court. Meantime the Nassers' injunction prohibiting picketing in front of their houses will stand.

Second victory was more impressive. Supreme Court dismissed the suit of the Musicians' Union seeking to enforce terms of its contract with Nasser Brothers which called for employment of human orchestras in their houses. The court ruled that inasmuch as the contract in question expired Aug. 31, last, any decision made now would have no bearing.

Previously the Appellate Court had held that this contract constituted "collective bargaining" and that the theatres were obligated to live up to it. The Nassers appealed the decision.

"Amos 'n' Andy" opened to a record midnight show at the Palace last week. Guy Kenimer had plenty of exploitation, including a Fresh Air taxi which hit front page in a double column spread when a woman was knocked down at a downtown intersection. Ambulance - chasing lawyer got hold of the woman and nicked the Palace for $50 settlement.

BEHIND THE KEYS

Fort Worth, Tex.

Jack Tarr will build theatre at Nacogdoches, Tex.

Baltimore.

A change in the Loew managerial staff last week brought W. K. Saxton to this town as city manager, succeeding H. F. Kingsmore. Saxton comes here from Loew's State, Syracuse, N. Y.

Future plans of Kingsmore not known.

Oklahoma City.

Harry Niemeyer, is advertising manager of Orpheum, St. Louis.

Ralph Talbot has taken over the Plaza, Tulsa, Okla. Purchased from Midwest Operating Co. Gives Talbot five theatres in Tulsa.

Burlington, Ia.

Rialto destroyed by fire. Loss, $80,000, covered by insurance. E. K. Kalwisky, manager, states Central States Theatre Corp. intends to rebuild at once.

Charleston, W. Va.

Capitol, exclusive Metro house here, has contract for Paramount pictures, formerly only in Virginian and Rialto theatres. Capitol retains its Pathe bookings.

Hamilton, O.

Paramount leased Palace here for 10 years. Par also building 1,500-seater to open in March, next.

Baltimore.

Everett Steinbuck manager of Stanley here. He replaces Ray Brown, at Fox's Great Lakes, Buffalo.

Augusta, Me.

Capitol, forrmerly Opera house, reconstructed, opened 31. Operated by William B. Williamson. Fred G. Payne, mgr.

Dulus.

Noticing lobby loiterer, Madie Woods, cashier for Publix Palace, called ushers. Meantime vegg ordered her to hand over, and Marie, wise child, tells him she had just sent the big dough upstairs, with nothing but "small change" left. Hijacker decided he'd take that, but a couple ushers appeared and he beat it. Cops got him later, and found he didn't even use gun—the old finger-in-pocket stunt. In Texas robbery with firearms subject to death penalty, so vegg wasn't so dumb, either.

At Wichita Falls, Publix wasn't so lucky, with an unmasked bandit holding up b.o. cashier of Majestic for about $300.

For past coupla months Texas has experienced theatre robberies weekly.

Burlington, Ia.

Grand (Blank) will go sound in two weeks, replacing Rialto, destroyed by fire.

Albany, N. Y.

D. J. Willig has opened a wired theatre in Delmar, suburb. Open week nights and Saturday and holiday mats.

Jackson, O.

Sunday shows will be a reality here, starting, Sunday. Officials have announced they will make no arrests.

Reading, Pa.

Park, Moose Temple, reopened after closed since spring. Now running four acts and film, three shows daily. Warren Schoffner, manager.

Joseph Solly, who, with Frederic Clayton as manager, operated at 10-20-30 for three weeks in Rajah theatre, has closed.

Stroudsburg, Pa.

A bandit, apparently young and without a mask, pushed a revolver into the ticket booth at the Straud theatre, ordering Mrs. Harry Scheurmann, wife of the manager, to open the door. She obeyed, and the man grabbed all the money in sight, about $300, and fled.

Easton, Pa.

Russell C. Stewart granted a decree of dissolution to the Keystone Amusement Co., of Easton.

Quincy, Ill.

Since the destruction of the Rialto, Quincy, Ill., Nov. 4, at Burlington, Oct. 16, the Blank interests decided to remodel the old Grand Opera House, remain it the Rialto and install talkers.

Albany, N. Y.

Contract for an RKO Proctor theatre in Albany and another in Schenectady has been let to M. Shapiro & Son of New York. The Albany theatre will seat 4,000 and the Schenectady house 2,500.

Denver.

Jack Travis, manager Bath Inn resorts at Durango, Col., will manage the new Mayan here, opening by Nov. 15. Mark Bellenger, Girard, Kerky Ford, goes to Durango, and Jerry Lunan, formerly Oriental, Denver, takes Rocky Ford, Colo.

Staten Island, N. Y.

Paramount opened a new house on this island borough Friday (31). It looks good and is scaled at 75c top.

Recent R. H. Macy survey brought out that Staten Island is the poorest borough in wealth, wages and spending power in the entire greater city.

Winstead, Conn.

Opera house, dark for years, is to be remodeled into modern theatre.

Torrington, Conn.

Alhambra, dark all summer, reopened. Albert Grasgrin, mgr.

Jacksonville, Fla.

Another centralization move by Publix has eliminated the Florida district booking office situated in Jacksonville since the inception of the Publix Theatres organization. Booking staff transferred to Atlanta.

Des Moines, Ia.

Robt. S. Ballantyne, former manager, Pathe Film Exchange, appointed midwestern div. mgr., Pathe Exchanges. He will have supervision over branch offices in Chicago, Detroit, Cleveland, Cincinnati, Pittsburgh, Indianapolis, St. Louis, Kansas City, Des Moines, Minneapolis and Milwaukee, with headquarters in Chicago.

South Omaha, Nebr.

K. L. Peter of the Roseland and Roy Mason of the Tivoli were abducted by a masked bandit, who jumped on the runningboard of their machine almost in front of the South Omaha police station and forced them to drive several miles into the country. They were relieved of the day's receipts of the theatres, Peters lost $377 and Mason $347. The bandit put them out of the car on an unfrequented road.

Elmira, N. Y.

Supreme Court Justice Ely W. Ferguson of Elmira handed down a decision Nov. 1 denying Binghamton the right to vote on a Sunday picture referendum Nov. 4 because of the lack of legislative authority.

Alta, Ia.

By a 20-vote majority in nearly 570 votes, the citizens of this town have gone on record to repeal the ordinances forbidding Sunday shows. The Council has been pledged to obey the referendum vote.

New York.

Ben Benjamin has been appointed manager of Columbia's sales in the middle states division with jurisdiction over Kansas City, Omaha and Des Moines.

Duplicate Features Upheld By Buffalo's Zone Board

Buffalo, Nov. 4.

Zoning plan of Western New York territory reported reopened within past fortnight at the request of Publix. At subsequent hearings Publix appeared by attorney and registered complaint against duplicate feature showings at independent neighborhoods. After consideration, the zoning board refused to alter the plan set in, with duplicate features still holding good for neighborhoods.

Advertising Denial

Uniontown, Pa., Nov. 4.

Taking a quarter page ad on page one of a Monday morning daily here, District Attorney Adams denied he had threatened to prosecute the Cohen Furniture Company for showing pictures on Sunday at the State.

Rumors started when the commercial firm made known its intention to hold a Sabbath "education" performances. The exhibition, which the D.A. claimed was really to exploit a certain make of radio, was not held.

Christie Shutdown

Hollywood, Nov. 4.

With 20 out of 38 units complete, the Christie studio is practically shutting down for several weeks.

The technical crew is out. Only writer retained is Walter De Leon. F. McGrew Willis, supervisor, went out Saturday but will probably return in a few weeks to handle silent version of "Chicken Aweel" for the Chinese market.

THE GREATEST COMEDY



"Capacity audiences and crowded lobbies greet HAROLD LLOYD in 'Feet First'. Fast, clean, laugh-inducing entertainment that leaves you breathless."
—*N. Y. Graphic*

•

"Keeps you in a constant state of hysterics. One of the funniest pictures Lloyd has ever made."
—*N. Y. Telegram*

•

"Refreshing fun for young and old. Loaded with action and laughter." —*N. Y. Mirror*

•

"Another Lloyd load of laughter, Audiences in constant state of mirth." —*N. Y. Times*

HAROLD

in his latest and greatest all-talking hit

"FEET FIRST"

ATTRACTION ON EARTH!

"HAROLD LLOYD in 'FEET FIRST' convulsed audiences that occupied every seat of the long run Rialto Theatre, New York, and stood six deep in the rear of the playhouse."

—*New York American*

•

"They were lined up outside the Rialto in the early morning for one of the best Harold Lloyd comedies to date."

—*New York Journal*

•

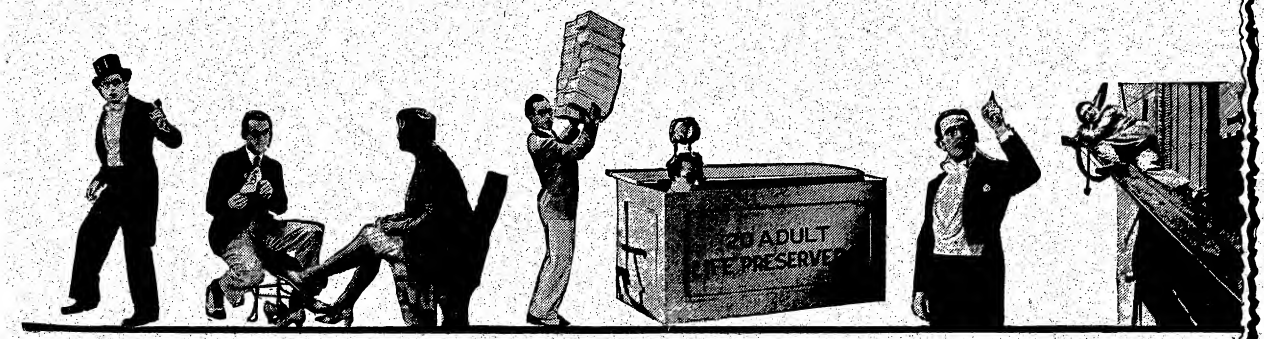
"'FEET FIRST' is exactly what the folks are waiting for. Audiences roll boisterously in their seats with laughter."

—*New York World*

•

"Will clean up at the box office. Lloyd at his best. Most exciting he has ever given us."

—*N. Y. Graphic*



LLOYD

Produced by the HAROLD LLOYD Corp.

A PARAMOUNT Money Mirthquake!

THE INQUIRING REPORTER VISITS HOLLYWOOD!



—he finds the Metro-Goldwyn-Mayer studios the busiest spot on the West Coast. Here are a few of his observations:

MARION DAVIES



has the role of a lifetime in "THE BACHELOR FATHER" the Belasco stage hit! Robert Z. Leonard directing. He made "Let Us Be Gay."

NORMA SHEARER



is working on "STRANGERS MAY KISS" Ursula Parrott's new best-seller. She wrote "The Divorcee."



RAMON NOVARRO

has Arthur Schnitzler's "DAYBREAK" under way. It's strong, romantic drama. Original music by Oscar Strauss!



WALLACE BEERY

in "THE SECRET SIX" has a characterization better than "Butch" of "The Big House." George Hill directs again.

GRETA GARBO



will top "Romance" with her next talkie "INSPIRATION." Clarence Brown is directing and Robert Montgomery plays opposite her!

JOAN CRAWFORD



will thrill her fans in a new character in "WITHIN THE LAW." She starts soon on "DANCE FOOL DANCE."



DRESSLER-MORAN

have the season's surprise comedy as their follow-up to "Caught Short." It's "REDUCING." Charles Riesner directs again!



TIBBETT-MOORE

in "NEW MOON." Naturally the industry awaits this Big One with intense interest. Lawrence Tibbett, Grace Moore are a revelation. Watch!

When all is said and done—when the year's reckoning is made—the name that leads the industry is

METRO-GOLDWYN-MAYER

YEAR IN AND YEAR OUT!

Talking Shorts

"COLLEGE CAPERS"
Musical Flash (Color)
8 Mins.
Strand, New York
No. 2124—Warners

Okay for a spot. In Technicolor. While holding nothing unusual, can rate slightly above average on its action and an attempt at comedy.

In toto it impresses very much as a picture house unit cut to the bone and sent before the camera. It may even be one of the Warner coast stage units which was on file when the WB houses out there suddenly decided to give up presentation.

As its title suggests, this one is a campus frolic. It borrows the "Good News" idea of delving back about 20 years to show the graduating exercises of that era, thence hopping to the modern kids and the way they'd do it. This, of course, lets loose the expected portion of hoofing and chorus work.

Background group of 24 is evenly divided between girls and boys, with the specialists named as Baron and Janet Gilmore, Parvis and Crowell, and Ken and DeBard Brothers. None stand out. Latter act is a male hoofing trio, with the two mixed teams devoted to song and dance. Carl McBride directed, plus special tunes and lyrics by M. K. Jerome and Harold Berg.

Not a big short, but looks good on the color angle, and something is generally happening. Houses minus stage units will get the most from it, as the resemblance between these two forms of entertainment is marked. *Sid.*

"ELECTRIC SHIP"
COMMERCIAL
Travelog
11 Mins
Strand, New York
RCA

Strictly a plug for the Panama Pacific Lines, and one of those commercial reels which the industry has been wondering about as to whether the theatres could use. No audible squawks against it at a matinee showing, and definite amount of interest evidenced.

House is undoubtedly getting this reel free. If paying rental, the theatre is crazy. It exploits the Panama-Pacific's route to the coast via the "Virginia," one of its electric ships. It includes flashes of the ports of call, a glimpse of the canal, and the good times to be had on board. The mechanical peeks at the ship and what makes it tick are well worth while.

A workmanlike reel primarily aimed to please, but with the advertising angle constantly in the background. There are sufficient references by title to make it no secret what the picture is about. Footage has been shot silent, but is synchronized with music.

Outlook is that if the business firms can make their pictures interesting enough there'll be plenty of theatres which will play them and save the house management the price of a talking short. *Sid.*

"NEAT and TIDY"
16 Mins.; (Comedy)
Loew's New York
Pathe

When conditions aren't bad this one is almost enough to give the exhibitor ideas. Pathe bought this in a deal with B. I. P. It would have been just as bad in England. Maybe two slapstick laughs. As film technique, terrible. Monte Banks reverting to type put on reverse English.

Several vaude turns on the British stage chopped into a hash which starts out intended for a musical comedy and slaps up a hunky drama on the goofy. Intended groom orders a house, to later find the builders don't know whether they're supposed to be tearing it down or building it up. By the time that idea gets over, the customers would be having breakfast. One act looks like a turn that recently toured in New York.

That song by the gentle baritone in the opening could well stand obliteration. Some of the British accent is unintelligible. That may be recording.

"OUR NAGGING WIVES"
With Ford Sterling
19 Mins. (Comedy)
Loew's New York
Educational No. 2685

Couple of underwearied girls for interest. Dialog in first reel almost inane throughout. Action in the last half pulls it over for a key neighb filler.

Usual marital problem slapstick. Errant husband swears continued fidelity and then gets mixed up with two or three women in rapid order. One of the girls is the fiancee of the husband's best friend. Little to laugh at. N. g. for kids.

Seven people, three of them men. Action mostly closeup except where mechanical. Photography is fair and recording spotted. Acting doesn't matter, with Ford Sterling doing his usual squeals and shruggery.

KNUTE ROCKNE
"Touchdown"
Football talks
10 Mins.
Globe, New York.
Pathe

Even though this release is seasonly, it will be Greek to audiences not in sympathy with football and have only an idea of what it is all about.

Knute Rockne waxes technical in the "Touchdown" episode. He talks faster than usual as well. Courtesy on the line, line action and a host of other angles on the pigskin are discussed. Usual illustrations of the various plays. *Waly.*

"SECRETS OF NATURE"
Educational
10 Mins.
Cohan, New York
Pro Patria

Produced by the British Instructional Films. On the development of the bean plant.

Perhaps interesting to those who like beans. But that's even doubtful.

MURRAY and SYDNEY
"Go to Blazes"
19 Mins.; (Comedy)
Cohan, New York
Universal

Chas. Murray and Geo. Sydney are put to good use by Universal in these talking shorts. This one is quite humorous. Irish and Hebe combination is a fav most everywhere. With material like this its easier.

The boys volunteer to take care of the fire house while the young fireman goes to picnic. Both on the make for the chap's mother, a widow. While attempting to answer a fire call, the horses run away. Sydney pushes the engine out. It rolls across the street into the widow's house, which starts burning. The widow is caught on the top floor of the blazing house and Murray and Sydney try to save her. By the time the boys get up there, another man grabs the widow off her perch. She then gives the mick and the hebe the razz.

Good punch finish where the fireman tells Murray and Sydney they'll have to pay for the damage they caused, after the house was fixed up again. Sydney tries to explain how it happened and pushes the engine into the house again, starting another fire.

"ROMEO and JULIET"
Charles Hackett-Rosa Low
Operatic
7 Mins.
Hollywood, N. Y.
No. 1143-Warners

Customary operatic short, only figuring to hold those addicted to this type of entertainment, which is hardly the picture for public at large. Features Charles Hackett of the Chicago Civic Opera, with Rosa Low understudied.

It's the death scene from the opera, well rendered by the duo but of little interest to the average patron. A paradox for these extracted plumbs from the operatic field is that the audience probably would rather gaze at a comedy cartoon or a newsreel. And a $2 audience will exhibit more patience with it than a grind house gathering. Indicating that for the continuous policy theatres "Romeo and Juliet" will mark "turnover" time. That's rough on art but the public seldom dons kid gloves. *Sid.*

"THE LAND OF LONG AGO"
Travelog
10 Mins.
Loew's New York
Columbia

Scenes in Nanking and Shanghai. No signs of revolution and not up to snuff with regular newsreeling. Talking end is usual descriptive bit off the screen. Photography not so hot and good only for neighb filler.

Covering the same territories as the newsreels and not coming halfway to doing it as good, travelogs are due for meagre interest in the theatre generally. Just a word or two off the screen to tell that photogs were compelled to disguise as Chinese to get certain shots n. g. Films don't show the daring.

This one produced by Bray as one of "The Rambler Reporter" series; distributed through Columbia. RCA recorded.

"SKY SCRAPING"
Talkartoon
7 Mins.
Rialto, New York
Paramount

An amusing cartoon short that's a bit different from the rest.

About putting up a huge skyscraper. Bimbo, the main cartoon character, is shown going to work in the morning at such a pace that even a snail whizzes by him. In the evening he's running home.

In between the gang is putting up the building, which reaches past the moon. Noise of the builders, such as riveting, hammering, sawing, etc., for the sound comedy.

Miniature Reviews

"Kismet" (FN). Exceptionally well produced Oriental fantasy. Otis Skinner, stage, associated with the play, repeating superb performance on screen. Should draw the same clientele as Arliss, with the advantage of the latter actor's trail blazing. Figures to need special publicity attention and to do well.

"Doorway to Hell" (FN). Well made underworld drama, brim with action and especially noteworthy for dialog. Plenty of laughs and two exceptional performances. Handled so as to just slip by the censors. Despite but one cast name, Lew Ayres, and that it's a gang story should draw heavily on the word-of-mouth it will get.

"Playboy of Paris" (Par). Maurice Chevalier starred. Star's draw for dependence. Light, amusing farce story does not help and may hurt.

"Du Barry—Woman of Passion" (U.A.). Norma Talmadge talks in unimpressive and unconvincing picture wholly depending on title for any b. o. draw.

"East Is West" (U). Good dally change grind meller. Suspence better sustained than the average.

"The Costello Case" (Cruze). Bad. Doesn't rate above double bills. Underworld story depending on dialog with no laughs. Tom Moore and Lola Lane featured.

"THE POTTERS"
"Pa Gets a Vacation"
13 Mins.; (Comedy)
Loew's, New York.
Vitaphone No. 3983-4

Fourth of the J. P. McEvoy series, featuring Lucien Littlefield, and one of the mildest of these usually interesting two-reelers on domestic family home life. Laughs are few here. Wind-up is one of those unexpected meaningless things, Ma Potter being cut off in the middle of a phone conversation. Just a weak filler for the grinds.

"Pa" braces his boss for a two-week vacation and a salary raise, winding up by accepting two weeks at half pay at his employer's country estate. Here he and "Ma" work twice as hard as they would if they had remained at home.

"Ma" goes on a crying jag after tapping the hard cider barrel. After tossing her fruit at Pa's bald dome, she decides to take air.

Selecting the wildest horse in the stable, Ma starts a mad chase down country lanes and finally succeeds in breaking the vicious mag.

Back home Pa gets into an argument with the boss, and loses his job, with Ma phoning a riding academy and applying for a job.

Two interior and several exterior scenes with poor production and punchless gags, mainly slapstick, most of the way.

"THE WINDOW CLEANERS"
Neely Edwards and Lew Brice
7 Mins.; (Comedy)
Strand, New York
No. 3668—Warner

Reminiscent of the window cleaning song used by a vaudeville duo except that here they've cut in what the boys see while they're on the job. Not strong and just a lightweight short.

Routine has Neely Edwards and Lew Brice simultaneously crooning verse and choruses between which is inserted the neighboring married couples in a marital mixup. Fear of the censors possibly toned down the lyrics and they're not strong enough to stand the strain of so much footage. Neither Edwards nor Brice gets a chance to be individual, everything depending upon the words.

Tenny Wright and Sid Silvers are credited as the directors. It's far from an important short release. *Sid.*

ARMIDA
"While the Captain Waits"
Musical
9 Mins.
Rivoli, New York
Paramount

Spanish songs and dances by Armida, the flashy diminutive Mexican. Armida is fairly well known from pictures. Even as an unknown she could carry this short.

Armida is supposed to entertain the first-class passengers aboard an ocean liner, but cannot be found. A search reveals she is entertaining steerage passengers of her nativity. All go down to watch her.

Armida's voice is small but pleasant, and carries. She is joined in parts by a male baritone. Follows this with a native castanet dance.

Armida screens very well and with s. a.

KISMET

First National production and release. Starring Otis Skinner. Features Loretta Young, David Manners, Mary Duncan, Sidney Blackmer and Ford Sterling. Based on play of same name by Edmund Knoblock. John Francis Dillon, director. Screen version by Howard Estabrook. Photographer, John Seitz. Screened via Vitascope (60mm) at Warners' Hollywood, New York, December twice daily $2 run Oct. 30. Running time, 87 minutes.

Hadj ..... Otis Skinner
Marsinah ..... Loretta Young
The Caliph ..... David Manners
Zeleeka ..... Mary Duncan
Mansur ..... Sidney Blackmer
Amra ..... Ford Sterling
Jawan ..... Edmund Breese
Narjis ..... Blanche Frederici
The Jailer ..... Montagu Love
The Muezzin ..... Richard Carlyle
The Imam Mahmud ..... John St. Polis
Kazim ..... John Sheehan
Azaf ..... Otto Hoffman

A splendid effort, deserving financial success, yet, a costume picture hung upon a legendary theme. Most times one of 10 such a combination is poison to the picture public, but "Kismet," with Otis Skinner, and its lavish production, may prove the exception. Much will depend upon the exploitation preceding it, and during its sojourn in the theatres across the country. The dual draw of Skinner and the well-known play seems certain of attracting the loge buying element when the film starts grinding. The problem for "Kismet" will be to fill the balconies.

"Kismet," at least, is following the Arliss pictures and the influence of "Disraeli," "Green Goddess" and "Old English" should not be discounted. Skinner will undoubtedly bring out the same non-film clientele which Arliss literally forced into the picture houses. And having seen Arliss, there'll undoubtedly be a definite quota of curiosity on the part of the fan public about Skinner. And their reaction to his portrayal and this Oriental talker is a problem. Besides which Warners is giving this First National release the benefit of Vitascope. It's the firm's bow with wide screen limited to 10 key cities, as in the case of the other studios.

Basically there seems little or no reason for "Kismet" having been alloted to broad celluloid other than that the studio probably realized the chance it was taking with "Kismet" and decided upon doing everything it could to lessen the gamble. It took nerve to launch this Skinner opus into production under the knowledge that it was going to cost plenty. That the final print is reported to have been held to between $500,000 and $600,000 should be a source of satisfaction to some one, as on the screen it looks even more than that. But, due to its limited mass action, "Kismet" will flash just as well on 35mm as on Vitascope's extra 30 millimeters.

Production is impressive all the way, with the photography of John Sietz giving it full worth. The picture, however, occasionally slows up by the very nature of its script, design for that the entire story supposedly occurs within 12 hours, or sunup to sundown. Still, Skinner is always well worth watching, and in his most familiar part he's overcome any microphone or camera inhibitions to appear perfectly at home in his first film. Which can go down as a feather for John Dillon, the director.

These Oriental fantasies are always tough to handle, but in this respect "Kismet" rates with the best of its type. The beggarly character of Hajj, a rogue in his heart, is immediately interesting, as the opening sequence at once establishes him as knave. That he will and does do anything for gold is carried out in the later action, which takes him through a series of events, including two lightly dramatic murders, leading to the rescue of his daughter, whom he eventually sees publicly betrothed to the Caliph.

The one-day schedule also takes him from rags to riches and back to rags as the picture ends. Meanwhile he has killed his life enemy, a thief, and the police head who has designs on his daughter. For his attempt on the life of the Caliph, at the instigation of the prefect and whom he doesn't know loves his child, he is banished from Bagdad on the morrow of his daughter's wedding.

Story material is far away from screen formula. However desirable that may be from the novelty standpoint, in this case it is likely to be confusing in fan reaction. Use of an old man hero probably will confuse 'em, and the background of humor is of a type strictly for the sophisticated, doing violence to all screen tradition. The romantic interest is remote and indirect.

Whole picture has the form of a light dramatic subject done in a musical-comedy vein, but without music, source of further puzzlement to the uninitiated flicker addicts. All of these things pretty sure to have their effect on the reaction and possibly will weigh in the word of mouth advertising.

Harem footage does not reveal as much undress as might be supposed, although Mary Duncan scampers about minus an abundance of raiment. Both Miss Duncan and Loretta Young have little to do. Almost all the men are behind beards with the exception of David Manners, the Caliph, and Sidney Blackmer as the "heavy." There is a comedy sequence for Ford Sterling and John Sheehan, but it's not exceptionally important. Skinner, alone, being the story, he must hold it together. Having previously proved himself capable of the task, it is but a repeat in a new medium for him.

Having the play as a foundation, the script is well knit and flows smoothly, besides always picturesque. Vitascope evidences more liberties in lighting than the other wide screen processes which have been seen in New York, but the claim for universal focus (sharp definition on both foro and background) only registers spasmodically.

As a picture "Kismet" is a fine piece of workmanship. It's theme will probably prevent it becoming sensational box office. On the other hand, it will warm the hearts of those who crave the better things in pictures, and call forth high praise for the craftsmanship evidenced.

"Kismet" should eventually get back its overhead, but in no sudden rush. It deserves a break from the public and it's principally up to the publicity boys to see that the feature gets it. The campaign in New York, drawing upon lines from the book, "My First 2,000 Years," has been adjudged excellent in the New York sector.

It opened here minus an intermission, and running, perhaps, a trifle too long. A one-minute trailer, showing the difference between the old and new sized film, using silent scenes from the feature, was included, with an effective stereopticon illusion added during the credits and introductory wording as the screen spread. *Sid.*

FEET FIRST

Harold Lloyd Corp. production; released by Paramount. Harold Lloyd starred. Barbara Kent featured on some billing. No other credits in press sheet, either as to director, story writer or adapter. At Rialto, New York, Oct. 30, indef. on grind. Running time, 93 minutes.

Harold Horne ..... Harold Lloyd
John Tanner ..... Robert McWade
Mrs. Tanner ..... Lillianne Leighton
Mary ..... Barbara Kent
Old Timer ..... Alec Francis
Ship's Officer ..... Noah Young

Harold Lloyd's "Feet First" is full of the Harold Lloyd gags, stunts and tricks, all in a comedy vein, as always. Dialog the same way. These insure a certain number of laughs, and they are here. Maybe not as many or as loud as in Lloyd's previous laugh makers. That may be because it's not so easy for a comedy star like Lloyd, who does so much in every picture, to continually find as funny ways to make people laugh as time passes along. But this Lloyd, like the other Lloyds, will do business. Whether as much as his others is too much to predict, for there have been a number of talking comedies and with gagged stunts since the long lapse from Lloyd's previous and first talker, "Welcome Danger."

That Lloyd was a bit pressed himself for laughs during the lengthy period taken to make "Feet First" may be guessed from the fact that he is again dangling along the front of a skyscraper building. Here once more Lloyd gets into all conceivable tangles from the 15th to the 21st stories, doing his acrobatics, escaping death a dozen times, using slapstick besides, and perhaps prolonging this scene too far, but it has laughs and some ahs. It's made realistic, and that is a big aid.

Another stretch of laughs is where Lloyd is on the boat, aboard without baggage or money, from Honolulu to Frisco. He has fallen for a girl (Barbara Kent) who is on the same boat. She thinks he is a big business man. Lloyd's endeavor is to prevent her from discovering he is a shoe salesman. So when on the boat he finds a magazine with a testimonial from himself, including his picture, how he worked up as a clerk from $15 to $38 a week, he goes to the newsstand, buys one of the same mags, and while the girl's back is turned, takes the entire bundle. Tossing the bundle over the side of the ship, the wind blows them back, all around the deck. Much of the laughs then are gathered from Lloyd's efforts to secure and destroy all of the copies, with much more slapstick in this.

The picture has an island shoe store scene and Lloyd as the high speed bulling clerk, who tells all of his women customers their foot gath is divine, to sell five pairs of shoes to each instead of one.

As a Lloyd picture, the guarantee is the skyscraper. *Sime.*

DOORWAY TO HELL

Warner Bros. production and release. Featuring Lewis Ayres. Directed by Archie Mayo. Story credited to Rowland Brown. At Strand, New York, week of Oct. 31. Running time, 79 minutes.

Louis Ricarno ..... Lewis Ayres
Sam Marcoli ..... Charles Judels
Doris ..... Dorothy Mathews
Jackie Lamar ..... Jeanne Toomey
Capt. O'Grady ..... Robert Elliott
Steve Mileaway ..... James Cagney
Joe ..... Jerry Mandy
Rocco ..... Noel Madison

Swell gang picture, which ought to do exceedingly well for itself despite any antipathy toward underworld themes at this late date. Unloosed plenty of action, full quota of laughs, at least two corking performances and its dialog never gets out of step at any point.

It's a cinch the Times Square

(Continued on page 30)

TORRENTIAL TITANS BR

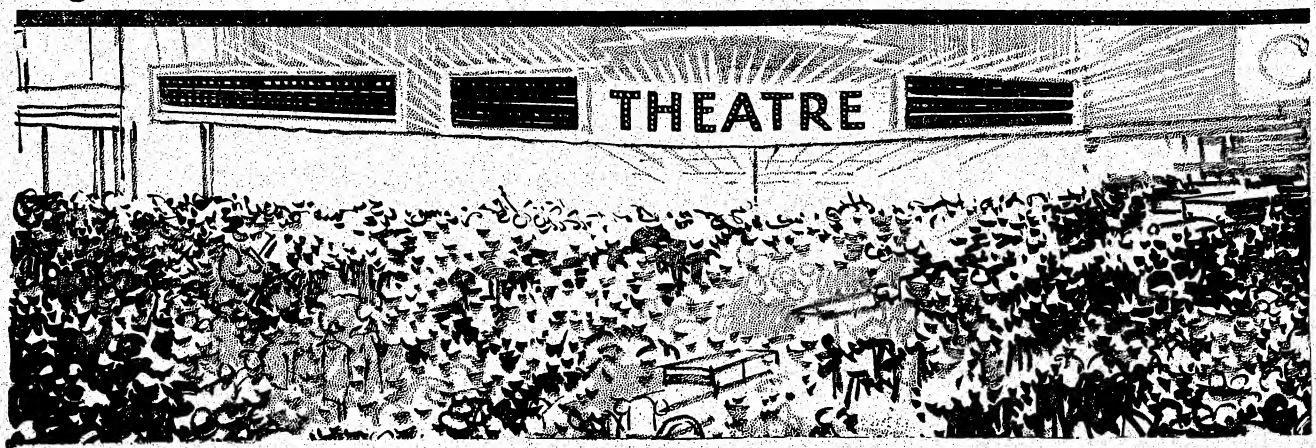


WHOLE NATION IN THROES OF AMOS 'N' ANDY HYSTERIA AS 2nd WEEK GROSSES SHOOT TO SKY

Amos 'N' Andy Have Become a State of Mind! New York Pours Forth Its Tribute to Miracle Stars in Brilliant Opening of the New RKO Mayfair!

Early Week Figures Zoom to Dizzy Peaks as The Boys Do An Al Smith and Run a Mile Ahead of the Ticket!

All America Whoops It Up as Mighty Host of Patronage Engulfs the Nation's Box-offices!



ING BACK PROSPERITY



Comparative Grosses for October

(Continued from page 10)

NEWARK, N. J.

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
BRANFORD High..$30,500 Low... 13,500	"Office Wife" $20,000	"Bad Man" $18,000	"All Quiet" $17,600	"Whoopee" $18,000
CAPITOL High..$15,000 Low... 2,500	"Romance" $4,000 (2d week)	"Common Clay" $4,000	"Moby Dick" $6,000	"Scarlet Pages" $5,500
MOSQUE High..$33,000 Low... 6,000	"Sap from Syracuse" $9,500	"What a Widow" $17,000	"Old English" $18,000	"Sinners Holiday" $13,200
STATE High..$32,000 Low... 10,000	"Call of Flesh" $16,000	"Dough Boys" $12,500	"Love in Rough" $18,500	"Heads Up" $12,500
R-K-O PROCTOR'S High..$28,300 Low... 7,000	"Shot at Sunrise" $14,000	"Her Man" $15,500	"Africa Speaks" $14,000	"Lady Surrenders" $14,000

TACOMA, WASH.

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
BLUE MOUSE High.. $8,280 Low... 1,400	"Eyes of World" $3,000	"Whoopee" $4,000	"Office Wife" $3,500	
RIALTO High.. $8,500 Low... 1,500	"For Defense" and "Good News" $2,000	"Last of Duanes" and "Love in Rough" $3,000	"Dough Boys" $3,000	
R-K-O High..$14,500 Low... 3,300	"Danger Lines" and "College Lovers" $3,300 (New low)	"Lady Surrenders" and "Africa Speaks" $4,100	"Her Man" and "Shot at Sunrise" $4,800	

MINNEAPOLIS

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
MINNESOTA High..$45,200 Low... 17,000	"Monte Carlo" $23,000 Stage Show	"Golden West" $38,000	"Her Wedding Night" $25,000	"Office Wife" $26,900
STATE High..$28,000 Low... 3,800	"Call of Flesh" $11,000	"Let's Go Native" $10,000	"Sea God" $6,000	"Eyes of World" $6,700
R-K-O ORPHEUM High..$22,000 Low... 5,000	"Lady Surrenders" $11,500	"Shot at Sunrise" $14,000	"Her Man" $11,000	"East Is West" $11,500

DENVER

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
TABOR High..$18,000 Low... 5,000	"Inside the Lines" $5,000 (New low) Stage Show	(Dark)	(Dark)	(Dark)
ALADDIN High..$16,600 Low... 6,000	"Moby Dick" $8,000	"Office Wife" $9,000	"Sea Wolf" $6,000 (New low)	"Holiday" $8,800
DENVER High..$27,700 Low... 7,000	"Raffles" $15,500	"Call of Flesh" $14,000	"What a Widow" $17,500	"Her Wedding Night" $20,900
RIALTO High.. $7,750 Low... 2,000	"Sea God" $3,500	"Good News" $4,000	"Eyes of World" $3,500	"Numbered Men" $4,100
AMERICA High..$10,000 Low... 2,000	"Matrimonial Bed" $2,800	"On Your Back" $3,500	"Africa Speaks" $8,000 (1st week)	"Africa Speaks" (2d week)

BALTIMORE

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
CENTURY High..$27,000 Low... 9,000	"What a Widow" $17,500 All Sound	"Du Barry" $15,000	"Call of Flesh" $18,000	"Top Speed" $15,000
STANLEY High..$33,500 Low... 11,000	"Madam Satan" $14,000	"Whoopee" $24,000	"3 French Girls" $16,000	"Billy the Kid" $12,000
VALENCIA High..$11,000 Low... 1,800	"Monte Carlo" $2,900 (2d week)	"Love in Rough" $4,200	"What a Widow" $2,400	"Whoopee" $4,100
KEITH'S High..$18,000 Low... 4,000	"Santa Fe Trail" $8,000	"Shot at Sunrise" $10,000	"Heads Up" $8,500	"Pay Off" $4,000 (New low)

LOUISVILLE

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
ALAMO High..$11,600 Low... 2,450		"Czar of Broadway" $4,800	"Eyes of World" $4,200	
BROWN High.. $5,700 Low... 2,250		"She's My Weakness" $3,300	"Danger Lights" $3,700	"Shot at Sunrise" $5,100
ANDERSON High.. $9,800 Low... 2,100		"Santa Fe Trail" $3,100	"Road to Paradise" $3,850	"Heads Up" $3,400
RIALTO High..$14,750 Low... 3,275		"Bright Lights" $3,800	"Monte Carlo" $4,400	"Her Wedding Night" $5,000
STATE High..$28,000 Low... 7,900		"Whoopee" $13,500	"3 French Girls" $11,200	"Du Barry" $13,600
STRAND High..$12,500 Low... 3,700		"Office Wife" $5,300	"Lady Surrenders" $5,900	"Liliom" $4,000

PORTLAND, ORE.

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
PARAMOUNT High..$25,300 Low... 5,000	"Follow Through" $13,500 Stage Show	"Bad Man" $11,500	"Her Wedding Night" $12,500	"Playboy of Paris" $14,800
ORPHEUM High..$22,500 Low... 5,500	"Africa Speaks" $13,500 Vaude	"Lady Surrenders" $14,000	"Her Man" $12,700	"East Is West" $12,000
MUSIC BOX High..$20,000 Low... 4,000	"Maybe It's Love" $5,600	"Lone Wolf" $4,300	"Old English" $7,500	"Once a Gentleman" $4,800
UNITED ARTISTS High..$16,000 Low... 4,000	"What a Widow" $7,500	"Whoopee" $6,500 (1st week)	"Whoopee" $11,500 (2d week)	"Whoopee" $8,000 (3d week)
BROADWAY High..$23,000 Low... 9,000	"Eyes of World" $12,800 Stage Show	"Man Trouble" $13,300	"3 French Girls" $13,000	"Liliom" $14,000

KANSAS CITY

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
MAIN STREET High..$32,000 Low... 8,000	"Lady Surrenders" $16,800 Vaude	"Shot at Sunrise" $21,000	"Her Man" $18,000	"East Is West" $16,200
LOEW'S MIDLAND High..$35,000 Low... 10,000	"Du Barry" $10,000 (1st week) (New low)	"Whoopee" $21,400	"3 French Girls" $10,600	"Billy the Kid" $15,600
PANTAGES High..$31,800 Low... 5,000	"Way of All Men" $6,200 Stage Show	"Eyes of World" $9,200	"Night at Susie's" $10,300	"Bad Man" $11,000
NEWMAN High..$33,000 Low... 8,000	"Spoilers" $14,800	"Follow Thru" $14,000	"3 Faces East" $12,500	"Her Wedding Night" $12,500

TOPEKA

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
JAY HAWK High.. $8,000 Low... 2,800	"On Your Back" and "Man Trouble" $3,700	"Sea God" and "Queen High" $3,200	"Lady of Scandal" $4,700	"Man from Wyoming" and "Sea Wolf" $4,100
NOVELTY High.. $3,200 Low... 700	"Mammy" $1,400	"Let's Go Native" $2,200	"Song o' My Heart" $2,900	"Call of the Flesh" $3,100

PROVIDENCE

	Oct. 4	Oct. 11	Oct. 18	Oct. 25
STATE High..$29,000 Low... 14,000	"Whoopee" $26,000	"What a Widow" $18,000	"3 French Girls" $17,500	"Du Barry" $16,000
MAJESTIC High..$16,500 Low... 6,200	"Golden West" $12,500	"Liliom" $10,000	"Squealer" and "Sweethearts on Parade" $11,500	"Sea Wolf" $10,500

No 'Complication' Claim; Tiffany Takes the Title

Hollywood, Nov. 4.

Endeavoring to purchase the title "Complication," compilation of gangster killings written and published anonymously, Tiffany ran against a snag when no one in Chicago would take credit for the publication.

The company spent three days wiring Chicago for information which would put it in touch with owners of the book. It then decided the word is common property.

The title will go with a gangster yarn being written by Edward T. Lowe.

New York Figures

(Continued from page 8)

days "What a Widow," $14,200.

Rivoli, "Whoopee" (UA) (2,200; 40-65-85-$1). For last nine days "Whoopee" took in only $28,200. Norma Talmadge's "Du Barry" didn't register much health over its first week-end, $16,300.

Roxy, "Big Trail" (Fox) (6,205; 50-75-$1.50) (1st week). Now in hold-over week, "Trail," while making neat profit at $114,000 isn't bearing up for original expected stay of month. Wide film isn't draw expected.

Strand, "Girl of Golden West" (FN) (2,900; 25-50-75). At $29,800, little better than average for this house, which is also good money. "Doorway to Hell" broke all week-end records with $25,000. Threatens to keep up this pace during the week and will be held over. Big profit maker, Strand, when they're coming.

Warners, "Outward Bound" (WB) (1,440; $1-$2). Moved in here past week after preceding five weeks at Hollywood. Did $6,300 in four days, better than expected.

Winter Garden, "Office Wife" (WB) (1,418; 35-85-$1) (5th week). Anything under $25,000 means move here. "Wife" slipped to $23,200. "Life of Party" debuts Nov. 6. "Wife" had excellent run.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
PARAMOUNT

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

PERCY HEATH
WRITES FOR PARAMOUNT

RALPH SPENCE
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

SAM SPEWACK
WRITING FOR
PARAMOUNT

Charles 'Chuck' Callahan
Originals—Adaptations—Dialogue
PATHE

LOUISE LONG
PARAMOUNT

JOHN MEEHAN
"DIVORCEE"
Metro-Goldwyn-Mayer

ETHEL DOHERTY
PARAMOUNT

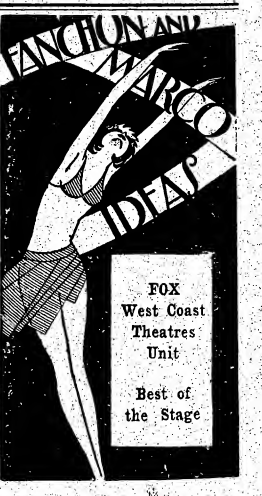
JO SWERLING
An Original for
BARBARA STANWYCK
Adaptation and dialogue, "DIRIGIBLE."
Adaptation and dialogue, "MADONNA OF THE STREETS."

HIRSCH—ARNOLD
DANCERS
Featured in F. & M. "Brunette" Idea
School Address, 545 Sutter St., San Francisco

Still Going Strong
5th Consecutive Year
Benny MEROFF

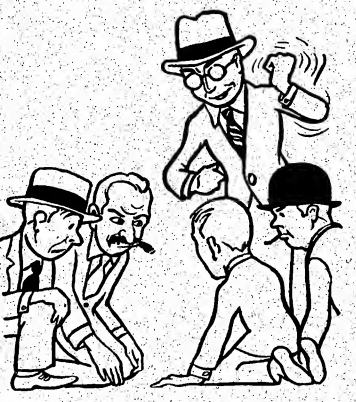


COMING NOV. 7
ORIENTAL (PUBLIX Theatres) CHICAGO
INDEFINITELY



It Isn't Even a Gamble • It's a Sure Thing!





KEN MAYNARD'S FIRST ALL-TALK WESTERNS!

The great Ken Maynard, b.o. king, in his FIRST talking Westerns for Tiffany . . . It isn't even a gamble—it's a sure thing!

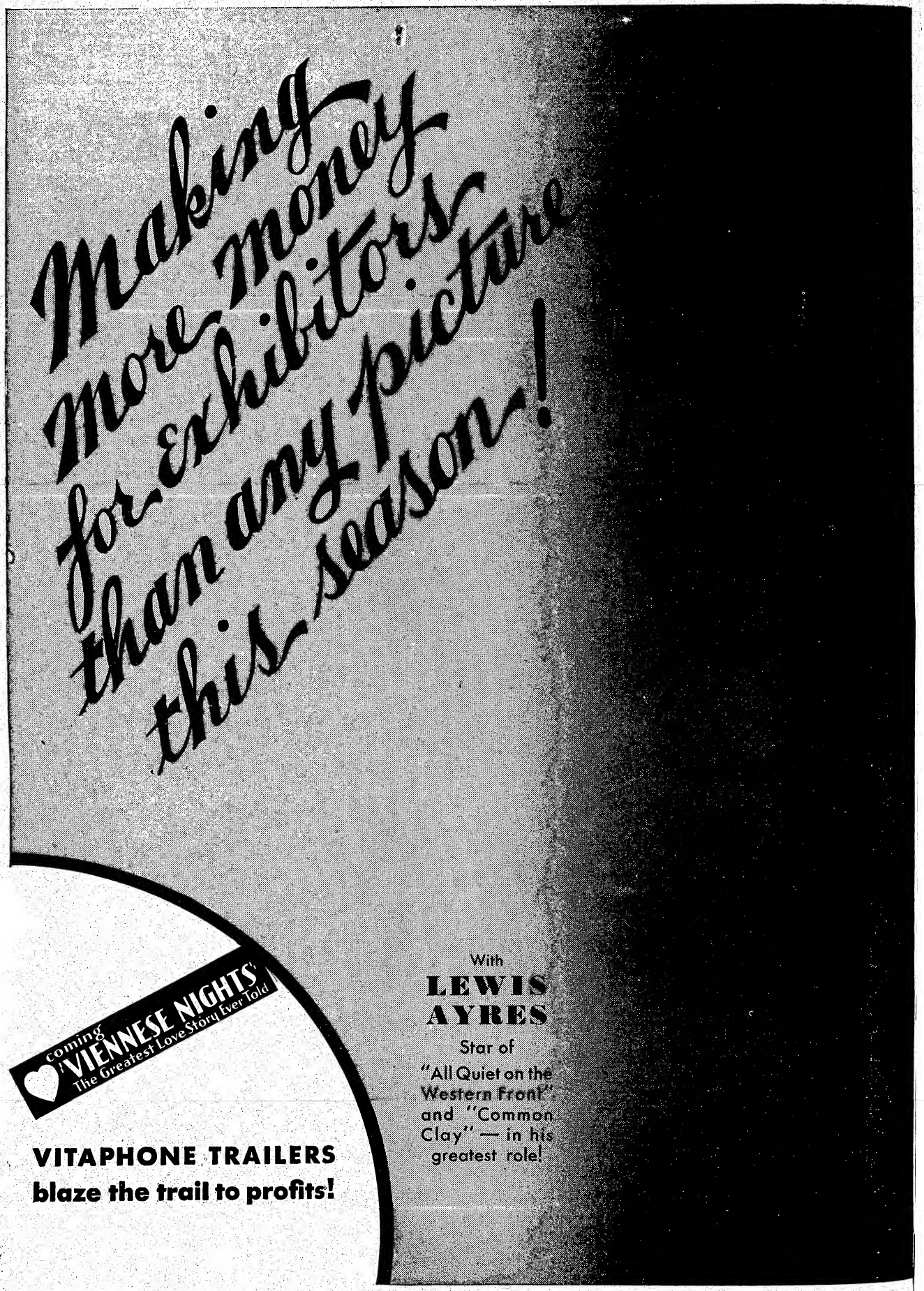
KEN MAYNARD

IN A SURE-SHOT SERIES OF 6 TIFFANY TALKING WESTERNS



Tiffany showmanship gives you the year's crack box-office development. Ken Maynard's the big money shot today! Keep your eye peeled for his first rip-roarer, "The Midnight Stage," with beautiful Jeanette Loff and a marvelous cast directed by Will Nigh. A winner as sure as loaded dominoes!

TIFFANY


Making more money for exhibitors than any picture this season!
With
LEWIS AYRES
Star of
"All Quiet on the Western Front"
and "Common Clay" — in his greatest role!
coming
"VIENNESE NIGHTS"
The Greatest Love Story Ever Told
VITAPHONE TRAILERS
blaze the trail to profits!

WARNER BROS.
Present

THE DOORWAY TO HELL

Story by Rowland Brown *Directed by Archie Mayo*

THE public can sense a hit! Without ballyhoo or hullabaloo this picture was pre-released—and immediately proved itself the undercover sensation of the year!

•

Record-wrecking business at the Embassy in San Francisco, the Palace in Toledo, the Lyric in Indianapolis, the Earle in Washington, the Stanley in Philadelphia, the Downtown in Los Angeles and the Stanley in Pittsburgh!

•

Second week at the New York Strand —and going stronger than ever! AVAILABLE TO YOU DAY-AND-DATE WITH BROADWAY!

A WARNER BROS. & VITAPHONE REG. TRADE MARK TALKING PICTURE

DOORWAY TO HELL

(Continued from page 23)

bunch will go for this release, and the Strand may have an unusual sparkling week. Mid-afternoon on opening day a goodly crowd was present, and obviously in favor of the screen fare.

Original title for this film was "A Handful of Cloud," a gangster term. It gives Lew Ayres a chance to play a baby-faced killer. His adolescent pan was one of the chief worries while this picture was in production. The studio was concerned over how it could reconcile Ayres' boyish front to the character of an underworld dictator. It works out okay, perhaps mainly because there's as much interest in a couple of surrounding characters as in the former band player. These individuals are James Cagney as Ayres' lieutenant, and Robert Elliott, playing the inevitable detective in the inevitable manner. Between them they take the picture away from the featured name, although Ayres gives a very good account of himself. The difference in favor of this support pair is simply the power they put into their respective duties.

Archie Mayo directed and handled this yarn without kid gloves. There's nothing especially soft-toned about the script, anyway, and Mayo hasn't impeded the theme by holding it down. It runs off as being down to rockbottom all the way, and, for that reason, convinces. It bumps off plenty of the boys without making an unnecessary fuss, but also shields the actual executions from the screen, so that the censors won't have to scissor. Only one man is seen getting it, with the machine gun off screen, and that's early in the running. The remaining killings are left to the imagination.

Various sequences stand out, but it's the consistent performances of Cagney and Elliott which makes them lead men in this trigger opera. Cagney is involved with Ayres' wife, whom the kid has married after she was living with the first guy in the receiving line. Meanwhile Ayres has organized the rum-running factions, not without opposition, and there's peace. Matters are so smooth Ayres announces he's through, and starts on a Floriday honeymoon, which revives the hijacking and gun play as soon as he's out of town.

Cagle won't come back until two of the racketeers discover he's got a kid brother in a military school and try to kidnap the youngster. While scampering away the boy is run down and killed by a truck, which brings Ayres back on a hunt for the men responsible. He gets both, and Elliott gets him. The boy friend-gangsters frame Ayres' jail break, surround the place where he's hiding and give it to him as he knowingly and nonchalantly walks out to what awaits him after realizing there's no escape. So Ayres never finds out Elliott got his wife and the boy friend.

Elliott preaches the moral of the picture in a line to Ayres which says, "The best you can get is the worst of it," and the double-cross with the woman is evidently intended to throw a smirch on racketeering friendships.

Technically an all-male picture, with Dorothy Mathews, as the girl, having little to do. The remaining men, and Miss Mathews, too, handle themselves ably. Vaudevillians will be interested in a view of Bunny Granville, who has a bit. "Doorway to Hell" shapes as a first-rate program leader and ought to be able to grab as much b. o. coin as is around these days. That's despite the Ayres name in the cast is the only one which can mean anything on a marquee. *Sid.*

RENO

(With Songs)

Sono-Art production for Warner Bros. release. Starring Ruth Roland. Directed by George W. Crowe. Presented by O. E. Goetz and George W. Weeks. Photography by Harry Jackson. Story from novel by Cornelius Vanderbilt. Adaptation by Douglas W. Churchill. Running time, 65 minutes. At Beacon, New York, week Oct. 31.

Patricia Brett.....Ruth Roland
Alexander W. Brett.....Montagu Love
Richard Belden.....Kenneth Thompson
J. B. Berkley.....Sam Hardy
Ann Hodge.....Virginia McCormick
Tom Hodge.....Edward Hearn
Lola Fealy.....Doris Lloyd
Rita Rogers.....Judith Vosselli
Marie.....Virginia Ainsworth
Mrs. Martin.....Beulah Monroe
Bobby Brett.....Douglas Scott
Judge Cooper.....Emmett King
Prosecuting Attorney.....Henry Hall
Defending Attorney.....Gayne Whitman

When they start 'em in pre-release at the Beacon you fear the worst, and here the worst is abundantly realized. "Reno" is a film almost without a redeeming merit. It's a flat, dull story about people even flatter and duller, written in an absurd, stilted style of bombast and played for the most part in the manner of an inland small town stock troupe.

Principal offender is none other than Montagu Love who can make the polite, masterful brute a little worse than most actors when the situation is right, but he gets first rate competition in that direction from several others in the cast.

Ruth Roland is a veteran leading woman of the studio, going 'way back to the early days of the industry, but now looking remarkably young, even in a role that puts no premium on youth, and handling several interpolated songs in a charming parlor contralto. No blame for the mess attaches to her.

Direction is thoroughly bad and adaptation no better. As an example of inept continuity, they stage a divorce hearing in a Reno judge's chambers that runs into astonishing footage, although the passage has no dramatic value, except as the groundwork for other events. Briefest reference would have been sufficient. Instead they give the wife's testimony in extenso and the summing up of both lawyers, together with the lengthy opinion of the court. It's like a page out of the "Law Journal" and only half as interesting. Cited here only as a sample of many dull passages that pile up unnecessary detail.

Story is about unattractive people. Even the young juvenile—so personable an actor as Kenneth Thompson couldn't make it attractive—is a pale sort of creature. The heroine, a wife of six years' standing, doesn't do anything but moan and talk herself out of all sympathy, although the dramatist would have you think she is much put upon by the masterfully brutal Love. Picture is full of such bad details as guests arriving at a fashionable party and delivering their wraps to the footman; either with the hostility that occasionally marks such a transaction in the pictures, or with the other extreme of friendliness that makes you feel for an instant that the arriving guests are going to hug the servant. Plenty of that kind of acting.

Picture has one of those fascinating screen children, Douglas Scott, here, who provides a couple of "ahs" from the women fans while is being elaborately put to bed. And, as noted, Miss Roland's songs are surprisingly good for a veteran of the silent days who hasn't been much in evidence since they made it articulate.

The author, who is heavily billed, is that same young Vanderbilt who ran a couple of newspapers and then wrote a novel from which the picture has been made. Program credits the original as a "drama," but the circumstances of the play's presentation, if any, or its fate do not come to mind. *Rush.*

PLAYBOY OF PARIS

Paramount production and release. Starring Maurice Chevalier. Directed by Ludwig Berger. Adapted by Percy Heath from Tristan Bernard's French farce, "The Little Cafe." Dialog by Vincent Lawrence. At the Paramount, New York, week Oct. 31. Running time, 82 minutes.

Albert.....Maurice Chevalier
Yvonne.....Frances Dee
Philibert.....O. P. Heggie
Paul.....Stuart Erwin
Pierre.....Eugene Pallette
Mlle. Hercengeres.....Dorothy Christy
Mlle. Hedwike.....Cecil Cunningham
Valleaux.....Tyler Brooke
Monsieur Jabert.....Frank Elliott
Monsieur Bannack.....William Davidson
Gastonet.....Charles Giblyn

Frail scenarios have ruined many pictures and stars and this is a frail scenario. Where it redeems itself is in giving Chevalier the wide, open chance to make it an all-Chevalier picture and affair. It will get business only through the French star himself. That also, is using up popularity and very harmful; for his next, which will have to be just so much better. As is, Chevalier must draw for this one.

They changed the title of the original play, Tristan Bernard's "The Little Cafe," to accentuate a person, and did the same with the story and action.

The awning over the place says "La Petite Cafe," meaning the same in French and not hard to get for a flapper in or out of high school, is the place where Albert waits on tables and sings while he sweeps the floor. His greatest, though not so original, desire is to be rich. When someone wills him a million francs, a shyster lawyer's assistant arranges with the equally conniving proprietor to sign Albert to a contract before he learns of his inheritance. Contract gives him a 6,000 year raise but calls for forfeiture of 400,000 francs by either side in the event he quits or is fired. Albert signs while stewed. Rather than give the crooks the satisfaction and lose the 400,000 he remains a waiter in the cafe, but a waiter who ruins the business trying to get canned, and late at night, jazzes around as Paris' official playboy.

Cafe prop's daughter concerned. She loves Albert and the shyster lawyer's assistant wants to judge Albert out besides taking his dough.

No regard to polishing off the right characters to give them clear way to audience sympathy. That might have been rendered as at least one serious contribution from the director. Prop's daughter, played by Frances Dee, is much more commendable as a sweet looking girl and a nice actress than a really trustworthy sweetheart for an honest picture hero.

Miss Dee is altogether unlikeable during the early part. That's not fully squared later on when Stuart Erwin, comedy relief, says she fights with Albert because she loves him. She does not declare herself as loving him, or even show it, until after he's rich. And not actuated by love then, either, but by jealousy born from Albert's running around with a blonde. But that won't amount to much in general reaction.

When singing the two songs up toward the start, Chevalier becomes the picture fellow whom vaudeville is exploiting as much as itself nowadays, for a vaude bill at this moment doesn't seem complete unless one turn, minimum, does a Chevalier imitation as an act or an encore.

"Playboy of Paris" type of screen yarn would have been right in the mitt of many directors. They would have classed up the gold digging part well by Dorothy Christy, but directed with telegraphed punches. But Ludwig Berger had his own ideas. *Bige.*

DU BARRY

Woman of Passion

United Artists production and release. Starring Norma Talmadge. Based on the play of the same name by David Belasco. Directed by Sam Taylor. At Rivoli, New York, beginning Oct. 31, indef. Running time, 85 minutes.

Jeanette Vaubernier (Mme. Du Barry)
Norma Talmadge
Louis XV.....William Farnum
Comte de Brissac.....Robert Ensorth
Duc de Brissac.....Conrad Nagel
Jean Du Barry.....Ulrich Haupt
Zamor.....Allan Shipworth
Denys.....E. Alyn Warren
Rennal.....Edgar Norton
Maupeou.....Edwin Maxwell
D'Aiguillon.....Henry Kelker

Maybe Du Barry was a girl who meant "no" when she said "yes," but this film would hardly make customers believe it. That's a new angle on the historical paramour and on rather a modern tangent with some modernistic flavor. It's not good enough. Attract b.o. Wholly unimpressive. If intended as a spectacle of a eostume period this picture, punctuated with a sexy appendix to its title, might stay as long as that title attracts the women, if it does, with Norma Talmadge. It's nix for kids and the stieks.

Miss Talmadge speaks, but her voice has no flexibility. Her grimaces are monotype—not so good. She abounds in closeups. Additionally its modern dialog and sex twister gets handicapped by being costume and of lethargic pace. None of the acting, except Hobart Bosworth, is truly as pompous as might be expected.

Some morbid imagination could lure exploitation adjectives from a dictionary, but the film won't back them up. The story is of a disconnected type and right off gives the customers a setback to be suspicious of the entertainment by having a foreword prefixed. This foreword suggests that the film is not intended to convey any historical accuracy. Considering that it's about an historical period and actual personages who lived then, that's illogical b.o.

Seemingly the studio tried to overbuild, and didn't do either the cast or Miss Talmadge any good. The histrionics are overloaded with misdirected enthusiasm. Most of the acting is on the imaginative, seemingly, rather than screened. When the customers must try to figure a film story instead of the reverse, it's k.o., not o.k. Stuff goes melo too often to be realistic.

Doing a Du Barry that's familiar to adults of any generation almost since the woman lived is a task for any actress. Latter must equal at least the imaginative eurlosity of her audience. Neither the direction nor Miss Talmadge seems to have visualized anything like that.

It might be minor, but the dialog, being so thoroughly American, seems almost sacrilegious, and the French accents are variable in every character.

A series of incidents begin with a soldier finding the girl milliner in a pond. With most of actual romance in the dialog, the girl is next in gambling house. From there she jumps in an unconvincing way to become the king's mistress.

It ends cuckoo for the b.o. Often when trying to be serious it is just travesty. Both Du Barry and her lover do a fadeout in double death. That happened after a most belabored chain of closeups that left little of the spectacle part to be seen except marching soldiers. Even the fete in the king's garden and a couple of mob scenes are in closeup.

That Du Barry must have been subtlely alluring and not so physically prominent seemingly never got to the makers. There is a full 60 minutes of useless melo romance between Miss Talmadge and Conrad Nagel before anything like some action is shown.

EAST IS WEST

Universal production and release. Directed by Monta Bell. Based on stage play of same title by Sam Shipman and John Hymer. Adaptation and dialog by Tom Reed. In cast: Lupe Velez, Lew Ayres, Edward G. Robinson, featured; Henry Kolker, Mary Forbes, Edgar Norton, E. A. Warren. At Globe week Oct. 31. Running time, 72 minutes.

Not strong enough for a week's stand, the third version of "East Is West", is slightly superior to the average melodrama shown in the twice a week and daily change grinds. Pruning it down to 60 minutes would help it considerably. There are several spots which afford sueh shearing opportunities.

Some of Big Time Charlie Yoeng's time could be cut the easiest. Edward G. Robinson, as the suey king, is allowed too much footage for mugging and repetitious action. He says, "Charlie Yocng, wise guy," a score of times too often. The parrot gives him the "bird" too constantly, as well.

Picture opens with all the symptoms of being something unusually well produced. Its Chinatown mob and street scenes, also the disposing of girls to buyers on the "love boat," are eommanding. But then it lapses into straight meller of the hack and faney sehool.

Up to the appearance of Ayres, as Billy Benson, the American lad, the dialogue is all Chinese. This is nipped just before boredom, leaving that sequence with a 90% Oriental flavor.

For a Chinese daughter of a hunky whose pride is pigs, Ming Toy, as done by Lupe Velez, is a prodigy. Her English is just inhorent, apparently, until in the last of the reelage when the talker version makes her adopted and actually of white lineage, so that Benson can go through with the marriage ceremony and be undisturbed socially. Meanwhile she looks Chinesc, fault also of the heavy but not noticed in either.

End, thusly, provokes laughs. Lupe never stirs the emotions except the eomedy side; maybe that's just as well. There is too much dash and prattle associated with the performance to make this Ming a lily about to be cast to the Chink suey ofte.

Dovetailing of sequences and direction give the aetion a natural suspense which builds like a serial. This, even though the only physical violence, just before the identification of Ming's parents, is of the slapstick variety. *Waly.*

THE FLAME OF LOVE

(With Songs)
(ENGLISH MADE)

British International production and release. Anna May Wong starred (in New York). No one featured, other than Richard Eichberg, director. Scenario and dialog by Monckton Hoffe. Cameraman, Benny Gartner. One specially written song, apparently. RCA Photophone sounded. At Cohan, New York, on grind, 75c top, week Oct. 31. Running time, 74 minutes.

Hai Tang.....Anna May Wong
Lieut. Boris.....John Longden
Grand Duke.....George Schnell
Col. Moravjev.....Percy Standing
Yvette.....Mona Goya
Wang Hu.....J. Leyon

This English-made talker is useless over here. That, despite any drawing power, doubtful, now left for Anna May Wong, starred. It may go into the cheapest grinds or the double-feature neighborhood bills through cheap rental, but they limit its American field. Without considering the familiar story, either way, or the bad acting and the fair direction with a couple of excellent and lively cabaret scenes, the trouble is that Russian characters are speaking with an English accent.

That is passable in England, as it would be here for Russians to speak all-American, but for a Russian to talk in the English way in America dissipates any conceivable illusion. Miss Wong talks flat American, and that sounds just as funny for a Chinese girl in Russia.

Perhaps the Grand Duke as played by George Schnell would have slid by on his screen work without the English inflection. And maybe Miss Wong did sing the songs she seemed to sing; but even so, neither the songs nor the singing will help. While John Longden as the juy is about the most lethargic young man around the eelluloid for some time. Miss Wong as an actress probably did as well as she could, saying, no, yes, thank you, etc.

The single standout is the Hebe piano player. He does quite well. Unbilled, but he looks like one of the Schwartz Brothers, who had the twin mirror act in vaude over here some years ago.

Story is about a Russian Grand Duke who thought he would like to have a little dinner after her per-

(Continued on page 45)



Helen Twelvetrees
in "HER MAN"
PATHE PICTURE
Make-Up Artist, Walter Hermann

Uses
MAX
FACTOR'S
MAKE-UP

A make-up with Max Factor's Preparations is applied quicker, smoother, thinner, and is an important aid to correct characterization

Max Factor's
PANCHROMATIC and
TECHNICOLOR
MAKE-UP for the screen

Max Factor's
THEATRICAL
MAKE-UP for the stage

At All Leading Drug Stores

Your inquiry on any make-up problem will receive immediate attention. No obligation.

Address: Special Service Make-Up Dept.

Max Factor
Make-Up Studio
HOLLYWOOD

NOW! 3 BALLETS FOR PUBLIX

ORIENTAL
TIVOLI
MARBRO

IN CHICAGO

AINSLEY
LAMBERT

HEALTHFUL
Kooler-Aire
NATURE'S REFRIGERATION
COMPLETE
AIR CONDITIONING
KOOLER-AIRE ENGINEERING CORP.
1916 Paramount Bldg., New York

GEORGE MELFORD
Directing
"THE CAT CREEP"
(Spanish version)
A Universal Picture

COSTUMES
FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
COSTUMES
148 W. 46 ST. N. Y. C.

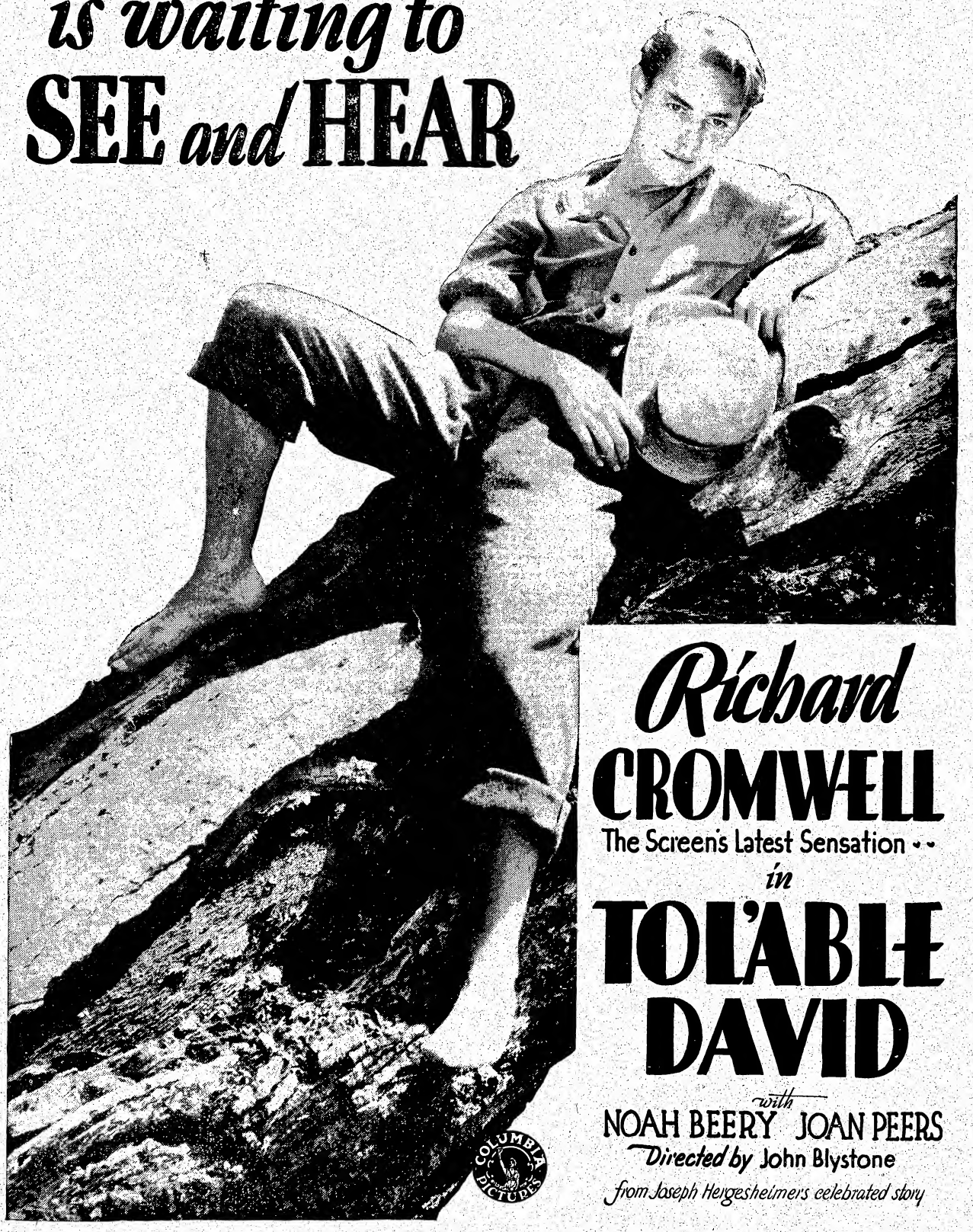
ALLAN GARCIA
Dialectician
"THE DOVE"
United Artists



FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
In "BOX O' CANDY" IDEA



All the world is waiting to SEE and HEAR



Richard
CROMWELL
The Screen's Latest Sensation - -
in
TOL'ABLE DAVID
with
NOAH BEERY JOAN PEERS
Directed by John Blystone
from Joseph Hergesheimer's celebrated story

COLUMBIA PICTURES

Warner-Publix Tiff Also Involves Universal, R-K-O Unpleasantly

Chicago, Nov. 4.

Universal and R-K-O exchanges here are in an unpleasant situation as the result of an unusual film booking conflict concerning two minor houses, Iris and Symphony. Two exchanges are getting the backslap of the bitterness prevailing in Chicago between Warners and Publix.

Symphony is operated by Warners while the Iris, through its owners, Powers-Scott, members of the Midwest booking combine, have unofficial connections with Publix. Midwest, with Emil Stern of Essaness as its booking head, controls about 50 theatres.

Warners and R-K-O find themselves in a delicate buffer position between the involved interests behind two minor houses four blocks apart. Warners bought Universal pictures on a national deal; Midwest has signed Universal, but wants the product for the Iris. Understood that Midwest would be satisfied to split U product between Symphony and Iris, and Universal exchange has been asking Warner to give up half. Warners, through James Coston, flatly states that they bought all U product for the Symphony.

Embarrassed

Universal is in a bad spot. They do not wish to offend either Warner or Publix, since this is the first year in some time that they have sold either Warner or Publix.

R-K-O exchange is in the same position, both houses demand the product, and R-K-O fearing to offend either circuit. Fight between the houses has already reached the circuit headquarters in New York, and so far no settlement has been reached, with the general ill-feeling between Paramount and Warner offsetting any possible get-together.

From appearances this minor squabble may be the match to a wide explosion.

Last year the Iris secured a week's protection over the Symphony which at that time was unaffiliated and repeated on the Iris. This year, with Warner affiliation, house will not repeat on the Iris. The Iris, under Publix' wing, has the mapority of film product tied up. Understood the Symphony has the product of the two Warner companies, Warner and First National; Columbia, Universal and R-K-O.

DOUBLE FEATURES AND 3 ACTS FOR 10-20 CENTS

Syracuse, N. Y., Nov. 4.

Beginning next week Frank Sardino's Syracuse theatre will adopt a double feature subsequent run policy, topping off the screen bill with three acts. Bills will change three times a week.

At the present time the house is paying vaudefilm—a feature film plus three acts; films occasionally are first runs, others are second and third runs. The Syracuse, recently unionized, with a five-piece orchestra in the pit, gets 10-20. These prices will continue.

Sardino admits that the decision to double his picture bill has been dictated by intensified downtown opposition.

TOO MANY 2-1 TICKETS SOLD

Birmingham, Nov. 4.

Two-for-one tickets from thrift books which sold for $1.95 are being refused at Ritz after 5 p.m.

House claims there are too many in town. Approximately 300,000 tickets were issued.

Spanish Rivalry

Los Angeles, Nov. 4.

Competition in Spanish talker premieres is becoming a weekly occurrence on Main street, the "Bowery" of Los Angeles.

Teatro Mexico, the old Grand Opera House, and the Teatro California, the former Goldwyn showcase, eight blocks south, are the rival houses.

California has the break on class, with Spanish usherettes and prices to match, and having the pick of the versions turned out by major studios. Mexico has a better location, using mainly indie versions, combined with short stage skits by a resident legit company.

Keeping All Theatre Space Working, Tried State, New Bedford

New Bedford, Mass., Nov. 4.

Local State is using all space in the building for amusement.

In one store is a minnie golf course with entrance through the theatre's lobby. Three holes from the store communicate to the remainder of the course in a large hall over the entrance.

A large balcony surrounding the hall has been converted into a ballroom. It opened Hallowe'en.

A basement room has six ping pong tables.

Metro Holdout Sales Plan Soon General—Feist

Los Angeles, Nov. 4.

Despite squawks of exhibs in some territories against the Metro clause in the sales contract allowing that company to hold out a maximum of 10 pictures for guarantee and percentage, Metro will not eliminate that plan nor back up on it, according to Felix Feist, distribution chief here on a visit.

Feist stated that not only is Metro expanding on the sales plan by marketing pictures on "the holdout idea," but other distributors are preparing to sell product on a similar basis.

Within another year, it is estimated, all pictures will be sold with the distrib having the option to take a certain number off the flat rental list, as originally sold the exhib, for playing on a guarantee against percentage, with average above a split figure.

Under the plan, any exhib who still plays on flat rental and buys the Metro program with prices allocated on pictures before they are even begun, Metro reserves the right to designate 10 that shall be taken off flat rental terms to be played on guarantee and percentage.

Complaints "Unjustified"

Feist denies that exhibs have a complaint, stating those accounts in this territory, around Chicago and elsewhere who have been kicking, apparently do not realize that "holdouts" were originally sold on a flat rental figured on original budget but with that budget on production being doubled eventually.

If costing more to make and figured through that to do better at the box office, the distrib is benefitting through the guarantee and percentage plan, but so does the account, according to Feist's figuring.

PUBLIX HOUSE MGRS. MUST CONSULT H. O.

Par's process of making the New York home office the last word as well as the first on certain things has resulted in new pink slips being broadcast to all house managers on the P-P circuit. One item relates to trailer cutting. Another is on advertising. On both the home office is the last word.

These orders are new. The trailer order may have been occasioned from certain house managers attempting to fit the trailers into their programs.

Advertising order rises out of seeming desire on execs to regulate expenditures. On that angle no h. m. is permitted to order ad copy until getting an o. k. from the h. o.

As given, it's figured the combined h. o. is wiser than a single h. m.

Publix L. A. Headquarters

Los Angeles, Nov. 4.

Effective immediately Publix West Coast division headquarters will be at Los Angeles instead of San Francisco. Ed Smith, division chief of the territory permanently located here. All departments have been moved here excepting accounting, purchasing and maintenance.

Robert Blair has been brought in from the Portland and Seattle territory, where he was district manager, to become Los Angeles city manager in supervision of the local Paramount.

Divisional headquarters transfer followed the resignation of Frank Newman, as L. A. district manager, with no successor.

Music Hall, Cincy, Films

Cincinnati, Nov. 4.

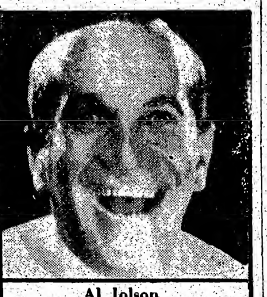
Music Hall, largest local auditorium, seating 3,526 and recently wired for sound pictures, is in first week of operation by newly formed Music Hall Association, presenting afternoon and night performances at 25 to 75c.

Location is 10 blocks from downtown theatre section. Management must depend upon neighborhood patronage unless outstanding film attractions are offered.

A HIT IS TEMPORARY

INSURANCE IS PERMANENT

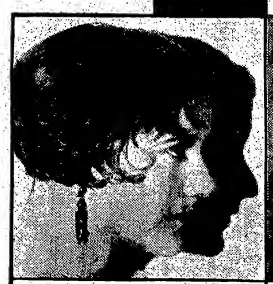

Joseph M. Schenck


Al Jolson


Norma Talmadge


Vilma Banky


Mary Pickford


Constance Talmadge

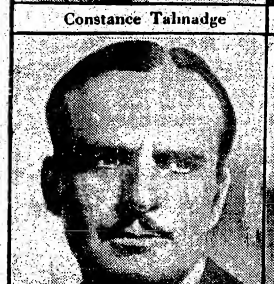

Gloria Swanson


Dolores Del Rio

The grand gesture of conservatism.

To prepare for your own future and that of your dependents through well placed protection in well matured insurance companies.

We have served these noted theatrical personalities for years and can solve your every insurance problem.


Douglas Fairbanks


Ronald Colman

Further information upon request—No obligation

STEBBINS, LETERMAN And GATES, Inc.

INSURANCE

Brokers and Adjusters

1540 BROADWAY, NEW YORK

Magnificent!

say BOSTON and CHICAGO as well as NEW YORK and LOS ANGELES

GIVEN 4 DIAMONDS (*Highest Rating*) BY CHICAGO TIMES

"Ought to send little shivers of pride up and down the spine of any country-loving American. One of the most vivid and beautiful records of pioneer history we have yet seen, setting forth the courage and hardships of those forefathers who made the trek across a lonely and picturesque country to settle and civilize the west.

"A picture that represents a tremendous undertaking—it cost a fortune, so they say. This time it's worth all the excitement...The endless wagon trains wind across the plains through scenes that will make you sit up and gasp. Raging streams are crossed, steep cliffs scaled, stops made and campfires built, blizzards and bitter storms endured and Indian attacks beaten off.

"When those wagons go creaking over the cliff, you may think, 'What a magnificent shot!' But you'll think also about the patience and the pluck, the never say die spirit that made a group of people willing to attempt such difficulties." —*Doris Arden*
Chicago Daily Times

ONE OF MIGHTIEST LOVE STORIES EVER

"Packs one of the mightiest love stories ever unfolded on the talking screen...No matter what kind of pictures you like best, you'll like this one better. You just must see it, and soon, too."
—*Carol Frink,*
Chicago Herald and Examiner

MASTERLY

"Raoul Walsh has done a masterly piece of work. He has not only given the Fox Company a great picture, but he has made an epic of which the whole motion picture industry can be proud."
—*Louella Parsons,*
Los Angeles Examiner

CHICAGO DAILY TRIBUNE:
THURSDAY, OCTOBER 30, 1930.

'The Big Trail' Full of Thrills of Early Days

It's 4 Star Western, Critic Declares.

"THE BIG TRAIL."
[ALTALKER.]

★ ★ ★ ★

[One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars—just another movie.]
Produced by Fox.
Directed by Raoul Walsh.
Presented at McVicker's theater.

By Mae Tinée.

Good Morning!

What a long, long trail that WAS, a-winding to the land of the pioneers' dreams! And how admirably Raoul Walsh, in "The Big Trail," has caught the spirit that inspired the treks of our ancestors and impelled their covered wagons over the peril and hardship infested prairies and mountains of early days! Here is a picture to reckon with! A picture to thrill the soul, delight the eye, and give a fillip to the patriotism of the most cavilling observer!

Against a background of grand and impressive scenery a caravan wends its way from Missouri toward the setting sun. It is composed of thousands of humans, herds of cattle, horses, mules, dogs, and the huge, lumbering canvas covered wagons, which are all the homes the adventurers will know for months and months. The train is in charge of "Red Flack," an able wagon master, but a villain at heart. Its chief scout is the quiet young fellow you will know as Breck Coleman, and who has reason to believe that the rascally Flack—who looks like the picture of Jack's giant in your old fairy tale book—and two ill-favored cohorts have killed a friend of his not long before. One reason Breck has taken the scouting job is that he may get the goods on these yahoos and avenge his pal's murder. The other reason is Miss Ruth Cameron, a sweet southern maid who is traveling west with her little sister and kid brother.

There are a lot of things about "The Big Trail" that you'll remember a long time! The storm, the fording of racing rivers, the descent down a sheer mountain side—during which ordeals man and beast valiantly undergo the most terrific hardships—will remind you of some of the episodes in "Grass." You'll laugh at the predicaments of El Brendel and his sitting mule. You'll wish the worst to the villains, impersonated by Tyrone Power, Charles Stevens, and Ian Keith; long to hug Tully Marshall, who plays a grand old scout; enjoy Marguerite Churchill and her film family, and, I'm sure, thoroughly approve of young John Wayne, who makes his screen debut as Breck Coleman. He's so much like Gary Cooper that sometimes you almost think he IS Gary Cooper.

In making this picture the director never once descended to heroics. He has screened Hal Evarts' story with the simplicity that is power. Men, animals, wagons [which last do not, as was the case in "The Covered Wagon," retain snowy canvas tops from trail's beginning to trail's end] are REAL to you. The sweep of landscapes, filmed in the Teton mountains, Idaho; Yellowstone Park, Klamath Falls, Ore.; Sequoia National Park in the Sierra Nevadas, Montana, and some of the photographic shots—the buffalo stampede, for example—make you catch your breath. The sound is splendid. There's no more dialogue than is necessary, and what's there counts. The golden thread of romance gleams continuously and charmingly against the sterner stuff of the drama. Never do suspense or interest lag.

Will "westerns" ever become unpopular?

Not as long as there are men like Mr. Walsh to make "westerns" like "The Big Trail."

See you soon.

By Quinn Martin

A magnificent picture play, an achievement which brings credit to the industry itself. With such pictures as "The Big Trail" there ought to be an immediate cessation of the cry of bad business ... *N.Y. World*

THRILLING ACHIEVEMENT

"A mighty spectacle, a powerful drama, a thrilling achievement."
—*Helen Eager Boston Traveler*

MAJESTIC AND THRILLING

"Majestic in its portrayal of pioneer life, thrilling in its tale of ruthless adventure and beautiful in its pictorial effectiveness, 'The Big Trail' is one of the most important talkies yet produced."
—*Marjory Adams Boston Globe*

MAGNIFICENT JOB

"Big in scenic grandeur, in historical significance, in thrilling entertainment. It is vivid and realistic, its sheer magnitude putting other 'Westerns' in the 'Austin' class. The scenery is breath-taking in its beauty. Director Raoul Walsh deserves special mention. His was a tremendous task and he did a magnificent job." —*The Boston Post*

IMPRESSIVE MAGNITUDE

"A combination of impressive magnitude... Never before have director and cameraman obtained such convincing demonstrations of nature's tremendous power to crush frail humanity...A mighty monument." —*W. E. G., The Boston Herald*

"STARTLING VITALITY AND REALNESS..."—*N. F., The Boston Evening Transcript*

SUPERB

"Superb Should be shown to audiences of this generation and generations to follow, again and again . . . Magnificent epic of the old West . . Awed and absorbed audiences . 'The Big Trail' is a 4 star production."—*Irene Thirer, New York Daily News*

Raoul Walsh's THE BIG TRAIL

JOHN WAYNE MARGUERITE CHURCHILL
EL BRENDEL
TULLY MARSHALL TYRONE POWER DAVID ROLLINS

FOX TOPPING the TOP

Stop Roaming Natives with Vaudeville Is Small Town Idea

Chicago, Nov. 4.

Independent theatres in the smaller towns of the midwest are resorting to vaudeville as their only means of competing with the bigger towns nearby. In the last six weeks approximately 25 small town theatres have added stage attractions.

The indie managers all have one general reason for making the move. Big towns, they claim, are natural attractions to the small-towners, and unless the local theatre can give patrons additional inducements in the way of stage show, the natives hop the family bus to head for the lights where they can wander down the stem and see newer pictures in ritzier houses.

Good Roads Menace

An exodus to the neighboring big town has been especially noticeable Saturdays and Sundays. As a result these two days, counted on for the big business by the small town house, have been their poorest days. Stage shows, however, on the week ends for these small houses have, in nearly every case, been an inducement strong enough to hold the natives in town. Particularly is this so when the bigger town has no stage attractions.

This has been the case even where the small town is very close to the big city, and where the people travel back and forth between the towns as if they were around the corner. Examples are such districts surrounding Joliet, Bloomington, South Bend, Rockford, Grand Rapids, Burlington, Cedar Rapids, Peoria and Danville.

Helpful 2 Ways

Growth of small town vaude would be welcomed by agents, acts and brokers who have long been complaining that there no longer is a training school for promising material. In former years a new act could be sent over a long route of very small time houses, and come back to the better time with some idea of showmanship.

When vaude tightened up this small time was eliminated.

Effect on talent was the same as if the minor baseball leagues had suddenly folded.

Marcus Loew
BOOKING AGENCY

General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

HUSBAND AND WIFE HIT SAME BILL IN NEW ACTS

Ruth Roland and Ben Bard, her husband, will open for R-K-O in separate new acts dividing the week of Nov. 8 between Yonkers and the Coliseum.

Although sharing headline billing, they will not merge the two acts.

Odd Booking of M. C. At Marboro, Chicago

Chicago, Nov. 4.

Charlie Crafts, m.c. at the Oriental, here, was switched to the Marboro for one week, while Ted Lewis waved the baton at the Oriental.

Marlboro, despit sweeping newsMarboro, despite sweeping newspaper ads it was finished with all stage presentations two weeks ago, sent Crafts and Carl Hoeffle, piano player, into the spot for the week.

Venture was more an experiment with Publix-B & K, as the two trod the boards alone, and sans scenery, surrounding show, musical support, etc.

Norman Phillips' Debut

Hollywood, Nov. 4.

Norman Phillips, senior vaudevillian, will make his picture bow in Universal's "Leather Pusher" series. Junior Phillips recently finished in "Fifty Million Frenchmen" for Warners.

Of the original three-people act, only Mrs. Phillips is left to be bitten by the screen beetle.

Englewood Stays Open

Chicago, Nov. 4.

R-K-O office here has withdrawn the closing notices issued three weeks ago to the musicians and stagehands at the southside Englewood. House will continue with vaude, since western booking floor demands a showing house, and because several patrons, getting wind of the proposed switch, squawked.

R-K-O has the house on lease which expires next year. Plans are to build a new spot, with Paramount also set to break ground for its new deluxer down the street.

LEE WESTBOUND

Sammy Lee left for the Coast Sunday to start on his Fanchon & Marco contract.

Dance director will stage some units for the picture house producers.

Jules DuBois was an office boy in the drama department of the "Herald Tribune" two years ago. He went down to Panama as the sports editor of a newspaper. He knew something about Broadway cabarets and now he is king of the night life in the zone.

Agents Given Judgment Against Billy House

Lyons & Lyons, through Attorney Julius Kendler, have entered judgment against Billy House, comic, for $1,150 for commissions due on House's engagements on a Shubert contract which the Lyons office negotiated. Commissions awarded are for the period between Sept. 3, 1928, and March 23, 1929, during which time House earned $28,000 and paid his agents $1,800, leaving a balance due of $1,000.

In defense of the action House claimed he had a conditional agreement with Lyons & Lyons, to the effect that he was not to make any payments as long as his agreement with Harry Rogers, his former agent, was in effect. Rogers' contract with House was held valid by the courts.

House's contract with the Shuberts called for a guarantee of 30 weeks at $900 a week with options for two years having been exercised.

Another action for commissions due the Lyons office up to March of this year is now pending in the jury part of the N. Y. Municipal Court.

State's 9th Anni.

Loew's will celebrate the ninth anniversary of the State, on Broadway, the week of Nov. 18.

A larger vaude show than usual has been booked in for that week. Marvin Schenck, of Loew's booking department, will have guest artists on the stage during the week and is trying to get a few of the acts who played at the theatre its opening week.

The bill then held Harry and Anna Seymour, Lew Cooper, Paisley Noon and Co., Meyers and Hanaford, Casting Llyods and Ardell and LaCoste.

Weiner's Franchise

Jack Weiner has been granted his own franchise by the R-K-O booking office.

Weiner is a veteran agent, having been with Marty Forkins for eight years and for the past two years with the Ed Keller office.

13 ACTS GO ABROAD FOR B-G ASSIGNMENTS

American acts numbering 13 have been booked for the presentations Albert de Courville is staging for British Gaumont. The acts pay their own transportation and open at the New Victoria, London.

Turns are engaged at a cut salary for four weeks with an option, the contracts calling for appearances in presentations, vaude or musicals, controlled by British Gaumont and the General Theatres Co.

The M. S. Bentham office is representing de Courville on this side. Among the acts going over are Four Malinoffs, Three White Flashes, Cleo Lamar and Carmen, Harry and Frank Seaman, Caites Bros., Kendall Capps, Jerome and Ryan, Restivos, Lewis, Winthrop and White, Four Flashes, De Val Four, Marie Dayne and Rose Perfect. Most have already sailed for England.

Vaude Back in Memphis

Memphis, Nov. 4.

R-K-O vaude, discontinued at the Orpheum, will probably return there following the Amos 'n' Andy picture.

When the policy changed it was announced vaude would be out indefinitely.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

INFORMATION WANTED as to the whereabouts of HAZEL MASTANTUONO (nee BEAM), born in Silvercreek, N. Y., and in 1921 resided at 305 Macon Street, Brooklyn, N. Y. C. Communicate with P. A. Rame, Atty., 165 Broadway, New York City.

WANTED

On contract from two to four weeks at the National Theatre of Havana. Musical Reviews, Dancing and Minstrel Shows, Vaudeville Acts and entertainment without spoken English dialogue.

Havana is the paradise city to spend the winter months. Will pay fixed salaries for the vaudeville acts and percentage to stock companies. We will advance transportation both ways from Tampa, New Orleans, or Key West. Write stating best terms; send photograph and complete outline of your acts.

SANTOS Y ARTIGAS, P O. Box 1017, Havana, Cuba

3 BENNETT BROS.

LATE FEATURE OF EARL CARROLL'S "VANITIES"

KILLING 'EM ON THE COAST

Thanks to MATT KELLY and AL GROSSMAN

PANTAGES THEATRE, HOLLYWOOD, CAL.

JERRY LESTER and GARSON HANK

FEATURED COMEDIANS with "TEMPTATIONS OF 1930," which is STILL playing to great success. Sorry we had to go, but had to fulfill our contract with Publix

Direction, WM. MORRIS

NOW PLAYING PARAMOUNT, SAN FRANCISCO

Watch for Our New York Opening in "Variety"

ANNOUNCEMENT

ARDEEN BROS.

THIS WEEK (NOV. 1), PALACE, CINCINNATI

LAST WEEK (OCT. 25), PALACE, CHICAGO

The Original Sensational Spark Dance Copyrighted With the U. S. Government

R-K-O Contracted Acts Can't Play In Opposition to R-K-O Houses, Is Ruling from Freeman, Booker

R-K-O booking office has issued orders against acts playing for an opposition concern in any city or locality where an R-K-O theatre is situated.

This new revival of an old vaude custom is not so vindictive as the "blacklists" of R-K-O's predecessors, Keith's and Keith-Albee, insofar as it lays down no laws for acts not employed by or under contract or agreement to R-K-O at the time of violation.

What it warns all acts through their agents and representatives, against is playing for the opposition while bound to R-K-O, even though not playing the opposition theatre forces the act to lay off, and even though the act's R-K-O bookings will not take it later into the territory in which the banned opposish is located.

A general order to that effect was issued by Charlie Freeman for the R-K-O booking office following an incident concerning a standard comedy act which occurred the week before.

The act, Lang and Haley, lost a week on the R-K-O western unit route between Toledo and Minneapolis when the State-Lake, Chicago, was changed into a straight picture policy by the circuit's operating department. State-Lake's drop-out meant a week's layoff in Chicago for Lang and Haley and the other acts on the bill.

To fill the week, rather than stay idle, Lang and Haley booked at the Coronada, Rockford, Ill., a Publix-booked theatre. R-K-O also has a theatre in Rockford playing vaude, Chi-booked.

Legal Advice

When notified of the Lang and Haley booking for Rockford the R-K-O eastern office ordered the act to cancel the date and lay off for the week. Before delivering that ultimatum to this particular act and issuing a similar order to cover all acts generally in the future, Freeman was reported to have consulted R-K-O's New York legal department.

While the circuit's legal minds gave the booking office right in ordering the act to cancel, as within its power under the "non-opposition" clause in the artists' contract, there was no consideration of possible unfairness resulting to the acts in possibly frequent cases. As with Lang and Haley, who, although playing against R-K-O in Rockford in one way, were not contracted to play that city for R-K-O under their present booking contract.

Freeman asserts it is permissible for acts to fill in open time on R-K-O routes with other circuits, but not where doing so entails playing against an R-K-O theatre. It's not quite the "blacklist" of the old days, but the nearest to it by the R-K-O since its declared desire to rebuild the morale of the vaude business.

Among spots decalred taboo for R-K-O's contract acts is Washington, D. C., where Warner Bros. recently restored vaude at the Earle theatre with considerable success. R-K-O has no vaude house in Washington, nor is it booking one, thereby making its opposition rule a "blacklist." R-K-O's only theatre in the capitol is the R-K-O straight pictures.

Fitzgerald Recovering

Harry Fitzgerald, vaude agent, who was badly hurt last week while driving his car, is recovering in the Flushing Hospital. Fitz, outside of the broken bones suffered, has no internal injuries. It will be a few weeks, however, before he will be back to active duty. Danny Collins, his associate, is handling the office.

DADIAN WATSON'S ACT

Dadian Watson, daughter of D. Ross Watson, president of the Celanese Corp. of America, will do a vaude act for Harry Richards.

Miss Watson has been publicized as America's most beautiful girl.

STRANDEES FOR 25c CHOOSE VAUD, DRAMA

Chicago, Nov. 4.

Six survivors of an unhappily-remembered dramatic tent show are now appearing Mondays and Tuesdays at the Rialto Theatre, Granite City, Illinois. They offer the natives a choice of either straight drama or vaudeville specialities combined with second run pictures all for 25 cents.

Violet Haste, Gladys Carr, Julie Emery, Milan Hasner, Earl Newcome and Avsi Barry are the actors who with customary tent show versality can turn their hand to either department. By this novel method the Manager, H. E. Nelson, has discovered that his patrons much prefer vaudeville bits to emotional moments.

However stale any piece of business is it seems fresh and excruciating so far as Granite City, wholly untutored in cros-fire, is concerned. They like the flesh but up to now it hasn't helped the house since the actors on co-operative terms take 50 per cent of the gate.

Theatre is owned by Charles P. Cody, who devotes most of his time to a vinegar business in St. Louis.

LIFT CHARGE AGAINST PUBLIX PRODUCER

Anatole Friedland has placed before Pat Casey of the Variety Managers' Association the charge of a lift of an idea for act production by a Publix presentation producer. Casey has instructed Friedland to prepare his substantiation. This Friedland is doing by securing statements from old time showmen as to the originality of his production scheme.

In Friedland's "20th Century Revue" is a novelty opening, gained through Friedland on the screen talking to the m.c. of the act on the stage. For the finale of this scene, the several chorus girls in the act bounce through the paper used as a screen for Friedland's picture and talk, onto the stage.

Friedland presented this act at the Palace, New York, in the summer. It is now on the road as a part of an R-K-O intact unit.

When Nancy Carroll made a personal appearance for a week each at the N. Y. nd Brooklyn Paramounts, along with Rudy Vallee in both houses, the same idea was employed for their presentation turn. Friedland alleges the Publix producer intends sending the novelty over the Publix presentation circuit. Hence his complaint.

Ballard Macdonald Pays Ex-Wife Full Settlement

Ballard Macdonald has paid a lump sum to his former wife, Grace Fisher, actress, to relieve himself of any past or future payments on her award of $100 a week alimony provided for in her divorce decree granted in 1925. This was disclosed in the New York Supreme Court when on the application of the parties Justice Levy struck the alimony provision from the decree because Macdonald has made settlement.

Colored Player Hurt

London, Can., Nov. 4.

An auto, owned by Herbert E. Camp, Arcade, N. Y., carrying a colored vaude act, turned over in a deep ditch a few miles from St. Thomas and occupants had narrow escape from death.

The car was driven by J. Givens (colored), New York, whose wife was cut about the legs and suffered from shock. She was taken to St. Thomas, where she received treatment.

Which Side Billing?

An unbooked protest was lodged with R-K-O late last week by Ken Murray, who objected to his name to the other side of the marquee's sign on either end, facing Broadway. The complaint was passed up by the booking office without reply.

Two headlining names are on the signs: Helen Kane and Murray's. Miss Kane's name has the rail position, or inside, while Murray's name, alongside, is opposite.

Only Murray knows what the possible edge may be.

Slugging Sends R-K-O Unit Into Second Uproar

Birmingham, Ala., Nov. 4.

An attack upon Mr. and Mrs. S. Walman, the latter billed as Grace Eline, was made Thursday night (30) as they were leaving the Ritz (RKO) after the last show. Assailants escaped, and robbery was given as the motive. Several stitches were taken in Mrs. Walman's head, and Walman was painfully banged up.

Local papers got hold of it and Walman made a statement to the "News" that he had an idea who was back of it, giving the name of one person on the Ritz bill. The "News" played it up.

Bill consisted of Babe Egan's girl orchestra, the Eline sister act and two others. This is the unit which had a set-to in Texas several weeks ago. Walman insinuated that some of Egan's troupe was back of the slugging.

The Walmans closed after the first show Friday and were sent on to Atlanta.

Mitchell and Durant Can't Quit Unit to Do Show

Mitchell and Durante's request for release from eight remaining weeks of a 10 week picture house booking, to enable them to go with the new Hammerstein musical, "Ballyhoo," was turned down by Loew's. Team is featured in the "Off Shore" (Loew) film house unit.

Loew's advised the act that the unit was built expressly for and around them at the usual presentation cost of about $10,000, and that the withdrawal of the boys would force the unit's closing.

Rooney Dance Schools

Clinton and Rooney, of the well known Rooney family, have started for San Diego, Cal., where they will make their permanent home. They are joining Mattie Rooney in a dancing school enterprise there.

Miss Rooney stated before leaving that her brother Pat (Senior) might also go into the dancing school business, thereby making it a chain of Rooney schools across the country.

Dane-Arthur, $2,500

Hollywood, Nov. 4.

George K. Arthur and Karl Dane have been booked from here for the R-K-O circuit, opening November 12 at the Lyric, Indianapolis.

Comics are reported getting $2,500 a week, with a boost if clicking and when arriving in New York for eastern dates.

J. F. Wallace Stricken

Albany, N. Y., Nov. 4.

Joseph F. Wallace, manager of R-K-O Proctor, was stricken at his home here Saturday (1) and taken to Memorial hospital. He was unconscious for several hours.

Mr. Wallace, one of the oldest theatre managers in point of service in this section, had eaten dinner and was preparing to leave for the theatre when he collapsed.

Tom Waring in Unit

Hollywood, Nov. 4.

Tom Waring is on his way east to open with an R-K-O unit show in New York.

N. V. A. Restaurant Is Reopening; Rooms in Club House, as Usual; All Else Left Up to Manager

JIG SCHOOLS FLOURISH DESPITE JOB SCARCITY

Broadway's breadline of hoofers has in no way affected attendance at the dance instruction schools in Times Square. The dance schools are reaping despite the scarcity of spots for the pupils upon completion of their courses.

Practically every other brownstone front rooming house in the 40's and 50's houses a school. More males than femmes are listed among the pupils, which makes it all the more a guess as to their future. Many of the non-pro women enrolled are there to reduce their weights. But it all helps. Tuition rates range up from $1 for a half hour lesson.

School gag has become a good racket for some of the layoff hoofers since the only investment is a rented piano, room, and plenty of nerve.

Mysterious Attack on Will Singer in Chicago

Chicago, Nov. 4.

Will Singer, manager of the State-Lake theatre, was the victim Wednesday (29) of a slugging under inexplicable circumstances. He was attacked about six p. m. near his home on his way to dinner. Assailant slugged him with brass knuckles necessitating several stitches about the mouth. He was confined to his bed for some days.

One theory was that some hoodlums forcibly ejected from the State-Lake a few nights previous had planned this revenge. State-Lake has considerable trouble with the rougher element and is also more than usually frequented by pickpockets and purse-snatchers requiring constant vigilance on the part of the management.

No Bare Legs, Nov. 15

R-K-O's rule against bare legs for women on its vaude stages goes into effect Nov. 15. The time between now and then is given the girls to buy hosiery.

Bare leg ban on the R-K-O was suggested by Mrs. Bernice D. Mindlin, the circuit's "fashion counsellor."

Jean Archer Hurt

Hollywood, Nov. 4.

Jean Archer, wife of Lew (Archer and March), was seriously injured last week. While driving her car she was bumped by a truck and taken to the hospital hurt internally. Her car was completely wrecked.

To make it 100%, Lew, who is playing in New York for Loew, is entering a hospital next week to lose his tonsils.

Mrs. Archer is slowly improving.

Injured, but Works

Joe Novelle (Novelle Bros.) had his nose broken and suffered a slight concussion following an accident at Loew's Boulevard while doing the first show October 30. Novelle insisted on playing the second show but was later removed to a nearby hospital.

He is recovering and expects to resume work next week.

WALTER MEYER'S ENGAGED

Formal announcement of Walter Meyer's engagement to Marjorie Hartman, non-professional, will be made at a reception at the Park Lane Sunday.

Prospective groom is head of Warner Bros. casting and booking department in New York.

Richardson's Week

Frank Richardson, screen singer, recently under contract to Fox, for one week with Warners at the Earle, Philadelphia.

Richardson opens Nov. 21.

With the N. V. A. moving smoothly along and paying off as it goes no one is longer worrying. Everything is left up to the variety chat heads for the future of the charitable organization. They have agreed to provide for the N. V. A. institutions, with their first donation of $250,000 a concrete substantiation of their intention to do so.

Pat Casey has decided to reopen the clubhouse's restaurant in New York. This will go into effect about Thanksgiving. The rooms will also be rented as usual. There are over 100 rooms in the clubhouse on West 46th street.

From Saranac, where the N. V. A. Sanatorium is located, report come into New York of the tremendous load of worriment lifted from the shoulders of the N. V. A. patients with the news that the managers, following their personal visit to the Sanatorium, decided to maintain it. During the time the issue stood in some doubt, the show people of Saranac were shadowed by a future that possibly would hold no haven for them.

No Election

No date has been set for another N. V. A. meeting by managers. Their appropriation of $250,000 was made available for Casey's use for six months. They will meet within that time, to decide upon permanent ways and means of N. V. A. support. Even the managers do not know at present what date the meeting will be called for.

No election of the N. V. A. Club has been held this year so far. Sam Katz is president of the N. V. A. Relief Fund, the corporation comprised of the managers and the financial contributor to the N. V. A. institutions. It is likely no officers will be newly chosen for the N. V. A. Club. Its present officers are holdovers, with no present president. Eddie Cantor resigned the office some months ago.

Henry Chesterfield is officially the secretary of the N. V. A. and known as the handy man around the place. Casey will probably reach a decision concerning Chesterfield, who seems as politically inclined just now in running the N. V. A. clubhouse as he did in the days when he was handy man, double, for the late J. F. Albee.

Casey has little to say about the N. V. A. He knows the organization is now safe and that is what it has worked for. Pat won't talk about when he's going to get a salary, either.

"Listen, kid," said Pat, "I've been paid off in laughs all my life. haven't I? Well, I pay off with laughs, too, and when I get paid some dough I'll pay dough, too."

FRED BARDSLEY KILLS HIMSELF BY ACCIDENT

Toledo, Nov. 4.

Fred Bardsley accidentally shot and killed himself Friday (31) while hunting near Erie, Mich.

Bardsley, 43, was a noted toe dancer. He had appeared with his wife, Vera, in Europe and over here but retired some years ago.

His widow and four children survive. Family is well known here.

Dies on Train

Los Angeles, Nov. 4.

Ouetta Milton, formerly one of the Three Charmers, vaude, died on a train Nov. 1 enroute to her home in Denver. Miss Milton has been playing picture bits at Metro. She became ill and decided to go home.

Miss Milton's father is a Denver showman.

PIANOS COME BACK

Jerry and her Baby Grands have returned to this country after 3 months in Europe. After being away so long R-K-O bookers will take a look at the act next week.

Wallace In Hospital

Albany, N. Y., Nov. 4.

Joe Wallace, vet manager of the R-K-O, is in the Memorial Hospital, following a stroke suffered last week.

FIRST

ALL QUIET ON THE WESTERN FRONT

WORLD'S GREATEST MONEY-MAKER

NEXT COMES

EDWIN CAREWE'S

RESURRECTION

RANKING IN THE BIG MONEY CLASS WITH "ALL QUIET ON THE WESTERN FRONT"

AND NOW

TOD BROWNING'S GREATEST PRODUCTION

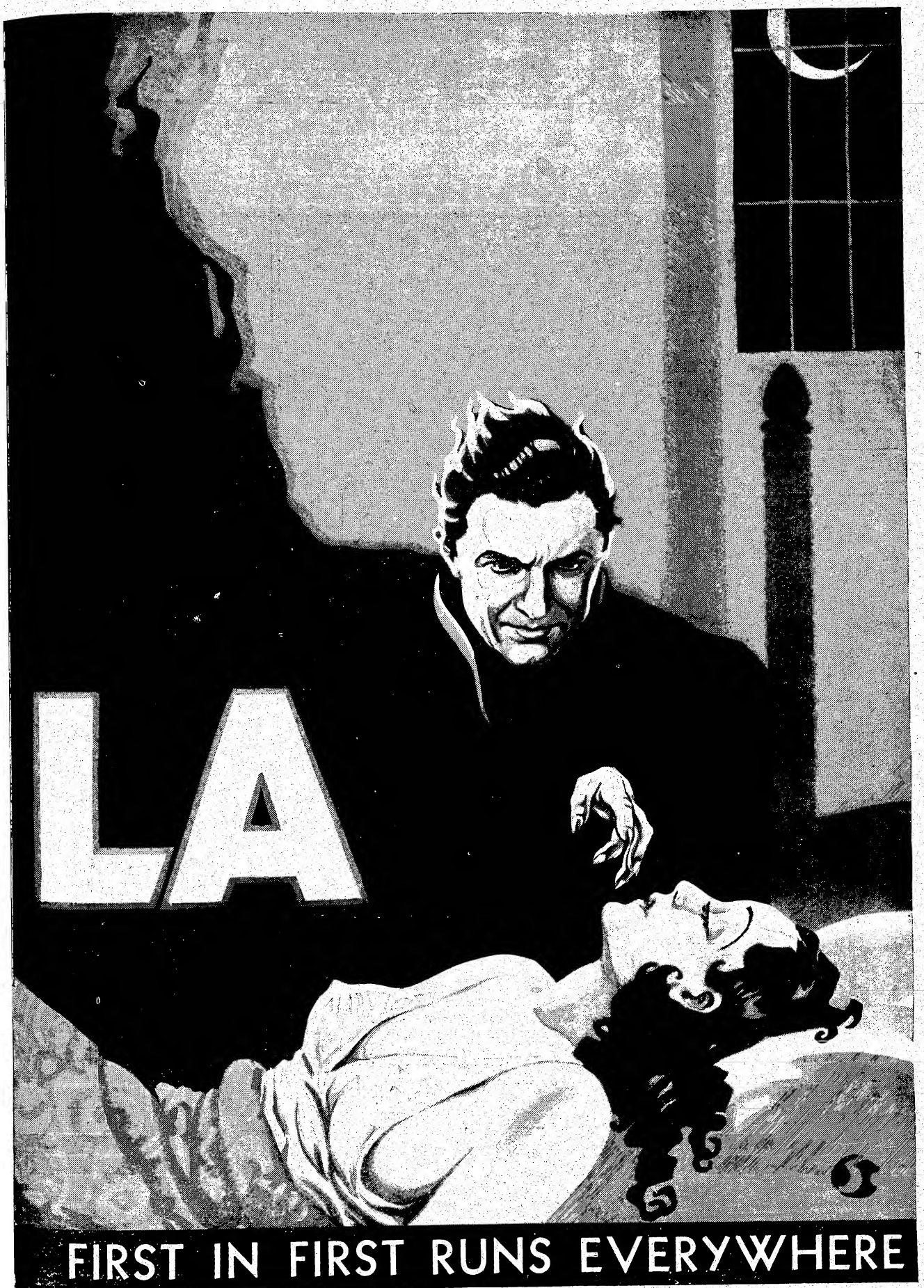
DRACU

The Story of the Strangest Passion the World Has Ever Known

Presented by Carl Laemmle

Produced by Carl Laemmle, Jr.

UNIVERSAL


LA
FIRST IN FIRST RUNS EVERYWHERE

More Attention to Chi Unit Booking Creates New Job

Chicago, Nov. 4.

With local unit time for Publix-B. & K. increased by three weeks in Chicago, to make a total of seven weeks of presentation time booked out of the local office, understanding here is that a new job will be created in the organization. The new post will concern itself solely with the acts to be played.

As matter stand at present Lou Lipstone, supervisor of productions, already has too much general executive work to give any close study to the acts booked. A general vaude scout and booker, acting as Lipstone's assistant, will be the scope of the new position, with several bookers and vaude agents considered for the spot. Effect will be much like the set-up in New York, with I. M. Halperin as general chief and Earl Sanders as booker.

Feeling locally is that new acts must be brought into the midwest, and that the only way Publix can accomplish this is to have its own representatives scouting New York and the midwest key cities. Present system of having New York headquarters send in acts is the source of much annoyance among many midwest managers. They claim that the local situation demands individual attention. Also that only bookers who know the midwest can properly choose its stage material.

Cid Black has gone to Montreal as m. c. of the Capitol.

Romm Reinstated

Harry Romm has been reinstated in the R-K-O booking office. His franchise was returned Friday (31).

Romm was off the floor for about six months. He was let out at the time the booking office made its first big cut among the agents.

R-K-O VAUDE CAN'T BE BILLED AS SUCH

Chicago, Nov. 4.

Hollywood, Detroit, last week opened with R-K-O vaude. Band policy on a split week, using three acts.

Terms of contract prohibits house from advertising show as product of R-K-O books due to fact that R-K-O has its own theatres in town.

Hess in N. Y.

Chicago, Nov. 4.

Jack Hess, western publicity chief for R-K-O, is due to be transferred to the New York home office in the near future.

His successor here has not been named.

Asks Assessment Drop

Application for a reduction on the assessment of Loew's theatre, Yonkers, from $1,200,000 to $800,000 has been made to city authorities.

Request is made on the grounds that the theatre is being operated in the red and the fact that most of the 20 stores in the building are vacant.

R-K-O VAUDE BACK INTO RACINE AND FT. WAYNE

Chicago, Nov. 4.

R-K-O will install Chicago-booked vaude in Racine, Wis., and Ft. Wayne, Ind., for three days weekly, Friday opening, starting Nov. 14. The R-K-O theatres in both towns are now in straight pictures all week.

It is expected here that additional R-K-O vaude split weeks may be opened in the middle west this winter. The circuit has been reported gathering dope with a view to changing other stageless localities to vaude three or more days a week.

Acts for Racine and Ft. Wayne were arranged for in New York by Nate Blumberg, R-K-O's western operating head.

One a Month

Fox intends to change m.c.'s at the Academy and Audubon about once every four weeks. Vic Irwin, who opened with the stage show at the Audubon, was replaced Friday by Al Lyons, who remains for one month.

Eddie Peabody will m.c. at the Audubon for another two weeks.

Block and Sully—Publix

Block and Sully, mixed comedy team, have hopped from R-K-O to Publix.

Team will head a new unit on the P-P circuit.

More Union Trouble for Fox; May Declare All Stage Shows Out Nov. 14

R-K-O BOOKS NOT SOLID UNTIL MAY AS BELIEVED

Those under the impression that the R-K-O books are filled well into May are mistaken. Tishman, booker, states that outside of names for the unit shows, there are plenty of spots open. Opening and second spots on these units are held open until the last minute. Sometimes there are replacements made after it is found that an act doesn't fit.

Arthur Willie also acknowledged that he is strictly a last minute booker and that it is not the new policy of the office to fill the books solid too far ahead.

5 Pa. Houses Resume Indie Vaude Shows

Five Pennsylvania houses operated by the Chamberlin theatre group, go back to vaude Nov. 17, with four acts on three day stands. Theatres playing talkers for past two years.

Lawrence Leon, indie, booking.

Jack Pepper has gone to the Publix house in Toronto as m. c.

Vaude has been declared out in all Fox eastern houses in a new order. Units and stage shows will be dropped in the east beginning Nov. 14. It's reported the new policy has been occasioned by another hitch with the unions. Oct. 10, after a general confab in which all stagecrafts participated, Fox was granted concessions on house classifications.

The theatrical unions in New York now charge Fox violated its agreement as to number of men employed upon restoring stage shows. Now it depends upon a conference set for Friday (7) when the unions will meet Harry Arthur, who is expected to be back from a midwest inspection trip. Oscar Oldknow, executive v.p. is with him. The two were in Chicago for a confab attended by Charles Cabellera, head of the maintenance department for all Fox houses. All labor trouble in N. Y. and St. Louis was discussed.

The unions claim houses using over six acts should engage more than four men who have been in the different Fox houses since the recent conferences were held.

At the Academy, New York, the unions claim that where seven men formerly handled the stage, only four are at present employed. They state that during the recent engagement there of one of the Fanchon & Marco ideas that 13 pieces of props were pushed on and off the stage in one act and seven in another, against the rules and bylaws of No. 1's constitution. The stagehands want the Academy to employ seven men and not four.

At the Audubon four men are working the stage. The union demands five. Vaude and F & M ideas are splitting the weeks there.

The straight film policy affects about 10 houses and about 250 salaries in units shows.

OUTDOOR AGENTS AFTER WINTER CLUB DATES

Outdoor bookers of acts are now battling for a few sparse club dates in New York. With the park and fair season shut there isn't much left for the open air bookers.

Club dates don't pay much, but they help string the bookers along.

ILL AND INJURED

Denis F. O'Brien, recovering from a heavy cold.

Sam Shain, assistant to Borris Morros (Publix), is ill at home.

Bledsoe Out—Osborne In

Will Osborne's orchestra is booked for Loew's Orpheum, New York, starting Nov. 15. Jules Bledsoe, act to headline, has been cancelled.

R-K-O in Oklahoma City

Oklahoma City, Nov. 4.

The Liberty, closed for remodeling, reopens Nov. 7, with talkers and R-K-O vaude.

Sheld Joins Cooper

Herman Sheld, agent and producer, has folded his own agency.

He is now aligned with Irving Cooper, Loew agent.

Acts at Newburgh

Newburgh, N. Y., Nov. 4.

State opened last week, playing three stage acts and an m. c., with talkers.

Violet Carlson Breaking In

Violet Carlson, late of "Sweet Adeline," is showing for R-K-O.

Howard Smith, formerly of Smith and Barker, is now writing continuity and scenes for commercial radio broadcasts.

Kerr and Weston have in their act at present Gene Cameron (Cameron family) and Ollie Bingham (Bingham and Lewis).

Queensboro, Queensboro, L. I., using five acts on the last half in addition to films.

Beg to Announce That I Am Again Representing Attractions on the

Radio-Keith-Orpheum

Circuit. As I Am Now Compiling My List I Will Be Glad to Review Your Act Anywhere

Harry A. Romm

303 Palace Theatre Building
1564 Broadway, N. Y. C.

Leonard Romm
General Manager

Cable Address: Haromm
Phones: Bryant 8534-5

Inside Stuff—Vaude

R-K-O's vaude policy for the Amos 'n' Andy picture in the New York theatres will be the same as when the feature plays out of town. The vaude will not be reduced in any house.

No date has yet been set for "Check and Double Check" in the vaude houses. This depends on the run at the Mayfair.

Competition runs close among the barkers. Fally Markus' agency now has a list of applicants seeking the job of theatre spieler.

The other day Markus placed two in houses in close proximity. Within an hour one manager phoned in claiming Fally had sent his rival the best bet, and would he please send him one who could out-shout the opposition.

Loew's may replace one or two of its former vaudfilm houses with vaude. It has not been settled upon as yet. But there is no present intention of returning stage acts to the other five or six Loew's where the policy at the same time went to straight sound.

At Loew's it is said that in the latter houses with reduced scale, while the gross is lower than when vaudfilm played at higher b. o. prices, the net is larger. While the net remains that way, there will be no switch back.

In the group touring with the Denishawn Dancers this season is Martha Hinman, 20-year-old daughter of Supreme Court Justice Harold J. Hinman of the Third (N. Y.) Judicial District. Judge Hinman is serving by designation of the Governor. His daughter, who is a member of the Junior league, never had any dancing instruction, except that given in physical training classes at school, until she enrolled at the Danishawn school last year. She showed such talent that she was taken on a tour with the Denishawn troupe last winter, this being the first time in the school's history a first year pupil had been invited to go.

The girl has not yet decided whether she will make dancing her career. Her parents will not influence her decision one way or the other.

Marie DeComo says her recent bankruptcy petition with liabilities of only $1,135, was hastened through an attempted hardship imposed upon her in Boston, where Al Friend and Louis Spielman tried to place attachments against the artiste. Friend had been most annoying with his judgment of $150 against her, says Miss DeComo, who is Mrs. Joe Jackson.

Friend brought an action against the girl for $800 and was given a verdict of $150. That was some while ago. Behind it appears to be an unmentioned personal difference, through which Miss DeComo would not settle. With the Boston attachment attempt, she decided to stop the aggravation through bankruptcy.

In her petition Miss DeComo named the N. V. A. as creditor for $300. That was a loan, stated Miss DeComo, and will be repaid when her financial circumstance betters.

Miss DeComo states the Friend and Spielman attachments in Boston were in the form of executions against her person, known as body attachments.

WB PLAYING ACTS FOR 11 WEEKS AT PRESENT

Warners' vaude agency, under the direction of Harold Kemp and Steve Trilling, can give acts eleven weeks. Seven are full weeks and the others splits or last halves. Due to differences in opening dates, there are a few layoffs.

WB houses available are Ritz, Elizabeth, N. J.; Keeney's Elmira, N. Y.; Fabian, Hoboken; Stanley, Jersey City; Warner, Lawrence, Mass.; Ohio, Mansfield, O.; Strand, New Britain, Conn.; Garde, New London, Conn.; Strand, Waterbury, Conn.; Mastbaum, Philly; Earle, Philly; Enright, Pittsburgh; Stanley, Pittsburgh; Earle, Washington, and Branford, Newark.

Some of the houses are listed as deluxers, but all use acts, varying from three to a bill.

Indie's $5,000 for Helen

Syracuse, N. Y., Nov. 4.

Empire theatre, independently operated, will pay Helen Kane $5,000 for a week's stay. House is after the songstress for either Thanksgiving or New Year's week.

Site just returned to a vaudfilm policy Saturday after showing straight pictures.

LEDDY RIGHT BACK

Hollywood, Nov. 4.

Mark Leddy, New York agent, who came out here on the heels of the transfer of Jack Partington, Publix producer, and expected to stick here to sell talent for Publix units, is on his way back east.

He left by train Friday night (31).

Jack Crawford becomes permanent m. c. at the Metropolitan, Boston, Nov. 15.

PAUL SAVOY Presents
"Whitey" Roberts
To Fanchon & Marco

PAN. MINN. REOPENS

But, So Far, Only Sex Film Booked In House

Minneapolis, Nov. 4.

Alex Pantages is opening his local theatre, one of the best situated in the loop, to house a sex picture, "Mysteries of Birth," on a percentage arrangements for run. H. W. Pierong is here from California to manage the theatre.

Pantages has been the only dark house in the loop this fall.

Hyde for Germany

Alex Hyde sails for Germany Nov. 17 with 12 of the 24 girls now in his act at Loew's State, to play an indefinite engagement at the Wintergarten, Berlin. He opens there Dec. 1.

Hyde's "Modern Maidens," closing its tour at the Metropolitan, Brooklyn, next week, is the first Loew presentation unit to play the vaudeville houses of that circuit intact.

CARROLL-LEWIS CONTINUE

Harry Carroll and Maxine Lewis, who finish with an R-K-O intact at Charlotte, N. C., Nov. 15, are to play the New York time following, including the Palace, Nov. 29.

Additional eastern dates follow.

Emmerton's Route

Phil Emmerton's Diamond Entertainers, 12 piece band, opens a route for Loew next week at the Pitkin and Gates. Alex Hanlon agenting.

PUBLIX WILL ADD ACTS TO UNITS ON L. A. DATE

Hollywood, Nov. 4.

The demand for stage entertainment will undergo its most severe test under Paramount-Publix which plans to plunge heavily for unit shows jumping here from Minneapolis for Los Angeles and Frisco dates. Denver and the Texas time follow.

Under this new thought the Coast will get stronger stage shows than the eastern and mid-western parts of the route. Shows will jump here intact, but will be considerably embellished by local talent being added. This is according to Ed Smith, division head for the Coast territory.

When Jack Partington leaves for New York in six weeks, to resume unit production there, someone will be picked to take charge of building up the units here. The first eastern troupe for the Coast is "Sky High" opening this Thursday (6).

Fechit's Breach

Edward Quittner, operating the State, Middletown, N. Y., has started suit against Stepin Fechit, colored comic, asking judgment for $2,500. Quittner claims that he booked Fechit to make personal appearances for three days early last month at $400 for the split, through the Arthur Fischer office, but that the comedian failed to show up.

The day Fechit was to open in Middletown he was engaged by Metro for "The Southerner," now in production on the coast.

JOHNNY HYMAN
THE RENOWNED WORD JUGGLER
PLAYING PRANKS WITH WEBSTER
NOW
HILLSTREET THEATRE
LOS ANGELES
Direction: JACK CURTIS

THE NEWEST MUSIC PUBLISHERS
SILVER SONGS, INC.
WILL BE PLEASED TO WELCOME YOU ON THEIR OPENING DAY
Friday, Nov. 7th, at 1595 Broadway, New York City
PRESENTING OUR OPENING CATALOGUE

RUDY VALLEE'S SENSATION
"I'M UP ON A MOUNTAIN
(TALKING TO THE SKY)"
AN APPEALING RHYTHMIC FOX-TROT

GEO. JESSEL'S SHOW HIT IN "SWEET AND LOW"
"I'D RATHER HAVE YOU"
A BALLAD WITH DRAMATIC PUNCH

VINCENT LOPEZ FEATURES
"AM I YOUR ONCE-IN-A-WHILE?"
CROONING FOX-TROT BALLAD

HARRY RICHMAN ENDORSES
"I HATE MYSELF
(FOR FALLING IN LOVE WITH YOU)"
THAT BETTER BALLAD

Tel. 9661 LAC.
SILVER SONGS, INC.
1595 Broadway NEW YORK
ABNER SILVER, Pres. NAT CHAIKEN, Vice-Pres. GENE GEIGER, Gen. Mgr. JOE GOLD, Orch. Mgr.

The Seal of Approval Guarantees These FEIST HITS!

Hawaiian Waltz Ballad!

"UKULELE MOON"

by BENNY DAVIS & CONIC ONRAD

The Sweetest School-day Ballad Ever Written!

"SWEETHEART of MY STUDENT DAYS"

Words by GUS KAHN
Music by SEYMOUR SIMONS

A Smartly Written "Hot" Rhythm Song!

(You're Always Sure Of)

"MY LOVE FOR YOU"

by GUS KAHN & GRACE LEBOY KAHN

The Best Fox-trot Ballad Song Of The Day!

"I'LL BE BLUE, JUST THINKING of YOU"

Words by GEORGE WHITING (FROM NOW ON) Music by PETE WENDLING

RADIO MUSIC COMPANY INC. NEW YORK U.S.A.

Published by

LEO FEIST, INC.

50th St., & Broadway, New York City

Your Nearest "FEIST" Office Will Serve You

CHICAGO	75 W. Randolph St.
SAN FRANCISCO	942 Market Street
BOSTON	240 Tremont St.
PHILADELPHIA	1028 Market St.
DETROIT	310 Mich. Theatre Bldg.
CINCINNATTI	Lyric Theatre Bldg.
KANSAS CITY	Gayety Theatre Bldg.
LOS ANGELES	Majestic Theatre Bldg.

Missionary Beaut

(Continued from page 5)

theatres and in pictures, I had a salary.

"I was very happy while working on the stage, but after I was in Hollywood a short time I began to fell the call to preach.

Sees Light

"Suddenly one day I rushed into my apartment and told my mother I was going to leave the whole thing flat. 'If any one calls on the phone, just tell them I am out,' I said.

"Well, when ever the phone rang I ran out of the room, so I could truthfully say I was out. Then I bought a Bible and began to read it. The more I read, the more I was convinced I must change my ways.

"We started back towards Pine Bluff, Ark., which is my home and where I taught school. On the way I made personal appearances at several picture houses, to get money to finance the trip.

"About this time I married J. Battle Pennington, who was my manager, and we have a little girl three years old.

"Mr. Pennington is not traveling with me, being a theatrical man, but he has given his consent to my evangelistic work."

Mr. Pennington, while on the Coast edited a column of Hollywood gossip for awhile. At present he is an interne in his brother's hospital at Birmingham, Ala.)

No Theatre-Going

By her own admission, Mrs. Pennington hasn't set foot in a theatre for five years. Nevertheless she tried to rent the Rialto Theatre in Granite City, figuring the location as one downtown, and worth more than her present tarbernacle spot, half way out of town.

Manager of the Rialto, H. E. Nelson, couldn't see it, as he had a stock company lined up.

Mrs. Pennington has never bobbed her hair because it says in the Bible "woman's hair is given her for a covering." She doesn't use make up, except powder. All her jewels and fancy clothes, she states, have been laid aside for the simple gowns of religion.

Mrs. Pennington has only been in evangelism about a year, having spent more than half that time in Pine Bluff in a small church getting training.

All her literature stresses she was a "Miss America"; that she has made pictures and been on the stage.

Technique Weak

In her evangelistic work the former stage and screen "star" uses plenty of showmanship. She has everyone in the house shake each other's hands, while chanting. Then they all clap hands together, while as a finale all haul out the hankys, waving them wide and wild. When Mrs. Pennington slides over to the pulpit she does so gracefully. Unfortunately her voice is weak, and she is inclined to speak too fast.

In appearances Edith Mae is perhaps one of the most comely women to ever grace a church pulpit. All ministers, where she has appeared, have gone into a rave over her work, saying that in another year she will have started a return to revival work that will sweep the country.

When seen, Mrs. Pennington was in white. The only ring she wears is a wedding band of white silver. Her pulpit act ran 30 minutes, actual preaching, with the healthy chorus using up another 30 with songs and prayer.

The hat was passed, and it was Mrs. Pennington's night, but how much gross was not disclosed.

Pick Shearer, Arliss

(Continued from page 3)

tions go to the two cameramen who accompanied Byrd to the South Pole.

Will Hays is on from the east especially to make known the Academy's decisions.

"Picture People"

The Hollywood diehards take pride in that, with the one exception of Arliss, all winners are orthodox in the various departments of film production.

The closest competition was for the actress award with Ruth Chatterton's "Sarah and Son," Greta Garbo's "Anna Christie" and Gloria Swanson's "Trespasser" runners-up in the consideration.

Wallace Beery's "Big House" performance was rated second to Arliss.

Oliver H. P. Garrett's writing in "Streets of Chance" got second mention.

"Love Parade" tailed the Universal picture in art direction.

Metro has made a film record of the winners for the industry's archives.

Innovation

An innovation at the presentation banquet tomorrow night will be leaders of various crafts making their own awards, such as Louis B. Mayer to Carl Laemmle, Sr., etc. John Cromwell will make the award to Milestone who will acknowledge it with a special talking short, the director now being in New York.

Louise Dresser will do the Shearer honors and Arliss' representative will take the bow to Lawrence Grant since the actor is in London. Miss Marion will receive her citation from Jack Cunningham.

NEW ACTS

Leavitt and Lockwood open for R-K-O the last half of this week at Paterson, N. J., in a new six-people act, "Satires of 1930." Charlie Allen booking.

William J. (Big Bill) Tilden and five people are in a new sketch this week for R-K-O.

Dan Fitch in seven-people minstrel act.

Pasio Lewis with 4 people.

Cora Green in five-people revue.

Billy Maine with 2.

Charles Forsyth and Nick Lang, 2-act.

DeMar and Lesters, two-act.

Wyle and Young, two-act.

Royal Gascoigne, juggler and equilibrist, single.

Mary Sawyer and Hoyt Meredith, two act.

Chotz Bemis, 10-piece band.

TEX McLEOD

Oriental, Chicago

Chicago, Oct. 17.

Affirmative evidence for vaudeville was given Saturday by Tex McLeod, the rope and gag-spinning entertainer. Entirely conversational despite the constant whirling lariats, he is vaudeville throughout and in no sense a regulation picture house act or type.

McLeod disarms everyone in advance by stating he has a bunch of old gags to tell and the sooner they laugh the sooner they can go home. This is humorous exaggeration as his jokes are exceptionally well-assorted, up-to-the-minute, and free from the thumb marks of usage.

Only for a moment upon his shuffling entrance is there any retardation of the unit's tempo and he is thereafter such a welcome variant from the customary monotonous succession of singers, hoofers and acrobats seen at the Oriental that the audience referendum was a wholehearted "yes."

His remarks on Mr. Hoover were particularly piquant and relished with laughter, then an echo. In laying out his programs the Oriental has never become more topical than a nod in the direction of some holiday, the football season, or Santa Claus. A topical monologist is quite revolutionary and a good idea.

"Variety."

Direction
HARRY SANTLEY
WM. MORRIS OFFICE

PALACE THEATRE B'L'D'G.

NEW YORK CITY

Is Now Housing a Newly Enfranchised R-K-O Agent

JACK WEINER

ANY ACTS DESIROUS OF EARNEST AND CONSCIENTIOUS REPRESENTATION WITH THE R-K-O CIRCUIT AND AFFILIATIONS COMMUNICATE WITH ME

My Sincere Thanks to Edw. S. Keller and Marty Forkins for Many Years of Pleasant Business Association

The
International Maestro

ALEX HYDE

AND HIS

MODERN MAIDENS

NOW AT

Loew's State, New York

(WEEK OF NOV. 1ST)

JUST COMPLETED

Capitol Theatre Tour

NEXT WEEK (Nov. 8)

Metropolitan—Brooklyn

OPEN DEC. 1st, 1930

WINTERGARTEN BERLIN

DOUBLING AT

KABARET DER KOMIKER

BERLIN

ALSO

HIS MASTER'S VOICE RECORDS

BERLIN

ACCLAIMED!

The World's Best Girl Band

Thanks to L. K. SIDNEY—MARVIN SCHENCK
J. H. LUBIN, VICTOR HYDE and DON ALBERTS

DIRECTION
JOHN HYDE—WILLIAM MORRIS OFFICE
1560 Broadway, New York City

"To Make a Long Story Short"

THE RED STAR MUSIC CO. Inc.

announces a complete reorganization - -with

MR. JAY WITMARK

in charge as Vice President and General Manager

"To Make a Long Story Short"
WRITE—WIRE—CALL
For These Hit Numbers!

Novelty Fox Trot Ballad

TO MAKE A LONG STORY SHORT

Lyric and Music by
BYRON GAY

Beautiful Fox Trot Ballad

UNDER THE SPELL OF YOUR KISS

By M. K. Jerome and Joan Jasmyn

I'LL NEVER LOVE ANYONE BUT YOU

By Charles, Harry & Henry H. Tobias

Melodic Theme of Raoul Walsh's "The BIG TRAIL"

SONG OF THE BIG TRAIL

(Old Fashioned Song of Love)

WHAT'S THE USE OF LIVIN' WITHOUT LOVE

"Blues" Ballad by Joseph McCarthy and James F. Hanley

SING SONG GIRL

Chinese Novelty by Joseph McCarthy and James F. Hanley

ONE PAIR OF PANTS AT A TIME

Comedy Novelty by Jimmy Monaco and Cliff Friend

RED STAR MUSIC CO. Inc.

729 Seventh Ave. **JAY WITMARK** • Vice President and General Manager New York, N. Y.

JACK McCOY—Prof. Manager **JACK D. RICHMOND**—Radio Band & Orch. Mgr. **HERMAN SCHENCK**—Mgr. Slide and Presentation Dept.

Chicago	Los Angeles	Philadelphia	Boston
JACK LAVIN 705 Woods Bldg.	HARRY HUME 402 Majestic Thea. Bldg.	TOM HUSTON 2713 N. 25th St.	TOM MARTIN 62 Whitten St.

Mutual to Drop 9 Shows, 7 Houses, Then 27 Units, 24 Stands, 3 Gaps

Reducing the weekly overhead of the Mutual Circuit whose expenses must be met by the office and not by individual franchise producers as formerly, closing dates for nine more Mutual shows were definitely set this week, leaving 24 shows on the wheel.

"Broadway Scandals" closes Nov. 7 in Milwaukee. "The Tempters" closes the same date at the Empress, Chicago.

Five Mutuals wind up Nov. 14 (Friday) as follows: "Step On It" in Kansas City; "Flapper Follies" in St. Louis; "Pleasure Seekers" in Detroit; "Wine, Woman and Song" in Cleveland; "Peek-A-Boo" in Jamaica, Long Island.

"Foolin' Around" closes in Union City, Nov. 22.

"Kuddlin' Kuties" folds in Chicago, Nov. 21.

Seven Mutual houses also are scheduled to drop from the wheel with definite dates set as follows: Gayety, Milwaukee; Academy, Buffalo, and Lyceum, Columbus, O., Nov. 7; Empress, Kansas City, Nov. 14; Grand, Hartford, Conn., and State, Springfield, Mass., Nov. 15; Empress, Chicago, Nov. 21.

With these show and city eliminations by Dec. 1, the Circuit will then have 27 shows and 24 cities with three weeks' layoff.

The layoff weeks will be between Pittsburgh and Cincinnati, Boston and Bridgeport and Paterson, N. J., and Philadelphia.

The 24-stand net route will be: Pittsburgh to Cincinnati to St. Louis to Chicago to Detroit to Cleveland to Schenectady to Montreal to Gayety, Boston to Bridgeport to 125th Street (Apollo), New York to Jamaica to Irving Place, New York, to Star, Brooklyn, to Howard, Boston, to Providence, to Gayety, Brooklyn, to Newark to Paterson to Union City, N. J., to Philadelphia to week one nighters to Baltimore to Washington.

The Mutual circuit on Labor Day comprised 39 shows with 13 lopped off by Dec. 1, next.

Several cuts among the principals also have been ordered effective with the revision of the circuit.

Burlesque Changes

Evelyn Murray has joined "Step Lively Girls." (Mutual).

Edith Palmer has been added to Leo Stevens stock, Chicago.

Fred Sears has replaced Johnny Goodman in "Girls in Blue" (Mutual).

Gene Fearson has returned to cast of "Silk Stocking Review" (Mutual).

Vera Walton resumed as prima donna, "Nite Life in Paris" (Mutual) after illness.

Billy Mossey and Maurice Cash have been signed for the new stock at the Loop, Detroit.

Midgie Brandin has replaced Frances Parks with "Powder Puff Revue" (Mutual).

Joe Hill, Dave Whalen and Mario Arnold have been added to the roster of principals with the stock at the Casino, Boston.

Howard Burkhardt, former New York 125th Street and city manager for Mutual, was assigned to the management of the Mutual house in Buffalo last week.

Harry Fields vamped as principal comic with the stock at the Haymarket, Chicago, last week, to open this week with the stock at the Gayety, Minneapolis.

Flossie DeVere, who has been with "Get Hot" which closed Saturday night, shifted to "Sugar Babies" (Mutual). Mary Walton and Eddie Green have left the latter company. Helen Windsor has joined "Babies" to do a specialty.

Practically a new line up of principals went in this week (3) with the stock at the Oxford, Brooklyn. The new roster includes Sammy Spears, Isabelle Van, Evelyn Ramsay, Edna De Lillis, Billy Harris, Mark Lea, Jack Cameron and Leo Lee.

Several changes in the personnel of principals of the stock at the Gotham, New York, went in this week (3) with newcomers including Lester Mack, Edith Kerns, Eddie Green and Florence Fanslow. The newcomers succeeded Hughy Mack, Frank Mackey, Hattie Beall and Belle White, all of whom closed with the stock last week.

STOCK BURLESQUE BALLY

Coney Island Style Introduced in New York Suburbs

Lobby ballys a la Coney Island, with the femme grinders giving a fair sample of the inside stuff, is being employed by stock burlesque in the outlying districts to stimulate trade.

The lobby grinds and pajama parades are given a half hour before shows and have been attracting attention if not improving business.

Mutual Quits American Nov. 9 Over Rent Boost

The lease on the American theatre, New York, held by the Mutual office, expires Nov. 9.

The Mutual is surrendering the house to its owners, who are reported planning to tear it down and replacing with a business building.

The main reason for Mutual's departure was the doubling of Mutual's rent. This the Mutual did not think was justified by the business done since the house went burlesque.

60c Burlesque

Chicago, Nov. 4.

Last of two-a-day burlesque passed out of the picture last week when the southside Empress doubled its one evening performance.

All five burleycue spots doing three and four shows a day, with prices slashed from dollar top to 60c.

Saturday midnight frolic remains at the $1.50 high.

All Night Show 25c

Detroit, Nov. 4.

Blackstone theatre is starting a midnite tab burlesque show in an effort to stimulate business. Giving only one show a day three days a week it attracts crowds.

House is open all night and charges two bits. For this they get a ticket for a radio giveaway, feature picture, two comedies and two toner short subjects. At midnite the tab show goes on with nine women, seven in the line, and four men.

House is not equipped with stage, so entire show is played on the apron. Orchestra consists of four pieces and is used only for the show. House seats 488.

Burlesque Stocks

Cleveland, Nov. 4.

Frank Tierney has taken over the Roxy and will install stock burlesque next week (10).

Among those thus far engaged for the stock are Jimmie Hall, Paul Workman, George Manning and "Bubbles," latter featured soub. Remainder of the company is being engaged out of New York.

Stock burlesque will relight the Majestic, Paterson, N. J., Nov. 15, with Charles Edwards and Murray Marcus, former employes of the house, operating.

The Majestic formerly played Mutual wheel shows until season before last, when the Mutual shows switched to Billy Watson's Orpheum, which had played Columbia wheel shows until the passout of that wheel.

The stock will give Watson his first opposition in Paterson in two years.

WHEEL CLOSINGS HELP STOCK

The sudden closings of several Mutual burlesque shows added further to the list of employed. A few stocks are opening, but there are not enough places to go around.

Stocks have an easier time getting people now. And a better grade of lead comics and second comics are available too.

Troupers Wed on Stage

Jack Mercer and Edna Noble Carr, chorister with Majestic burlesque stock, Ft. Wayne, Ind., were married Oct. 25 on the stage at the theatre following a midnight performance.

Mixed Burlesque and Talkers Looms for '31

Talkers are horning into Mutual burlesque yet. At present two houses on the circuit offer combined talker and burlesque shows and are reported doing better than most houses offering straight wheel shows.

The talker-burlesque theatres are the Rialto, Chicago, and the Howard, Boston. The former was originally built for films but the Howard was wired only a few years ago.

None of the Mutual execs at the beginning could see talkers as part of burlesque yet the recent returns at the Rialto and Howard have opened their eyes.

Unless burlesque shows unexpectedly o. strength the Mutual Circuit next season is almost certain to go in for the talker-burlesque combo where wiring can be done to accommodate such a policy.

I. H. Hamp and Gertrude Beck have gone to Baltimore to head the new musical revue at the Palace there.

Talking pictures will be part of the Palace's burlesque policy.

Empress, Chi, Closing

Chicago, Nov. 4.

Empress, Mutual burlesque, has posted a two-week closing notice. Emmett Callahan, of the Mutual, hopped into town to confer with local Mutual managers in an effort to keep the house running.

$125 Wriggle Fine

Springfield, Mass., Nov. 4.

Joan Collette, 21, dancing soubrette with a burlesque troupe playing the State theatre (Mutual), was fined $125 in District Court here this week, which brought announcement from the Goldstein Brothers, owners of house, that theatre will close in two weeks for a time and reopen with burlesque, to be closely supervised to elimiate offense.

Judge allowed plea of nolle to charge of lewd speech and behavior. A policewoman saw show Monday and made arrest later in week in dressing room. Management and attaches protested, pointing to possibility of closing and throwing men out of work.

TOLEDO MUTUAL STOCK

Former Mutual Empire, Toledo, goes into stock, opening November 22.

The company will be recruited in New York with Harry Winters handling the placements through the Ike Weber offices.

Mutual Wheel

Weeks of Nov. 1 and 8

Arlington Show—1, L. O.; 8, Rialto, Chicago.
Big Revue—1, Howard, Boston; 8, L. O.
Broadway Scandals—1, Gayety, Milwaukee; 8, Empress, Chicago.
Dimples Darlings—1, Gayety, Washington; 8, Academy, Pittsburgh.
Fine Feathers—1, Orpheum, Paterson; 8, Hudson, Union City.
Flapper Follies—1, Empress, Cincinnati; 8, Garrick, St. Louis.
Flying Dutchman—1, Star, Brooklyn; 8, Howard, Boston.
Follin' Around—1, American, N. Y. C.; 8, L.
Frivolities—1, L. O.; 8, Modern, Providence.
Girls From the Follies—1, Modern, Providence; 8, Gayety, Brooklyn.
Girls in Blue—1, Gayety, Brooklyn; 8, Empire, Newark.
Hi Ho Everybody—1, Trocadero, Philadelphia; 8-10, Lyric, Allentown; 11-13, Orpheum, Reading.
Jazz Babies—1, Gayety, Detroit; 8, L. O.
Kuddling Kuties—1, Empress, Kansas City; 8, L. O.
Laffin' Thru—1, Columbia, Cleveland; 8, Academy, Buffalo.
Legs and Laughter—1, Irving Place, N. Y. C.; 8, Star, Brooklyn.
Let's Go—1, State, Springfield; 8, Grand, Hartford.
Nite Life in Paris—1, Fox's Jamaica, N. Y.; 8, Irving Place, N. Y. C.
Novelties of 1930—1, Lyceum; 8, Empress, Cincinnati.
Oriental Girls—1, Gayety, Baltimore; 8, Gayety, Washington.
Peek-a-Boo—1, Apollo, N. Y. C.; 8, Fox's Jamaica, N. Y.
Pleasure Seekers—1, Rialto, Chicago; 8, Gayety, Detroit.
Powder Puff Revue—1, Lyric, Bridgeport; 8, Apollo, N. Y. C.
Radium Queens—1, Gayety, Montreal; 8, Gayety, Boston.
Record Breakers—1, Grand, Hartford; 8, Lyric, Bridgeport.
Silk Stocking Revue—1, L. O.; 8, Lyceum, Columbus.
Speed and Sparkle—1-3, Lyric, Allentown; 4-6 Orpheum, Reading; 8, Gayety, Baltimore.
Step On It—1, Academy, Pittsburgh; 8, L.
Step Lively Girls—1, Academy, Buffalo; 8, Gayety, Rochester.
Sugar Babies—1, Garrick, St. Louis; 8, Empress, Kansas City.
Sugar Plum Show—1, Gayety, Boston; 8, Gayety, Brooklyn.
Sugar Babies—1, Hudson, Union City; 8, Trocadero, Philadelphia.
Temptations—1, Hudson, Schenectady; 8, Gayety, Montreal.
Tempters—1, Empress, Chicago; 8, L. O.
Twentieth Century Girls—1, Empire Newark; 8, Orpheum, Paterson.
Wine, Woman and Song—1, L. O.; 8, Grand, Cleveland.

Ohio's Censor Scandal

(Continued from page 3)

"clippings," considered too immoral for public exhibition, are in the possession of film authorities. These, it is charged, are composed of shots since Theda Bara's time before the camera.

When the Governor was informed of such alleged activities "right under his own nose" he is reported to have warned the film executive making the complaint to be "careful of his charges and to be certain of his information."

Governor Defending

Assured that an exhaustive quiz had been made before the presentation, the Governor then charged that whoever the source was, the person was a "liar."

Thereupon a Columbus Ohio newspaperman, with the industry's representative at the time, is alleged to have confirmed the story; that he, personally, had witnessed the showing of neurotic pictures, as well as the one made up of eliminations from regular releases, in the Capitol's projection room after hours. The time set by the State for the official locking of the room is quoted as "five in the evening."

M. Clifton, chief censor for the State, is not implicated in the expose, according to film investigators. The charges are directed chiefly against the censors' projectionist, W. Miles. This operator is regarded by film authorities as the power in the censor board, one of them describing them thusly:

"Miles is the whole censor board of Ohio."

Tip-offs from film exchange managers are credited with having prompted the probing. At the same time it was charged the Ohio Board had many of these managers so intimidated that the fight was frightened out of them. Legally, it is claimed by film investigators, censor boards in most of the States are required to return to exchanges matter which they have cut out of releases for their States. In numerous instances, it is further charged, there were no such returns forthcoming from the Ohio Board.

That such prints of censor-edited naughty pictures were being shown privately with admissions charged was known in certain parts of the Columbus trade several months before the charges were laid with the Governor, is the claim.

Suppressed Details

Suppression of the Hays investigation in the local newspapers is laid to the delicacy of the town's present political situation; also the Governor's alleged promise to make an investigation of his own and clean house, according to film men.

In its October issue the Cleveland Club Woman, a publication, editorially leveled itself at censor conditions in the State. Describing three appointees by the Governor as "Three Who Are Omniscient" and naming the three as Prof. J. C. Clifton of Aetna, Ohio, Mary Leutchy and Susana Warfield of Columbus, the article, in commenting on an auxiliary group, stated:

"Disregarding this auxiliary group, the three people of Columbus appointed by the Governor are given the right to play censor on the films that more than 6,500,000 people may or may not look at."

Stock in Dayton

Dayton, Nov. 4.

The Lyric theatre, where Mutual burlesque closed last Friday, will reopen Nov. 16 with a resident company producing musical comedy with burlesque features and vaudeville acts.

Stage direction will be in charge of James Morrison, who has directed for the Mutual circuit and the Shuberts, and Howard Reeves, house manager, will be in charge. Openings will be on Sunday with performances twice daily.

Some Wiggle Test

Margie Pennett, champ wiggler with the stock at the Gotham, New York, won't wiggle out of an obligation for legal services if Harry Altman, Brooklyn attorney, can help it.

Altman defended the burlesque soub in a felonious assault case a couple of months ago and won her case. Last week he slapped on a summons and complaint in legal suit to recover his fee.

Edna Wallace, 63, Dancer

(Continued from page 1)

entirely on the stage by Louis Gric, in his 20's, as her tosser and partner.

Surprising part of Miss Hopper's switch to adagio, besides that she selected such a rigorous form of dancing, is that she returns as a dancer at all. For many years now in all her stage appearances, mostly vaude and the picture houses, she has been strictly a talker and living model for cosmetics.

Years ago, when but a girl, so the ancients say, Miss Hopper was not much of a dancer, but more a singer and ingenue opposite her husband, DeWolf Hopper, on the musical stage.

When most women of her age are counting up their grandchildren on adding machines, the 63-year-old Edna will be opening Nov. 12 at the R-K-O Franklin, New York, for a last half with her youthful partner in the tossing turn. First half in Yonkers is booked to follow. Both are showing dates, with the R-K-O Palace certain as Edna and her brassiere are counted surefire for a week on Broadway.

Fanny Ward, this country's other "perennial flapper," although said to be a bit younger than Miss Hopper, is sticking to straight talk for the stage, work on reports she isn't old enough to let down.

Spice Stories Draw

(Continued from page 3)

a rival studio forgets that a cafe isn't a fight stadium.

As for Hollywood itself, certain stormy petrols owe whatever fame or prominence they enjoy to being known for their tempestuousness at parties, cabarets, and such.

Some owe whatever distinction they now enjoy strictly to the fact that they threw a left hook in a "spot."

P. A.'s Handle Scandal

Latest development on the news morsels are now part of the routine of studio publicity departments. Past attitude of "don't know a thing about it" is no more. Of course the boys don't include these mild scandal bulletins among their picture blurb copy, nor is the latest info shot out in the open, but city editors have learned that the best spot to get follow-ups on the latest mix-up is in the publicity offices. First assignment is always in that direction. Info comes in whispers—and the producer winks. However, any tendency by the players to embark on a bad jam is still heavily frowned upon by the studios.

As one producer puts it: "Idea that a certain degree scandal hurts, the b.o. is wrong. Cash customers in the hinterland like to believe that picture folk are as colorful in their daily life as they appear on the screen. Take that romance and color away and the business will likewise become colorless.

"Hero Worship"

"As a whole, show people stack up morally, charitably, and sensibly with any other business or profession—but the picture patrons don't believe it. That's part of the glamor of hero worship. The femmes who sit in aisle seats panting over the exploits of their he-man want to believe that he is just as much a devil with the ladies off screen as on. Same goes for the males concerning the girls.

"General opinion that a little immorality is a business buster resulted from a couple of early scandals, and bad ones. But that, too, was because of a concerted effort by so-called reformers who were out of other issues that week. As for the minor mix-ups and scrambles: they're grist to the old mill.

"Pictures will be popular with a certain type of fan," said the exec, "as long as the illusion of Hollywood continues. When that goes, quite a bit of interest in pictures and picture personalities goes with it."

New Acts

JULES and JOSIE WALTON
Revue
15 Mins.; One and Full (Special)
Englewood, Chicago

Here is no act with the stigma of "Chicago," but a smooth, elegant and class-packed turn that can and will step into the eastern big league after its western apprenticeship. It is more than probable that the principals will attract attention from production scouts and the more alert show people generally. Indeed, the Waltons invite favorable comparison with that other and better-known brother and sister team, the Astaires.

Starting originally through a Charleston championship back in the shin-kicking ballroom days, the Waltons have learned their professional ABC's chiefly in the middle west and now are emerging as a team who dance with their brains as well as their feet.

All of their numbers have ideas behind them. They are built up from an intellectual conception. Notable on this point was Jules Walton's solo "futuristic" dance, which represented a high order of creative imagination. This number would be sure-fire in an ultra $6.60 entertainment. It has in it elements of Von Greno and Clifton Webb's "Moaning Low," although entirely distinctive to Walton and in no sense imitative.

After her first stately appearance in voluminous lace it comes as something of a surprise when Miss Walton switches to grotesque comedy. In this department she has the necessary feeling, judgment and good taste to carry through successively. She is the clown of the team, her brother not essaying humor in his own right.

That elusive quality so dear to the true dancer, as distinguished from the merely gymnastic, and known for want of a better word as "abandon" is present to a remarkable degree in the Waltons. Their results are achieved easily because they have inherent rythm.

Two handsomely-groomed and attractive young men alternate with the Waltons in rounding out the time allotment. One puts over ballads in the metropolitan manner while the other tattoos a tune with cleats a la 1930.

In summary, a peach of an act and a brother and sister consigned to Broadway. *Land.*

EDDIE QUILLAN
Talk, Dance, Comedy
10 Mins.; One
R-K-O, Los Angeles.

Eddie Quillan, juvenile comedian from pictures, making personal appearances with "Big Money" (Pathe) feature, at this house—a stunt he also did with the same picture in 'Frisco at the Golden Gate—may or may not be relatively new to the stage. From his work his stage experience is hardly likely, although he evinces a natural sense of values, acquitting himself modestly and effectively.

Quillan is a relief from the usual picture player making personal appearances, slighting his cinematic standing altogether and good-naturedly kidding himself by stating he is at once at the same time exaggerating his pseudo-stagefright for laff returns.

After a few minutes of this he steps out of the "nervous" character and shows himself at ease, without being too obvious about it, going into a hokum comedy dance routine. Quillan does that breakaway fall-down style of comedy stepping which, while neither Mahoney nor Errol in character, indicates unusual talent as a comedy hoofer.

Quillan isn't an especially luminous screen satellite right now, but he has been around in pictures. His obvious talents for stage purposes will be enhanced and colored by whatever screen rep he enjoys should Quillan care to get it in vaudeville as a regular proposition. He is a highly engaging boyish personality and, with it, talented.

Abel.

WALMSLEY and KEATING
Comedy
13 Mins.; One
Englewood, Chicago

This act reappears with new material and a new style of attire for the male member although the essential derivations of the laughter remain as before, the nervous twitchings and falsetto delivery of the man. Their present turn is an advance over former routines and should deliver general satisfaction along the line.

Man now is garbed as a goof messenger on his way to visit a sick friend in the hospital. Encounter with the woman for nonsensical cross-fire. No wasted effort or conversation. Everything is pointed for laughs. Woman is an experienced straight providing the requisite support for the man's comedy.

Team has been in retirement for some time. They were formerly standard, and particularly well known in the middle west. *Land.*

SAXOPEALS (6)
Girl Band
22 Mins.; One and full
Hippodrome

Femme band act making an effort to offer something different and missing in the attempt. Special comedy material is mainly of lightweight caliber and the music dispensed by this six-piece combo is just ordinary. Act needs plenty of fixing to get by in the intermediates.

Opening has the girls, dressed in long, trailing skirts and puffed sleeves, playing saxophones in one, the comedy bits worked in getting little in the way of approval. Costume change has them in pajamas, one getting rid of her bustles, etc., stays behind a scrim for a silhouette.

Specialties by various girls in the band, none of whom are named, consist of a toe dance while playing the sax, a warbling sister team and three girls playing violins. Final costume change has the girls working behind blackfaced masks in front of a southern drop playing a medley of pop tunes. Best thing in the draggy routine is a comedy song in which they use automobile horns to good effect.

BOB LaSALLE
Talk and Songs
14 Mins.; One
State

Semaphoring to vaudevillians at large that it's the open season for old gags, Bob LaSalle is digging up plenty of 'em, including "the dog raised his leg to kick me." And when this draws not only a yell, but applause, it should tip off all comics that a good memory will get the desired results right now.

There can be no argument against at act if the gags are clicking, for then both the audience and the performers are satisfied. LaSalle's routine is of the vintage of '10, unto his parodies set to medlies of pop tunes. There's a girl in the turn, but merely walks across the stage for one gag.

LaSalle is selling what he's got to offer very well. Any arguement you may have with his wares, however, must be influenced by the public reaction to same. Patrons at the State had no desire to argue at all. They voted "Aye" and almost unanimously. *Sid.*

"MAGIC FOUNTAIN REVUE" (6)
Songs and Dances
20 Mins.; Two and Full (Special)
Jefferson

A flash that doesn't amount to much. Takes a long time in getting started. Mostly composed of hoofing and of the variety used by four out of five dancing turns.

Two tall girls take up most of the time but remain cold. Mix a bit of singing with a bit of dancing. Two boys vie in solo hoofing, one with tap acrobatics and the other with soft shoe eccentrics. Former appeared to get the better of the duel.

One number had no trouble getting over. It was a hoke ballet done by a young couple. They are still raw though and sometimes forgot themselves to such an extent it looked semi-serious.

STANLEY BROS. (2)
Acrobatic Dances
8 Mins.; One
Jefferson

In '22 Variety caught another acrobatic team named the Stanley Brothers. The other duo featured lifts and this team does acrobatic dancing. It may be the same team, but these two look like youngsters.

Boys open with acrobatic comedy and follow up with solo acro dancing. All of it is good. Oke for the deuce.

Help for Jobless

(Continued from page 1)

not sufficient to relieve the situation, other performances will be staged.

All stars currently in town at the time of the show will, it is expected, participate in the performance.

Casey, with the circuit heads' cooperation, will handle the show and distribution of funds through the V. M. A. The show will be run at the lowest possible cost through contributions by the various circuits to cover expenses.

Circuit heads or representative execs requested by Casey to attend the meeting this week for settlement of plans as soon as possible are those of Paramount-Publix, Fox, Loew's, R-K-O and Warner Bros.

The commercial fields are attempting to relieve unemployment and depression among their unemployed. Contention of Casey and the theatre circuit heads is that through a monster benefit performance or a series of them the show business should take care of its own.

PALACE, NEW YORK
(St. Vaude)

It may be dangerous to hold over for a second week four feature acts on an eight-act bill at a theatre with a weekly change policy. One or two holdover acts almost regular occurrence at the Palace, where an h.o. date for an act is usually the remuneration for excellence, but four out of eight, hardly ever.

Lou Holtz, Pat Rooney, William Gaxton and Venita Gould are the stickers and foundation again for a Palace bill. Ken Murray and Lillian Roth are new to this show.

Bill is a very good one. Couldn't be bad with that line-up. Yet the repeating customers in seeing Gaxton and the Rooneys are seeing the same thing over again, not as strong this second time, although Gaxton and the Rooneys, father and son, are worth while looking at more than once. With Gaxton it was a case of holding over with an unchanged full stage sketch. That he rehashes quite well is a recommendation for him personally.

While never lacking in amusement as it ran, it seemed the show could have improved considerably with but one switch. Miss Roth did not rate the next-to-closing spot, after all that preceded, and to set her there was placing a burden on her shoulders. Closing the first part was her logical position, the safest place for most single women. Murray was the natural for next-to-shut. Ted and Miss Roth should have exchanged.

Miss Roth, on the stage since a tot, with her younger sister as the Roth Kiddies not so long ago, is now a picture name. Through Hollywood there is an aura about her and her salary. Yet none about her ability as a singing single for the vaude stage. When last at the Palace, not two years ago, it was No. 2 for Miss Roth and then just over. She was mostly a pretty girl then, as she is now. The film rep was sufficient to raise her to closing part one at the Palace and no more.

Five songs by Miss Roth and five floral pieces from the audience. One of her songs was from her former stage routine and three from pictures in which she sang them, the latter into Paris ragamuffin dress was made for the dramatic ballad from "Vagabond King."

Some clowning with Holtz at the finish almost cost her the pink lace dress into which she changed for the final number. They both exited with rouge-smeared pans.

Holtz was all over the show, with Miss Roth and all the other acts. He can hold up a Palace bill, this fellow, and make it look good when it starts looking bad. So much from Holtz in between the acts, there's not much time for his own specialty in the closing, Holtz smartly held the latter down to a couple of minutes.

Holtz and Gaxton are following Miss Gould's (Libby Holman) "Moanin' Low" impression this week with a satire on it, containing enough fun and hilarious playing to offset the dirt.

The m. c. could stay at the Palace indef as a pretty good guarantee against flop shows. When he has someone just as speedy to work with, like Gaxton, the best moments are when Holtz is on.

Six Galenos, all men, risley and teeter-board troupes, short and snappy opener. No two-and-a-half and a jerk to make it look full, but a complete triple by the boy into a chair. Foster, Fagan and Cox, male singing trio with the Ken Murray company to join in with Murray after filling their own spot (No. 2), accomplished customary results with the pleasant harmony and lyrics. No slowness or heaviness in either the opener or deuce, making it easy for the feature acts following and necessary for no one to recover. Holtz had a bit between the trio and Gaxton with a stooge doing comedy Russian and some biz at the piano. Funny. Holtz' usual stooge probably looks and works too much like Murray's Milton Charleston to show this week. He had a straight, but as a waiter, and it wasn't his fault that the scene flopped.

Miss Gould landed with her imitations. That of Gaxton, following Gaxton himself so quickly, was a wow, and faithful.

Murray's 28 minutes, with his company of seven, including the trio, closed the first half to the biggest applause hit at the Palace since Clayton, Jackson and Durante nosed in. Next-to-closing was the place for it.

The Rooneys, Pat and Pat, 2d, opened after intermission with their dancing and brief conversation and secured last week's hit all over again. Miss Bent was on for a bow again, too.

Miss Roth's 20 minutes of song were reeled off rather automatically and it seemed they liked her better than the songs themselves or the singing. But she shouldn't have let the talker career make her forget that she once could dance. A dance finish in short wardrobe of the sort that wouldn't be too vulgar for a picture star, would have made this a much better vaude act. After all, the Palace is a vaude theatre, and Miss Roth is back at the Palace.

Comedy lyric is sung by a faded and boozy old style "Follies" girl who was Holtz' contribution and completed the show. *Bige.*

R-K-O UNIT
(Chester, New York)

Westbound R-K-O unit of the usual four acts has enough diversified entertainment to satisfy the steady patrons of the houses for which these bills are framed. Even the occasional vaude goer will have little fault to find with this line-up of turns that round out a full hour, with Johnny Burke, topping and mopping, with his familiar dough-boy monolog, taking 25 minutes.

Burke's monolog after 12 years of steady usc is still a sure-fire laugh-getter. Burke's narrative about an idler "standing on the corner of the street," who was drafted into the army and what happened to him from the time that he reached a training camp until he was mustered out, is comedy material that has a universal appeal. His high pitched recital of life in the army, his sour-faced pan and his accusative timing of gags combine to make him an outstander among present-day monologists. He provides the comedy sock so necessary for this kind of bill. Thursday night at the Chester he had to beg off after some neat clowning with the pit saw, Burke still sticking to his squawking doughboy characterization.

Falls, Reading and Boyce, two boys and a girl, opening the show, are a hoofing combo with steps that get away from the beaten track for pleasing results. Wilton Sisters, No. 2, maintained the pace with their vocal harmonies of pop and production numbers. The Wilton girls register with their style of song delivery. A special arrangement of a pop tune like "Swingin' in a Hammock" merits the attention of other sister teams as an example of what can be done with a published song.

Harrison-Jarvis and Co., third, with a comedy skit, "Twelve Gallons of Gas," have a nicely mounted skit, but the comedy drunk characterization by Jarvis and the pointless gags and situations employed are a drawback. Dancing imitations by Harry Jarvis of Bill Robinson, the late Jack Donahue and other topnotchers are also of little value as worked into this turn.

Screen feature, "Night Work."

R-K-O, L. A.

Los Angeles, Oct. 30.

Bob Robison, the Original Five Honey Boys, Carl Randall and Virginia Watson and Sandy Lang Co., the personnel of the second of the R-K-O units, hasn't changed much in the course of its 3,000 mile trek across the country in the past few months since being caught at the Madison (Brooklyn) break-in. It's the same serviceable, intact show, playing as snappily as ever, distinguished only by Buddy Cunningham, the pseudo-Palace (N.Y.) stage-doorman, who is still hoofing spryly for all his 74 years, and for all the adverse comment around New York at the time when Robison introduced the a. k. as one of his stooges. However the original observation that the ancient hoofer can't last much doing that sort of thing still goes, although Cunningham seems to have heightened the impression he's enjoying his work and not overtaxing himself physically.

Robison works very NVA in his hyper-energetic m. c.ing but seems to go okay in the hinterland. Gladys Blake, a cute jazzlste, contributes beaucoup s. a. to the turn and clicks strongly.

Carl Randall and Virginia Watson impress anew with their obvious desire to please the customers, extending themselves, regardless of the paucity of attendance. Earle Brown accompanying at the ivories registers as strongly as before with his one-hand piano solo.

The Sandy Lang skating act is out of the ordinary and commendable for its attempt at novelty, dressing up the straight roller work with production investiture and tricd lighting effects.

Original Honcy Boys, standard harmony quintet, are staple deucers for this spcd of vaude. Randall and Watson next with Robison closing. Latter overdid it on the bends, stealing too many for himself and milking 'em for the a.k. and the s.a. assistants.

"Big Money" (Pathe) feature, has Eddie Quillan (New Acts), making personal appearances with the picture wherein he is featured. Quillan did the same stunt last week in 'Frisco with the picture. The likeable youngster registered.

House is putting it on strong this week, ballyhooing Quillan and throwing in a Rockne "football" short (Pathe), all in a combined effort to offset Amos 'n' Andy at the sister Orpheum house, plus Will Rogers' personal appearance for $12,500 at Loew's State, also in the same downtown neighborhood. *Abel.*

PALACE, CHICAGO

Chicago, Nov. 1.

One of the lamentable practices at the Palace is the passing of patrons down center aisles to reach side seats. For some Chicago reason, a few more than half filled has to keep bobbing up and down until all the pews in the particular row are occupied. If the side runways were used it would save the inconvenience. Palace patrons are not the sort to become peeved at this. In fact, one woman, after the fourth hopping up and down, discovered Dave Apollon had gold boots on.

"Don't you love that man," said the femme on her third upward journey.

"Which man?" asked the girl friend.

"The man with the gold boots and velvet pants on."

It will probably be news to Dave Apollon, who closed the bill this week, with his troupe batting around 1000, that he is about to acquire a fan following here. Frank Smith, mgr. of the Palace, says that every time Dave comes to Chi a lot of familiar femme faces are regularly identified.

Apollon shares honors with Frank Richardson, fresh front Hollywood, and who precedes. As a windup Richardson slips into the Apollon revlew and sings a few more crooning songs.

Picture lad, tanned and with Roosevelt ivories always gleaming, starts off as do all the Hollywoodites on their first venture back of the footlights:

"It is good again to hear the human applause and get away from the mikes and cameras."

But outside of this conventional opening, Richardson has a most ingratiating and sweet crooning voice. He went over big with the house.

Kapha, Stanley & Mae, opened the bill after "The Cat Creeps" (U). A little bit of iron-jaw, neck swinging from a swaying trapeze, and heel hanging all mingled with soft music, but sold in masterful and showmanly manner.

Jay Burns and Murray Kissen, on second, spread out the opening song hit a trifle too long. Baby-mix-up song and the China number are their two strong units in this routine.

Frank Davis and Adele Darnell, selling a new Studebaker, always big for laughs. A wisecracking sketch, built for the day and sure fire on any stage, big town or little. All excellently handled.

Business, Saturday afternoon capacity, with a waiting line in the lobby. The vaude being dished here the last few weeks seems to be clicking.

STATE, N. Y.

Perhaps the outstanding item on the current bill is Roy Rogers' bow music, the R-K-O radio song. In a Loew house that's worth a smile. No reason why this circuit should plug the R-K-O ether hours, and the wireless fans will certainly spot it immediately. It can also remind them to stay home and listen to this air program, thereby possibly keeping away a certain number of prospective Loew customers on such an evening. Boiled down, it looks like a slip by the house management, which might at least have asked Rogers to change the melody while playing for Loew.

Only four acts on this 45th street spot for the current week, probably due to "Billy the Kid" (M-G), long feature, and Alex Hyde's girl-band act, which does 30 minutes. And it's easier than to sit through four or six turns if the value isn't there. Its brevity helps all concerned.

Hdye's femme outfit has 22 girls, four of whom dance and 15 do only an announced copy of a Chester Hale routine. It's nice pophouse entertainment, winding up with an abbreviated arrangement of "1812," in which the pit musicians join. This gives the instrumentation a total of 40 pieces in action. In a picture house it would be an overture. Here it's a finale and a good one.

Specialties in the act list one girl doing an acrobatic dance, who exhibits excellent control and principally clicks on that. Remaining terpsichore is given over to a hoofing threesome, amongst whom one hoofs very much like a boy and stands out for that reason. Girls who tap like their male compatriots are few and far between. Trio is billed as Queen, Queen and Queen. According to Hyde, they're from Pittsburgh, and this marks their Manhattan debut. That's where King, King and King are from. Funny? The gals do very well for themselves, although reviving the gesture of tossing the rhythm to one another as each solos for intricate steps which unanimously run "wings." Might do better to variate the type by toning down the music to unloose some real tap work, of which they impress as being capable.

Act is carrying a big production outlay, including a full stage scene shift. During this Hyde singles in "one" on his fiddle with a pop medley. Otherwise he restricts himself to announcements and leading the applause. In the accustomed m.c. Act is due to sail for Germany this month.

Bob LaSalle (New Acts) was No. 3

here, preceded by Rogers and his acrobatic dancing. Little or no change in Rogers' routine, although eating a goldfish out of a bowl may be new—for him. But it probes loose the results he's after, which can be said to square everything. His tumbling hit the house the right way, so the response was healthy.

Don Valerio Co. opened—the Co. being the customary girl assistant who, in this case, takes a few mild flings at toe work. Valerio is a veteran of the slack wire, whose high speed work back and forth across the steel strip is his best bit. He works with an umbrella, and while not overly spectacular he capably sells what he has to offer.

Business was light at the second Sunday show. *Sid.*

FOX, BKLYN

Another long slow, due to the 11th hour booking of "Big Trail" (Fox). Plenty of pruning on the stage to hold the combo within two and three-quarter hours with the follow-up Movietone News and trailers stretching it out for a three-hour show.

Fanchon & Marco's "Smiles" comprises the stage end, setting the usual standard for colorful gorgeousness and an unusual standard for speed. The Roxyettes, holding over from last week, are dovetailed into the unit and are allotted three spots, including the finale. The 32 lookers and steppers help tremendously with their attractive groupings and snappy precision ensembles.

Eva Mandell, rotund singing comedienne, spots a couple of songs to advantage after the opening ensemble, which has the F. & M. beauts warbling a reprise of smile songs, topped by hoofing. Miss Mandell, like the rest of the mob, was compelled to chop here, but went big. The Norman Thomas Quintet, colored, four men and woman, also clicked. Dance team cracked across some neat pedal manip, the eccentric drummer packs an essence of comedy throughout, and the woman warbler, in man's togs, also satisfied, not to overlook Thomas' handy work on the ivories. Good act and surefire here or anywhere. Dorothy Neville, prima with a splendid voice, was allotted two chances and held them perfectly. Both were ensemble buildups, with the F. & M. girls.

Enforced cutting, however, made it light on comedy which the stage show could have used. One comedy team and another act were chopped from the unit for its showing here, but both go back when the show goes into the Academy of Music, New York, next week.

These long features make it tough all around for proper setting of stage shows, and the rostrum generally suffers. But that's okay from a business standpoint if the picture brings them in. Sellout Monday night. *Edna.*

HIPPODROME

Usual eight act lineup framed for the family trade, but with only two turns rating any sizeable quantity of laughs. These are Bob Hope, spotted fourth, and Conlin and Glass, next to closing. The first show Saturday, with a packed house downstairs, got off to a slow start. Plenty of kids at these opening shows here and some provision should be made along broad comedy lines to keep them coming. The old Hipp made a special effort to appeal to juvenile trade and the traditions associated with the big house might well be maintained.

Opening turn, "Motor Whirl," featuring Georges Harmon, who races his motorcycle along the upright walls of a cage, encountered some difficulty with the hookup apparatus and an announcement was made that he would repeat the "death defying" stunt blindfolded and the curtain was rung down. The blindfold ride never did come off. Act was cancelled after the first show as the backspring motor was considered a fire hazard. Ben Tahar's tumblers substituted.

Valc and Stewart, hoofers, dressed alike and possessing a juvenile appearance, do hard shoe taps. Nothing exceptional in legomania, but they do it with neatness and dispatch. The Donovan Girls and Bishop, two brunettes and a tenor, harmonize in finish style with one of the girls at the piano. Dance specialty and Bishop's ballad are among the draggy spots.

Clowning by Bob Hope, and an unbilled blonde looker, were the first bright spot. Hope feeds the gal, a sap character, who handles crossfire comedy lines cleverly. Not easy to do in this big auditorium. Charles Aldrich, with his familiar quick changes, pleased. An attempt at trick comedy, performed at a small table with various colored beards, obeying Aldrich's commands, missed out in this large house. Saxopeals (new acts), girl band, rated little in the applause score.

Conlin and Glass were the sock. Backstage and pit crew help plenty in supplying the last minute burst of speed. Les Ghezzles, hand to hand and head to head balancers, closed in fine style. On the screen "Scotland Yard" (Fox).

86th ST.

Not very impressive vaude even for the easy-to-please neighborhooder, leaving it up to the film feature to supply the flavoring of the entertainment. It happened to be "Half Shot at Sunrise" (Radio), which is first-rate fare for this grade of clientele, much better than for the wiser mob that greeted the same picture at the Globe. Business good Saturday afternoon.

Original bill as programed had only four turns listed, starting with Chaz Chase, but that must have been a typographical error. You can picture the spot for the shabby genteel Chase with his subdued knockabout to open a show, with the customers walking in.

That was remedied with the addition of the Five Jewels (new acts) to open, five women in a club-juggling routine that is the last word in speed and slightness. That made it five turns, supplied a capital starter and improved the layout all around.

Chase drew No. 2 and did nicely. He has worked out a new bit of clowning in a bathtub pantomime, an intimate study of lavatory technique that isn't drawing room stuff, but is meat to the neighborhoods. Got solid laughs here, where the audience is getting tougher and tougher. Familiar paper chewing and the odd dance bits of this genuine funmaker did well throughout.

Violet Carlson, with Jerry Green at the piano instead of Dave Stamper, was not up to the No. 3 assignment. Her all-comedy technique doesn't click for some reason, possibly because the girl tries too hard for laughs and gives the impression of a drawing room cut-up pest rather than a smooth clown. Perhaps a touch of straight singing—she has a good soprano voice—might help by a change of pace. Miss Carlson is off stage for several minutes, leaving her accompanist to do a whistling number and then returns without any change of costume, adding to the feeling of sameness in the turn. She does a brief number in coloratura, but puts the travesty twist even to this for no good reason. Act made a dull spot in the bill, which suffered from it.

Bud Harris and company, colored, added to the abundance of dancing and did little to help out the laugh average. Opening cross talk is mild and the stepping is the real foundation of the turn. The other two boys do as much for the act as the billed leader. Did not here next to closing, where a strong comedy turn was badly needed.

Jack Sidney had an entirely different group of people from the one programed, a dancing quartet of boys, the Lovey Sisters and his acrobatic girl dancing single. Works out for a mild dance revue, with the setting of a circus tent and Sidney as the ringmaster working the dance people through their routines. Sightly enough and the people are first rate individually, but there is no background and no special pattern to the offering. Fact that there had been plenty of tapping, buck and winging and other legmania ahead worked to their disadvantage in the closing position. Just another of the things that went wrong with this particular selection and arrangement of material. *Rush.*

Million Dollar, L. A.

Los Angeles, Oct. 30.

Ted Lewis once squawked because Ken Murray was using a battered plug hat. He should get a load of this bill. Three of the five acts try to do things with the toppers, but none of them succeed.

House is returned to vaude this week after three weeks of presentations, which were costing around $1,500 weekly. Vaude runs $700 for five acts. Jean Meiklejohn is booking the house.

Current bill, with the exception of one act, means nothing; four acts do their stuff in a listless manner, then come the Six Candrovas with some real entertainment. Boys play trumpets and tap. Young, good looking, talented and a distinct novelty, they'd be cinch for a flash act or a unit opener. Stopped the show here and did two encores.

Other acts are Scoville Sisters, Allen Duo, Two Skatelles and Bill Telaack, appearing in order named.

Scoville Sisters open. Acrobatics of the trio in routine and posing smacks of the sawdust. Satisfactory opener.

Allen Duo in deuce spot had a good idea but nothing to back it. Man is a fair piano player and uses a midget piano with wheels attached. Stool is also fixed to the box. He rides around the stage while performing.

Material is poor. Partner is a looker but her singing and tapping only passable. If this team intends to stick it out the best chance would be with some new material around the piano gag.

The Skatelles followed. A standard act, they've cut some of the skating and substituted gab. Latter is meaningless but they've retained their fast closing routine. Okay here.

Bill Telaack, in next to closing with pratfalls, blue material and wise cracks to late comers managed to get over. He could only get by with the blue stuff in a house like this where stage entertainment just means an hour of time passed.

Business at the first show Thursday was fair. Admission two-bits and a lot of people have to get into the house before the owner can count profit. This is one of the two independently operated houses remaining in downtown L. A.

"Let's Go Native" (Par second run), Pathe news clip and cartoon comedy take care of the screen end.

81ST ST.

Nothing on parade here Saturday to rave about. Neither picture or show caused any undue bic palpitation. Screen feature was "Half Shot at Sunrise" (Radio) and the name on the vaude section was Morton Downey.

Downey's best inning is with ballads. When he swings into the lighter vein he edges out of his alley. His voice retains its lustre, and he is capable of giving a better account of himself. It is merely a matter of a choice of songs.

Also on the bill is Dainty Maric, veteran performer. The lady is still graceful and a hard worker. As a lithe and supple gymnast she disports herself with poise and skill and sells her act like a showwoman. She has some real laughs parked in that comedy opening of hers with two women, one stout and the other thin, who are supposed to drop in to a physical school. Surefires in the neighborhoods.

Opening is Elizabeth Morgan and her dancing troupe, comprising Eugene Costello and the Sherr boys. Larry Raymonde is at the piano. Miss Morgan has changed her routine somewhat, but is doing effective work with Costello as her partner. The Sherrs, as a dance team, showed best with an eccentric number. The act pleased the 81st Streeters immensely.

Next to closing, Earl Faber. Several years ago he was working with Miss McIntyre and still using the rocking chair and some of his old hoke. Now that he's billed alone it's more hoke, with a lot of assistance from Helen O'Shea and Dave Tiny. Especially good is the rough eccentric dancing of Tiny. He gets much out of his routine. Faber is a considerably improved stage clown. A bit rough at times, yet, in the main, he ambles along to laughing results.

Business was all right. *Mark.*

JEFFERSON

Caught on the eve of Election, house was nearly capacity. And vaude above average. So much so that it appeared like a holiday layout. Management is giving every publicity to the three-hour bills here. Vaude took 90 minutes.

Francis Reed does eight minutes, seven being consumed by standing on his head for twirling and juggling. A fair opener. Stanley Bros. (New Acts) are a fast pair of acrobats who waste no time. Jim Toney's comedy had no trouble making the grade. Toney has cute girl from

MAYFAIR, NEW YORK

(NEW)

New York, Oct. 31.

Just like the old place at 47th street was Broadway's ideal spot for cigar stubs, collarless shirts and dented derbies, so is the new place, in its peach and gold, one of the country's finest refectory havens for ermine and dianonds. At the opening nights in but few new houses were they set off as they were tonight. No one would ever know, unless told, that three of the walls are so perfectly mirrored all of this splendor was there when the Mayfair was called the Columbia, playing burlesque.

There's too much evidence of Midas when the bright lights are on. Everything is gilt, with the exception of a little bronze work and chocolate colored marble. But when the subdued switch is touched, the house is one of the few actually charming emporiums. Then it's richly modern, in the best of refinement and taste. And, most important, one of the truly comfortable.

RKO has wrought a great job in this reconstruction. Other than the walls, heavily bulwarked in acoustisloed plaster and all that gilt, the house is all new. It's been stretched to the point where there are an additional 400 seats, the old burlesque place having but 1,600.

The metamorphosis includes entire elimination of that stage and the runway where so many of the boys felt gal-gah when the girlies kicked heavy dust into fates peering keenly upward.

This means something since the new job also makes it impossible to put in a stage. The alley way in the back where the burlesque girls used to meet some of the boys and vice versa, has been also eaten up in the Mayfair's elongation. New policy, without another word, means 100% pictures. How long they'll run is still indefinite. Just now the RKO handlers are counting on doing with the Mayfair in that respect what they have done with the Globe; let the picture project until the people thin off in paying the 75c. top.

There's but one balcony which sweeps back to the projection booth. The last few rows of seats, incidentally, are tilted at almost a precarious incline.

To prove that the conversion of the Columbia to its Mayfair status was accomplished in 131 days Radio cameramen, on the lense job at different times, blended their efforts in a short subject, the only one on the current program with Amos'n Andy. Reconstruction bills total $800,000, it is claimed.

For the opening night, ceremonies proceeded with clock-work precision. Mob outside had been advised they could buy-in at 11, thus the chief reason for speedy exit of the inaugural evening attendees.

All the speeches didn't take up more than 15 minutes. Will Hays, mastering affairs, introduced Mr. Ayleswprth, head of N.B.C., who made the declaration that radio broadcasting is becoming more closely allied with filmdom.

The teem introduced, were a bit before talking, and before their work on the screen had commenced in front of the most hyper-critical audience that will ever invade the Mayfair.

The reaction of the industry's founders, judges, etc., to "Check and Double Check" was not without interest. Heading a balcony which sweeps back to the projection booth:

Variety Bills

NEXT WEEK (NOVEMBER 8)
THIS WEEK (NOVEMBER 1)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (8)
Will Osborne Orch
Zelma O'Neal
Ken Murray
(Five to fill)
(One to fill)
5 Galenos
Foster Fagan & C'x
Wm Seaby Co
Venita Gould
Ken Murray Co
Pat Rooney & Sd

Melodyland
2nd half (5-7)
Page & Class
Syd Moorehouse
4 Pepper Shakers
Maker & Redford
Schwartz & Clifford
Oscar Stang Co
Hamilton
1st half (8-11)
Achilles & Newman
Bernard & Henri
Toby Wilson Co

Moran & Mack
Tinova & Balkoff
(One to fill)
2nd half (5-7)
Olympia Prize W's
Major Sharp & M
Summers & Hunt
Jack Sidney Co
Goo Price
Madison
1st half (8-11)
Olympia Prize W's
Murray & Allen
Jane & Kath Lee
Al K Hall Co
2nd half (5-7)
Tempest & Dick's'n
Bobby Jarvis Co
Ryan & Noblette
Lee Gall Ensemble
Alexander Tr
Hippodrome (8)
Gwynne Co
Major, Sharp & M
Jackson & Clifford
Magic Fountain
Cardini
Manny King Co
Hal Nieman
Kikuta Japs
(1)
Motor Cycle Whirl
Vale & Stewart
Donovan Sis & B
Chas T Aldrich
Bob Hope Co
Suzo-peals
Conlin & Glass
Les Gezzhis
Jefferson
1st half (8-11)
Alexander & Santos
Riley & Comfort
O'Neil & Manners
Bill Dooley
Cab Calloway Bd
Lewis & Amos
Juggling Bryants
2nd half (12-14)
Enos Frazere
Bernard & Henry
Nolanan's Alma's
Wm Edmonds Co
Bob Harris Co
Wm Seabury Co
(One to fill)
2nd half (5-7)
Crystal 3
Frank Chapman
Dainty Marie Co
Marion Sunshine
LaMart & Boyce
Marty May
12 O'Clock Rev
Royal
1st half (8-11)
Frank & Forman
F Chapman Co
Donovan & Lee
Bob Jarvis Co
Powers & Wallace
Norma Gallo Co
2nd half (12-14)
Al Fields
Redmond & Wells
Toby Wilson Co
Primrose Semon Co
Cadet 6
2nd half (5-7)
Schreck & Floree
Wylie & Young
Herbert Fay Co
Gerard's Ensemble
Linfield Tr

Lillian Roth
Lou Holtz
Chester
1st half (8-11)
Marty May
12 O'Clock Rev
Frank Gaby
2nd half (12-14)
Olympia Prize W's
Murray & Allen
J & Kath Lee
Al K Hall Co
2nd half (5-7)
Tracey & Hay
Pat Henning Co
Clifford & Marlon
Liazeed & D Co
Coliseum
1st half (8-11)
Baker, Doug & A
Harris & Van
Wm Edmonds Co
Big Surprise
Chas Fay Co
2nd half (12-14)
Monge Tr
Lucille Sis
Georgie Price
(Two to fill)
2nd half (5-7)
Carlton Emmy
Chester Fredericks
Bill Tilden Co
Oscar Lorraine
Spitalny Galeties
81st St.
1st half (8-11)
Les Ghezzis
Tinova & Balkoff
Bob La Salle
Ann Seymour
2nd half (12-14)
R Huling & Charlie
Conlin & Glass
Miss Van Essl
(One to fill)
2nd half (5-7)
Mia Chua
Bernard & Henry
Big Surprise
Harris & Van
86th St.
1st half (8-11)
Monge Tr
Weston Sis
(Three to fill)
2nd half (12-14)
Wm Gaxton
Lucille Sis
(Three to fill)
2nd half (5-7)
Lovejoy Dancers
Leina Onere
Frank Gaby
Roy Cummings
(One to fill)
58th St.
1st half (8-11)
Crystal 3
Stanley Bros
Saxo-Peals
Pall Mall
Wm Seabury Co
2nd half (12-14)
4 Orleys
Dixie 4
Edgar Bergen

Cole & Snyder
Rolaman's Alaba's
2nd half (12-14)
Murphy Bros & O'B
O'Neil & Manners
Paul Mall
Beth June Cooper
(One to fill)
2nd half (5-7)
Tempest & Dick's'n
Bobby Jarvis Co
Ryan & Noblette
Lee Gall Ensemble
Alexander Tr
Hippodrome (8)
Gwynne Co
Major, Sharp & M
Jackson & Clifford
Magic Fountain
Cardini
Manny King Co
Hal Nieman
Kikuta Japs
(1)
Motor Cycle Whirl
Vale & Stewart
Donovan Sis & B
Chas T Aldrich
Bob Hope Co
Suzo-peals
Conlin & Glass
Les Gezzhis
Jefferson
1st half (8-11)
Alexander & Santos
Riley & Comfort
O'Neil & Manners
Bill Dooley
Cab Calloway Bd
Lewis & Amos
Juggling Bryants
2nd half (12-14)
Enos Frazere
Bernard & Henry
Nolanan's Alma's
Wm Edmonds Co
Bob Harris Co
Wm Seabury Co
(One to fill)
2nd half (5-7)
Crystal 3
Frank Chapman
Dainty Marie Co
Marion Sunshine
LaMart & Boyce
Marty May
12 O'Clock Rev
Royal
1st half (8-11)
Frank & Forman
F Chapman Co
Donovan & Lee
Bob Jarvis Co
Powers & Wallace
Norma Gallo Co
2nd half (12-14)
Al Fields
Redmond & Wells
Toby Wilson Co
Primrose Semon Co
Cadet 6
2nd half (5-7)
Schreck & Floree
Wylie & Young
Herbert Fay Co
Gerard's Ensemble
Linfield Tr

Ada Kaufman Co
Royle & Corbett
Allen & Carroll
Smith & Hart
Nat Nazarro Jr
NEW ORLEANS
Keith's (8)
Chappelle & Carlton
Mills & Bobby
Lights & Shadows
Bob Murphy
(One to fill)
(1)
L Osborne & Chico
Geraldine & Joe
Tom & R Romaine
Harry Holmes
One to fill)
OAKLAND, CAL.
Orpheum (8)
Paul Remos
Dan Sala & Co
Joe Young
Bobby & Co
(1)
4 Peaches & Jay
Johnny Hyman
Joe Howard
McLallen & Sarah
OKLAHOMA CITY
Keith's (8)
Elizabeth Morgan
Tek & Al Waldman
Medley & Dupree
Pepita
(1)
Harriman Swan & L
Chesleigh & Gibbs
Milo
Chas Withers

Jack Sydney Co
(One to fill)
2nd half (5-7)
Lady Alice's Pets
Jean & H Kennedy
Gallarini Sis
Manny King Co
(One to fill)
SEATTLE
New Orpheum (8)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
(1)
Meyers, L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley
SIOUX CITY, IA.
Orpheum
1st half (8-10)
Marlo Sweeney
Don Galvin
Aalbu Sis & Carter
Joyner & Foster

SO. BEND, IND.
Palace
1st half (9-11)
Armstrong & B
Ed Page Co
Pickland & Lynn
(One to fill)
2nd half (12-14)
Rubio Sis
Ann Pritchard Co
(Two to fill)
ST. LOUIS
Orpheum (8)
Chris Charlton
Rita Gould

Picture Theatres

NEW YORK CITY
Capitol (31)
"Tangled Traffic"
Jane Froman
Jimmy Clemons
Serge Flash
Wesley Eddy
Mauzie Dale Gals
"The Big House"
Paramount (31)
Smile Awhile"
Ferry Corwey
Rose & Thorn
Capps Bros & Sis
Johnny Bryant
M Hammarelli Girls
Duke Ellington Bd
"Play Boy of Paris"
Rivoli (31)
Rosa Rubenstein
Mischa Violin
Henri Penvin
Maurice Baron
Roxy Chorus
"The Big Trail"
BROADWAY
Fox (31)
"Smiles"
Evan Tyndall
Dave Le Winter
Norman Thomas 5
Dorothy Stone
Sunkist Beauties
Markert's Roxyites
"The Big Trail"

Hippodrome (31)
Olsen & Johnson
Audrey Wycoff Co
Gilbert Bros
"Santa Fe Trail"
CLEVELAND
Allen (31)
"Big Time Blues"
Ted Claire
Gold & Raye
Mack & Gang
Lafayette & L
"Playboy of Paris"
DETROIT
Fisher (31)
Film Fun Frolics
Stanley Smith
Leo Kessler 3
Bruno Wess 3
Williams & Dolan
12 Sunkist Beauties
"Santa Fe Trail"
Fox (31)
"Idea in Film"
Renoff & Renova
Miss Maystin
Sam Jack Kaufman
Bud Williams
Webster & Marling
"Love o' Lil"
Michigan (31)
"Maroon Hokum"
Morris & Campbell
Sunny Ed & Eddie
Beatrice Gardell
Harry Meiser
"Playboy of Paris"
MINNEAPOLIS
Minnesota (8)
Dorothy Walken
3 Jacks
Ted McLeod
Gregory Is Kane
NEW HAVEN
Fox-Poli (31)
"Romance"
Castleton & Mack
Myrtl Gordon
F & O Walters
Robert Clegg
Mary Price
3 Bricktops
Barney Rapp Bd
"Big Trail"
PHILADELPHIA
Earle (1)
"Oh Uncle"
Jay Mills
A & M Havel
Johnson & Baker
Lockhart & Dooley
Bud Willmips
Dave Gould Girls
"East Is West"
Mastbaum (1)
4 Mex Boys
Teddy Joyce
Fabien Sevitzky
2 Nights at Sadie's
PITTSBURGH
Enright (31)
"Cheer Up"
Dick Powell
Olive Borden
Zastro & White
Johnny Mitchell
Widow of Chicago
Penn (31)
"Royal Revels"
Ben Nelson
Pesetzki
Wild Oscar
"Wee Lee a Sailor"
Stanley (31)
Black & Silver Rev
Ed Lowry
Seed & Austin
Myro McNeece & K
Jack Kearney
Electa Bayel
Bernie & Eddie
"Life of Party"
PROVIDENCE
Fay's (31)
Bozo Snyder
Sam Green
Geo Fitzgerald
Irene Clayton
Walter Nilgelow
Bert Hunter
Phil Emerton Co
Hayes & Cody
Frank Hennessy Co
Chas Willis
"Moby Dick"

BROOKLYN
Gates Ave.
1st half (8-11)
The Dakotas
Howard & Todd
Novello Bros & J Co
H Howard Co
Phil Baxter Co
2nd half (12-14)
Duponts
M Questell Co
McKay & Ardine
Judson Cole
B & R Gonnan Rev
Loew's 46th St.
1st half (8-11)
Fayne & Du Costa
Judson Cole
Chandler Co
Man & Joe Mandel
2nd half (12-14)
4 Kadex
Howard & Todd
Semon & Dean
Oscar Lorrain
Clay Stern Rev
Metropolitan (8)
DuPonts
Hayes & Speck
Hyde & Melody Co
Pitkin
1st half (8-11)
Carrie & Eddie Rev
Welch & Mills
Emerton & D
(One to fill)
2nd half (12-14)
Donalo Sis
Joe-May & Potty

Henry Regal Co
Eddie Parks Co
Kerr & Weston Rev
CLEVELAND
Alhambra (8)
Ben Blue Co
Margie Green
Fortunello & Cirino
Albertina Vitak
COLUMBUS
Loew's (8)
Ted Claire
Gold & Raye
Mack & Hite Gang
LaPlatte & Bart
HOUSTON
Loew's (8)
Morgan & Stone
Marguerite & Allf
Josephine Harmon
The Three Vanyas
JERSEY CITY
Loew's (8)
Wesley Eddy
Mitchell & Durant
Allen & Kent
Ann Greenway
Metropolitan (8)
DuPonts
Hayes & Speck
Hyde & Melody Co
Loew's (8)
Oliver Bros
Allan Rene
Connie & Eddy
Stojanoff Co
MONTREAL
Loew's (8)
B Joyce Co
Mary Marcovo
Marguerite Meegns
Sol Gould Co
6 Do Cardos

CRITICS & COLUMNISTS

Have Worn Out Thousands of Adjectives Trying to Describe

JACK POWELL'S

STYLE OF ENTERTAINMENT

Still c/o LEDDY & SMITH

JOHNNY BRYANT

"The Boy From

BIRDLAND"

Paramount, N. Y.—NOW

With

Frank Cambria's "Smile a While"

Dir.: LEDDY & SMITH

TUESDAYS
HOTEL MANHATTAN
159 West 47th St.
NEW YORK

JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

(Two to fill)
2nd half (12-16)
Aalbu Sis & Carter
Joyner & Foster
Marie Sweeney
(One to fill)
FT. WORTH, TEX.
Keith's (8)
Harriman Swan & L
Chesleigh & Gibbs
Milo
C Withers Co
(1)
Smith & Rogers
Scooter Lowry
Roxy's Gang
Walter Walters
GRAND RAPIDS
Regent
1st half (9-11)
Rubio Sis
A Pritchard & Boys
(Two to fill)
2nd half (12-15)
Dauntless
D Barnum & D
Dane & Arthur
Tillis & Lariue
HAMILTON, CAN.
Keith's (8)
Black Bros
Leon Navara
Teck Murdock Co
4 Ortons
Roy Cummings
(1)
Australian Waltes
Ghambodiam & H
Sybil Vane
4 Camerons
Bert Hunter Co
HOUSTON
Keith's (8)
Bob Rima
Reynolds & White
RKO Discoveries
Sylvia Clark
(1)
Chappelle & C
Mills & Bobby
Lights & Shadows
Bob Murphy
(One to fill)
INDIANAPOLIS
Lyric (8)
Yoki Japs
Frankenberg Jay's
Dancers
Grimes & B's'ball 4
Harrison & Dakin
Owen, McGivney
The Wager
KANSAS CITY
Midwinter (8)
LaBelle Polo
Evans & Wolfe
Maddox & Clark
Signor Friscos Co
(1)
Berkoffs
Don Galvin
Any Family
Bert Walton
LINCOLN, NEB.
Stuart (10)
Smith Strong & Lee
Lionel Mike Ames
LOS ANGELES
R-K-O (8)
4 Peaches & Jay
Johnny Hyman
Joe Howard
McLallen & Sarah
Sandy Lang

N Lockford Co
Britt Wood
(1)
Harum & Scarum
Ruth Ford
The Ingenues
SYRACUSE
Keith's (8)
Tracey & Hay
Pat Henning Co
Clifford & Marlon
Liazeed & D Tr
(1)
Falls, Redding & B
Wilton Sis
Jarvis & Harrison
Johnny Burke

Paramount (31)
Enchanted Forest
Earl La Vere
Fifty Town Tots
Fred Byron
Reade Tiller Girls
Elsie Thompson
Rudy Vallee Bd
"Playboy of Paris"
CHICAGO
Chicago (31)
"Ole Virginy"
Al Evans Bd
Billy Dublin Co
Paulino Gaskins
California Crooners
Reade Tiller Girls
"Renegades"
Paradise (7)
Third Here I Come"
Mark Fisher Ed
Frank Wilson
Nash & Fately
Wilson, Keppel &
Lambert Ballet
"Office Wife"
Tivoli (31)
"Ready to Go"
Frank Master's Bd
Hack Wilson
Al Ki Quayler
Cliff Heatcote
Gabby Hartnett
Johnny Perkins
Ruth Petty
Allison Sis
Lambert Ballet
"The Spidrers"
Uptown (7)
Ted Lewis Bd
Lee Morrison
Snowball Whittier
The Rangers
"Playboy of Paris"
BOSTON
Keith-Albee (8)
3 Brox Sis
Diamond Boys
Joe Browning
Irvin O'Dunn
Nellie Arnold Co
"The Bad Man"
BUFFALO
Buffalo (31)
"Neptune's Festival"
Freda & Palace
Chilton & Thomas
Syran, Trio
F Evans Mermaids
"Laughter"

OFFICIAL DENTIST TO THE N. V. A.

DR. JULIAN SIEGEL

1560 BROADWAY

This Week: Mr. and Mrs. Val Stanton; Joe Termini

HOWARD SLOAT

BONDS FOR INVESTMENT

A. B. Leach & Co., Inc. 57 William St., N. Y.

Dainty Marie Co
(One to fill)
2nd half (12-14)
Achilles & Newman
Syd Moorehouse
B Rowland Co
Ben Bard Co
Bert Nagle Co
2nd half (5-7)
Bellezinis Bros
Baynes L'hm'n & K
Leavitt & Lockw'd
Henry Wilson
Infernal Rhythm
PORTLAND, ORE.
Orpheum (8)
Meyers, L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley
(1)
A & Gertie Falls
Hanson & Dunn
Vercelle Sis
Joe Marks
ROCHESTER, N.Y.
Temple (8)
Falls, Reading & B
Wilton Sis
(1)
Mann Brad & Vana
Bobby May
O'Dunn & Day
York & King
ROCKFORD, ILL.
Palace
1st half (9-11)
Monroe Bros
Rudell & Dunagan
Leo 3
(One to fill)
2nd half (12-15)
Clay Wentworth Co
Don Galvin
4 Karreys

TOLEDO
Keith's (8)
The Agenos
Victor Oliver
Irving Edwards
20th Century Rev
(1)
McCann Sis
Les Gellis
Lang & Haley
Gloria Foy
Gus Van
TORONTO, CAN.
Imperial (8)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson
(1)
Black Kat 4
Leon Navara
Teck Murdock Co
Harry Fox Co
4 Ortons
TRENTON
Keith's (8)
Linfield Tr
Marion Sunshine
Lee Gall Ens
(Two to fill)
(1)
Monge Tr

Freeman, Rus & M
Dave Ahern Co
V Rathburn Co
(One to fill)
TROY
Keith's
1st half (8-11)
Manning & Class
Furman, S & Lorne
Bob Hall
Jack Sydney Co
(One to fill)
2nd half (12-14)
Rhapsody in Silks
Joe Termini
Leavitt & Lockw'd

(Two to fill)
2nd half (5-7)
Dixie 4
Edgar Bergen Co
Wilson Bros
Wm Seabury Co
(One to fill)
UNION HILL
Lincoln
1st half (8-11)
Lady Alice's Pets
Syd Moorehouse
Uncle Tom's Dream
Jones & Rae
Melody Land
2nd half (12-14)
Meyers & Hanford
Powers & Wallace
Ann Suter
Al B White Co
(One to fill)
2nd half (5-7)
Balbander 5
Toby Wilson Co
Murray & Allen
Betty Cooper Co
Earl Divey Co
Kramer & Norton
VANCOUVER
Keith's (8)
Ralph Olsen
Jack Major
Norton & Haley
Durno East
(1)
Ford & Price
Zelaya
Keller Sis & Lynch
Hunter West Co
WHITE PLAINS
Keith's
1st half (8-11)
A Kaufman Enc
Jean & H Kennedy
Reed & LaVere

(One to fill)
2nd half (5-7)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(1)
Alice & S Lamont
Pleurette Jeoffrie
Cash & Lehn
Ward & Van
SAN ANTONIO
Keith's (8)
Stevens Nelson & S
Edith Clifford
Weaver Bros
Lonie Folis
(1)
Bob Rima
Reynolds & White
RKO Discoveries
Sylvia Clark
SAN FRANCISCO
Golden Gate (8)
Ryan Sis
Eva Clark
Jack & K Spangler
Jack Osterman
(1)
Paul Remos
Dan Sala & Co
Joe Young
Bobby & Gang
SCHENECTADY
Keith's
1st half (8-11)
Blakesley & Silks
Joe Termini
Leavitt & Lockw'd
(Two to fill)
2nd half (12-14)
Manning & Class
Furman S & Lorne
Bob Hall

YONKERS
Keith's
1st half (8-11)

Loew

NEW YORK CITY
Boulevard
1st half (8-11)
4 Kadex
Roxy La Rocca
McKay & Ardine
Norman Thomas 5
2nd half (12-14)
Beck & Stone
Ben Bernie
Jerome & Ryan
Cook & Vernon
Mack & Rogers
V Rathburn Co
Capitol (8)
Dave Schooler
Trixie Friganza
Dunn & Harrison
Keane & Rolfus
Medley & Mercer
Lincoln Sq.
1st half (8-11)
Dyer & Dorris
4 Bachelors
M Shamey Co 3
W Richards Co
2nd half (12-14)
Doran West & D
F Schaefer Co
B Rose Dancers
Bright Lights & J
(One to fill)

National
1st half (8-11)
B Reed & Dorothy
Winifred & Mills
Gautier's Toy Shop
(Two to fill)
2nd half (12-14)
Boy Gets Girl
Lydia Harris
Curley Burns Co
Ray Dooley
Toyland Follies
Orpheum
1st half (8-11)
Ken-Toki & Yoki
Joe Laurie Jr
B & J Brown
Chas Bonnington
Paul Gerard Sm'th
Novello Bros & J Co
Weber & Hals
Crystal 3
Sweet Mamie
Paradise (8)
Bert Fleshman
Sergt Flash
Jack Conway
Janney Connors
State (8)
Henry Regal Co
Eddie Parks Co
Kerr & Weston Rev
CLEVELAND
Hippodrome
Ben Blue Co
Margie Green
Fortunello & Cirino
Albertina Vitak
COLUMBUS
Loew's (8)
Ted Claire
Gold & Raye
Mack & Hite Gang
LaPlatte & Bart
HOUSTON
Loew's (8)
Morgan & Stone
Marguerite & Allf
Josephine Harmon
The Three Vanyas
JERSEY CITY
Loew's (8)
Wesley Eddy
Mitchell & Durant
Allen & Kent
Ann Greenway
Metropolitan (8)
DuPonts
Hayes & Speck
Hyde & Melody Co
Loew's (8)
Oliver Bros
Allan Rene
Connie & Eddy
Stojanoff Co
MONTREAL
Loew's (8)
B Joyce Co
Mary Marcovo
Marguerite Meegns
Sol Gould Co
6 Do Cardos

Chinese Whoopee R
(Two to fill)
Valencia (8)
Bobby Gillette Co
A Landry & Bd
3 Gleafort Sis
Hilliard 3
BALTIMORE
Loew's (8)
H Sauntry & Bd
Gloria Leo
Estelle Fratus
Mary Lane
BAY RIDGE
1st half (8-11)
Rector & Doreen
Rome & Bolton
J Wilson Co
Lionel Kaye
Clay Stern Rev
2nd half (12-14)
Renard & West
H Howard Co
Carlos
(Two to fill)
BOSTON
Loew's (8)
El Cota & Byrne
Jerome & Evelyn

NEW ORLEANS
Loew's (8)
Maxine
Fulton & Parker
Raymond & Carley
Bay-Ellis & La Rue
PITTSBURGH
Loew's (8)
Ray Teal
3 Small Bros
Montrose & Renolds
WASHINGTON
Loew's (8)
Dodge & Bud
Bu Val 4
Walter Wilson
YONKERS, N. Y.
1st half (8-11)
Accordiana
Lounax & Johnson
Yeomans & Lizzie
Lillian Morton
F Sylvester Co
2nd half (12-14)
Wallandia Troupe
Keo-Toki & Yoki
H Howard Co
Winifred & Mills
Trudina Co

Fanchon & Marco

NEW YORK CITY
Academy
1st half (7-10)
"Smiles"
Eva Mandell
Seymour & Cornoch
Russell & Johnson
Dorothy Neville
Dave LeWinter
Danny Beck
Sunkist Beauties
Audubon
2nd half (11-13)
"Smiles"
Eva Mandell
Seymour & Cornoch
Russell & Johnson
Dorothy Neville
Dave LeWinter
Danny Beck
Sunkist Beauties
ATLANTA, GA.
Fox (7)
"Box o' Candy"
Lynn Cowan
Jones & Hull
Reeves & Lee 4
Marie, Jr. & Irene
Sunkist Beauties
BRIDGEPORT, CT.
Palace (7)
"Romance"
Castleton & Mack
Myrtle Gordon
F & O Walters
Robert Clegg
Mary Price
3 Bricktops
M Bissett Dancers
BROOKLYN, N.Y.
Fox (7)
"Rose Garden"

Walter Powell
Electric 2
Victor Herbert 4
Bobby Hunter
FRESNO, CAL.
Wilson
1st half (6-8)
U S Indian Bd
Chief Sunatona
Frenchy Baldion Bd
Bella Donna
HARTFORD
Capitol (7-13)
Ellington & Mc
Hollywood Colleg
Tut-Mates
Gilbert & Crooker
Guy Buele
HOLLYWOOD
Paramount (6-12)
"Wow Buck When"
3 Benner Bros
Kemp's of Harmony
Ely Meyer
C Turner Dancers
JOLIET, ILL.
Rialto
2nd half (10-12)
"Green Devil"
Lee Hunter
Miles Rover
Bobby Gilbert
Harvey Kurtis
Rita Lenore
Mel Elwood
KANSAS CITY
Fairmont (7-13)
"Busy Bee"
Elana Galen
Lewis & Green
Paul Howard
Terry Green

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

McCormack for SINGING
Babe Ruth for BASEBALL
Lindy for FLYING

EDDIE STANLEY D. F.

FOR LAUGHS

Dir.: LEDDY & SMITH

Chaz Chase
Dance Parade
2nd half (5-7)
Pipifax Co
Frank & F Trado
Walsh-Ellis Co
Joe Termini
Eva Mascagno
Fordham
1st half (8-11)
Webb Douglas Co
Wm Gaxton Co
Doris Robbins
Templeton Co
2nd half (12-14)
Sybil Vane
Big Surprise
Bob & Joe Mandel
Baker, Doug & A
Chas Fay Co
2nd half (5-7)
H Delmore Co
Furman S & Lorne
Wm Edmonds Co
Ann Suter
Carl Freed & Bd
Franklin
1st half (8-11)
Enos Frazere
Tempest & Dickson
Meyers & Hanford
Edgar Bergen
Primrose Semon
Dance Parade
2nd half (12-14)
Van Cello & Mary
F Chapman Co
Bev O'Dunn Co
E Wallace Hooper
Cole & Snyder

4 Singapores
BROOKLYN
Albee (8)
Southern Galeties
Galla Rini & Sis
Bob Hope
Jack Pearl
6 Galenos
(1)
Ruiz & Bonita
R Huling & Seal
Devito Denny Co
Helen Lynd
Moran & Mack
Flushing
1st half (8-11)
Lucille Sis
Moran & Mack
May Usher
(Two to fill)
2nd half (12-14)
Trulo & Venita
Watson Sis
5 Jewels
Jack McWilliams
(One to fill)
2nd half (5-7)
Dance Parade
Tyler-Mastro
Bert Yorke Co
Violet Carlson
Jack Pearl
Kenmore
1st half (8-11)
Ray Huling
Conlin & Glass
Miss Van Essl
(One to fill)
2nd half (12-14)
Les Ghezzis

Study
VOICE
POISE
AND
DICTION

with

EDDIE MILLER

Studio, 819 Steinway Bldg., N. Y. Circle 5395

Honey Boys
Randall & Watson
Bob Robison
(1)
MADISON, WIS.
Orpheum
1st half (9-11)
4 Karreys
In Havana
(One to fill)
2nd half (12-15)
Armstrong & Blondi
Sid Page & Girls
Pickard's Syncopats
MILWAUKEE
Riverside (8)
Fld Gordon
Joseph Regan Co
Chaney & Fox
(Two to fill)
MINNEAPOLIS
Orpheum (8)
Willard DuBois
Lubin Larry & A
An Impromptu Rv
Hal Jerome
(1)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
MT. VERNON
Keith's
1st half (8-11)
Ada Kaufman Co
James & Ross Co
Burns & Kane
Francis & Wally
(One to fill)
2nd half (12-14)
Ada Kaufman Co
Jean & H Kennedy
Reed & LaVere
Two to fill)
2nd half (5-7)

(One to fill)
SALT LAKE CITY
Orpheum (8)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(1)
Alice & S Lamont
Pleurette Jeoffrie
Cash & Lehn
Ward & Van
SAN ANTONIO
Keith's (8)
Stevens Nelson & S
Edith Clifford
Weaver Bros
Lonie Folis
(1)
Bob Rima
Reynolds & White
RKO Discoveries
Sylvia Clark
SAN FRANCISCO
Golden Gate (8)
Ryan Sis
Eva Clark
Jack & K Spangler
Jack Osterman
(1)
Paul Remos
Dan Sala & Co
Joe Young
Bobby & Gang
SCHENECTADY
Keith's
1st half (8-11)
Blakesley & Silks
Joe Termini
Leavitt & Lockw'd
(Two to fill)
2nd half (12-14)
Manning & Class
Furman S & Lorne
Bob Hall

(Two to fill)
2nd half (5-7)
Dixie 4
Edgar Bergen Co
Wilson Bros
Wm Seabury Co
(One to fill)
UNION HILL
Lincoln
1st half (8-11)
Lady Alice's Pets
Syd Moorehouse
Uncle Tom's Dream
Jones & Rae
Melody Land
2nd half (12-14)
Meyers & Hanford
Powers & Wallace
Ann Suter
Al B White Co
(One to fill)
2nd half (5-7)
Balbander 5
Toby Wilson Co
Murray & Allen
Betty Cooper Co
Earl Divey Co
Kramer & Norton
VANCOUVER
Keith's (8)
Ralph Olsen
Jack Major
Norton & Haley
Durno East
(1)
Ford & Price
Zelaya
Keller Sis & Lynch
Hunter West Co
WHITE PLAINS
Keith's
1st half (8-11)
A Kaufman Enc
Jean & H Kennedy
Reed & LaVere

YONKERS
Keith's
1st half (8-11)

R Donahue & Hno
Harold Stanton
Ric & Lunny
3 Jacks & 1 Queen
Helen Troy
Aerial Girls
Sunkist Beauties
BUTTE, MONT.
Fox
1st half (7-9)
"Gobs of Joy"
Pat West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Morris & Mooro
Curtis Cooley
Johnny Jones
Marie Rainburn
Ken Gatewood
Doyle 4
CHICAGO
Capitol (7-13)
"Wild & Woolly"
Kirk & Lewis
Hart's Royal Kats
Rud-Cole 3
Aaron & Lee 3
Frank & La Rue
Ray Andrews
Bud Murray Band
Bert Dewitt
Dot 72
Wm Hooper
Rose Rowe

Phil Arnold
LONG BEACH
2nd West Coast
1st half (6-8)
"Synchronizing"
Jue Fung
The Meakins
Samuel Co
Jack Lester
Sensation Toco
Sunkist Beauties
LOS ANGELES
Loew's State (6-12)
Dolly Kramer
Mary Treen
Wanda Allen
Morris & Mooro
Curtis Cooley
Johnny Jones
Marie Rainburn
Sunkist Beauties
LOUISVILLE, KY.
Kentucky (7-13)
"Goonfloons"
Lucille Page
Ben Ahearn Co
Harrison & Ellis
Helen Evans
Ben Nelson
MILWAUKEE, WIS.
Wisconsin (7-13)
Jack Osterman
J & J Mc Kenna
Will Cowan
Sue Wong
Jim Peterson
Bobby Hopkins
Peerless Models

(Continued on Page 66)

Razzing The Home Town

MILWAUKEE

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Frank J. Miller

Milwaukee, Oct. 31.

To the average outsider the mention of Milwaukee immediately suggests vast breweries producing the stuff that made the city famous, a Teutonic type of citizenry and perchance several other things, particularly to showmen with bum shows.

It's a pretty good-sized village, this town. Uncle Sam counted 573,000 noses the last time his hired men were around.

To counteract the idea that this is a Teutonic village, let's have a look at Dan Hoan, who has been mayor so long that most people think it's a life job.

Real Beer

Just at present the town is all het up over the rumor that real beer is soon to be a reality. Not the wash boiler variety but the kind that comes from a real vat. While there has been no definite word from any of the well known brewmasters there seems to be a well defined knowledge circulating around the main stem that the breweries are getting awfully busy cleaning vats and what not.

Milwaukee has produced a lot of famous people in every line of endeavor and the stage and music worlds have not been neglected in any way. Most of them have been hitting the ball in the big league, which means better show towns than this village of ours is. Al Simmons of the Athletics, who has just announced his engagement, is a product of our best lots, and that Connie Mack used to manage our ball club and catch once in a while back in the good old days.

Milwaukee might aptly be called the birthplace of "After the Ball." It was in this city of ours that Charles K. Harris got his famous song. Joe Clauder, who used to lead the Davidson theatre orchestra, helped a lot with the orchestrations, and the world first heard the opus at the old Bijou Opera House in "A Trip to Chinatown." The song made a fortune for Harris and took him away from here.

Herbert Slothart, composer, first made his progress in Milwaukee. He used to earn spending money ushering at the Davidson in the dim long ago.

Gustav Luders once made his home in our city and led the summer opera company that used to play in Schlitz Park. Gus Weinburg, another Milwaukeean who left for bigger fields, Weinburg was never a Caruso, and the noise he made used to annoy Luders considerably. So one day during the rehearsals of "The Burgomaster" Luders threw up the sponge, ran his hands through his hair and looked appealingly at Weinburg.

"Gus—notes like you sing ain't on the piano," he emitted finally, and

(Continued on page 66)

COURT'S ORDER TO PAY ROLLS OFF OF GLEASON

Theo. Vance, 25, cigaret girl at Eddie Gleason's Club, 112 West 47th street, cried in West Side Court before Magistrate H. Stanley Renaud as she related how Gleason refused to pay her $22.85, owed her as salary.

The Court was affected by Miss Vance's story of being broke. Gleason, she told the Court, boasted of his political pull. She explained that she was present on two occasions when the cops raided his place and quoted Gleason as saying, "How can I pay you if the cops are always pinching me?"

The Court directed Gleason to pay within a few hours. "Racketeers, night club owners, nor speakeasies are running these courts," shouted the Court, to Gleason. "Pay the woman or I will issue a warrant," said Judge Renaud.

Miss Vance left with Gleason expecting her salary, but Gleason stood by his guns. She returned to Magistrate Renaud and was directed to the Municipal Court for an immediate order of arrest. She stated she would.. Miss Vance resides at 316 West 97th street.

RUDY'S BROTHER WON'T TRADE ON HIS FAME

If it will stimulate Rudy's draw six months or so from now, Vallee's little brother, a chubby rosy-cheeked half-pint of the master crooner, will lend his name and a crooning brother act will materialize.

But Willie Vallee will never go on the stage, except in amateur theatricals, in competition with Rudy. He makes it plain that while he loves music he'll never encroach on Rudy's territory. Right now, until he gets the formal bid from Rudy, Willie figures that singing or playing any instrument, whether it be a flute or bass fiddle, or a tenor or baritone quality, would conflict with the honor code so highly esteemed and practiced by the Vallees at home and abroad.

Little Willie, better looking than Rudy, with shinier hair, eyes, and a speaking voice that rings him in immediate range with the master of ceremonies, has been working for Paramount in a clerical capacity since last July. It was a secret until a "Variety" mugg heard some one call him Vallee, took a look and found out.

The Family Angle

"What's this to be—one of those

(Continued on page 63)

BOB RIPLEY SITS IN FOR WKLY. FRIAR FUN

The Saturday Nite boys were in form again at the Friars, where the grill was packed to listen and laugh at remarks of the club's humorists. Robert Lee Roy Ripley, billed as "three nice boys," the cartoonist and sports illustrator, was the big time guest. He is not so good as a talker and his speech was brief, but the others made up for that.

Capt. Irving O'Hay was m.c. He read a paper kidding the Ripley idea with statements like: "Izzie Herk is president of the Catholic Actors Guild. George Perry is giving away tickets for the Army and Navy game, believe it or not." It was written by Bill Halligan.

Bugs Baer said: "Ripley is a sunkissed Californian and the sun kissed him too hard. He is a liberal spender when he has the money. He married an adagio dancer, but didn't catch her until after the honeymoon was over."

Bert Hanlon told of going to Europe and "on the third day out I commenced to look like the picture on my passport. Yes, I've been to Europe every year, except when the war was on. But I was always nervous on the ocean because I didn't know how I'd go on a big body of water. And now I am going to Hollywood where men are men when they are made up for it."

Clayton, Jackson and Durante ducked in and out. Jimmy sang a new Broadway song that is going into "The New Yorker." Walter Winchell's talk was strictly on the line.

TWO BAD MEN KILLED

The police and the District Attorney are investigating the fatal shooting of two alleged gangsters in the Black Bottom cabaret at 69 East Fourth street early last Thursday (23) morning. A third man was wounded and is dying in the hospital.

The dead men are "Cowboy Larry" Viscordi, alleged gunman and gangster, and Charles Greco, said to have been a rum runner. The wounded man is Floyd Mitchell, negro member of the four-piece orchestra employed in the restaurant.

The police learned that Viscordi, with three other men, entered the place about 2 a.m., after the proprietor, Morris Shapiro, had left for the night. The musicians were packing their instruments. Viscordi was in an ugly mood and insulted several persons in the place. The shooting started shortly after.

Whether the Viscordi party was followed into the place by others for the purpose of picking a quarrel with Viscordi and his friends could not be learned.

SAM KAPLAN'S DINNER

Big Mixed Crowd, Entertainment and Brief Speeches

Sam Kaplan, chief of the New York operators' union (306) had a testimonial dinner by his co-workers without the formality of speeches. Broadway folk mixed with politicians at the affair but speeches were limited to a brief welcome announcement from a few. The dinner was given at the Commodore (1) by the Kaplan Projection Society, educational branch of the union. Guests were entertained while dining.

Lt. Gov. Herbert H. Lehman was among the guests of honor. Others included William F. Canavan, John H. McCooey, Fred J. Dempsey, Harry Charnas, Edward Canavan Capt. N. T. Phillips.

The entertainment was opened by George Jessel. He bowed on and turned over the m.c. to Paul Ash, who lasted the rest of the night. Among other stage folk who appeared were Jimmy Savo, Ethel Merman, Rudy Vallee and Ginger Rogers.

BERNSTEIN AFTER ANY BREAK IN 'VARIETY'

By Joe Bigelow

"Listen to me, young fellow. I'm going to make you. You want stories for 'Variety,' and I know where they are. Stick around, boy, and Freeman Bernstein will make you.

"There's one guy on that lousy 'Variety' who always double crosses me. I'm offn him. He printed enough wrong and bad stuff about me that I could put that paper out of business by suing, but the lousy sheet ain't got nothing, not even news."

Mr. Bernstein was speaking in person and pretty fast. Any attempt to stop him was waved aside.

"Don't bust in while I'm talkin'," he said. "You're only a punk, and I'm trying to do something for you. Understand. I'm Freeman Bernstein. You know me, and I'm going to give you your chance, but you must be nice to Freeman and do what I say. See?

"Now, you go and make good for me and right in that 'Variety' and then I'll start to work for you. Stories, kid. I could break up this square with what I know, and I'm going to tell it all to you, but you first show Freeman something.

After Decent Story

"I want a break in that lousy sheet. Any kind of a break. Just a story that will read decent. You don't have to go off your nut about me, be smart nough for that, but just let them know I'm not the mugg that lousy double crosser 'Variety' guy tries to make me out. It hurts me, financially, socially, and in business. I ain't talking to him no more.

"Just say something about Freeman Bernstein being back in town again after a summer abroad. That sounds all right, eh, just like the society columns? And it's right, too, I was away all summer. And a terrible summer, kid. But don't put that in, just make it I was abroad, because that's where I told a lot of chumps who wanted their dough back I would be.

In the Red and Flat

"I nearly got a lot of dough, too, but after all summer, here I am, $1,200 in the red again and flat. If any guy ever had a streak, that's me. Perhaps you heard about me up in the woods. I went up there to start a little game. Everything was fixed. I had the sheriff in my vest pocket and the town people hanging on my neck waiting for me to pass it out, but what's the use of opening? Not a dollar in the woods. Terrible summer, kid. If you ever open up for business, craps only. I'm telling you. T'ell with wheels.

"Well, when I finds the woods shot, I hear Saratoga is closing. That's made for me, I think. I'll just open up at Lake George and grab some coin before the season washes up. With Saratoga shut, they'll have to come to see me. Which I does. To make the joint look good, I buy $1,200 worth of new equipment on top of what I got. And it's a layout, kid.

First Fixer

"I land a house right up the way from that big hotel there at Lake George, what's its name? But you wouldn't know, punk. Never mind. It's a peach place, and you can see it from the road and from the water. All fixed there, too, because if you don't know, when it comes to fixing, I was the first.

"Then I start. Away we go, and what happens? Saratoga opens up again. That's why I'm set back $1,200.

"But that's okay. I have made and lost too many millions to be squawking over $1,200 or one rough summer. What I want is a break in that lousy 'Variety,' just once. Now go to it, boy, and you will have Freeman on your staff. That means something.

"What's your name? Do you live with your folks? Have they any money? Have you saved any money? How much? Never mind then, not yet, but keep on saving.

"Make that story read sweet, kid. Not mushy, just sweet. I'll be looking for it Wednesday. Remember me to your Ma."

What Balmy Air Does

By Joe Laurie, Jr.

TEX GUINAN'S CLUB WITH TEX—IN PERSON

Texas Guinan's ten years on Broadway as undisputed queen of the night clubs have developed her into the most effective purveyor of high-tension merriment offered the out-of-town buyer of Broadway joy. Despite a series of misfortunes with her Club Argonaut this season, the Guinan spirit continues unquenchable. A fire, a raid, an injury to her spine have been among the many obstacles that Tex has had to contend with in the past two months, but she carries on in traditional style. Her club is still the spot that moneyed out-of-towners ask to be taken to first when they come to New York and set out to hit the high spots.

By far the most dynamic personality in the New York night clubs, Tex can urge more dough out of a chump by putting her hand on his shoulder and gagging about his home town than a dip can get by lifting his poke in the Grand Central station. Tex has an uncanny way of learning what town, city or state the couvert payers draped around the ringside of her club call home. And a flexible gag routine that fits any city and practically every state. With her wide acquaintance with places and people, she makes a neighborhood out of the wide out spaces that separate the people calling at her club.

No two floor shows at Guinan's club are ever alike, Tex interrupting the proceedings at the slightest provocation to insert a gag line for a laugh. Learning that a ringsider is from Toledo, Tex stops the show and starts talking about that city enthusiastically. Gag finish has her telling the customer: "My third husband came from Toledo, it's a great town and my husband was a wonderful man. Had he lived he would have been a great aviator; he was no good on earth." Customer singled out for attention enjoys the flattery and at the same time maintains civic pride. Tex twisting the gag so that the reflection is on her "husband" rather than on the town.

Foreign visitors to her club are welcomed with the national anthem of their native land, another smart gesture.

For a couple about to leave before daybreak, Tex has everybody in her joint shouting "Don't go, don't go!" If that fails to hold them, her parting shot to the girl in the party is, "Dearie, take my advice and keep saying no all the way home."

One of the cracks coined by Guinan and the one which has been appropriated by m. c.'s in all the night life spots to put the quietus on an unruly customer is her, "Have all the fun you want, sucker; it'll all be on your check." That remark has stopped many a man who was bent on smashing up things generally.

Other Guinan gags that stand out are:

Newly married couple, spotted necking, are told, "I've always said that marriage is carrying love a little too far."

A woman on a diet is reminded about another who took the 18-day treatment and dropped from 280 to 175, casket and all.

The "hot chair" for those who won't stay seated.

The cornet solo, close-up, of "Stars and Forever" for the drowsy customer.

Bald-headed men described as "Paul Ash in the nude."

Boys with bear grease on their hair are told to change their oil every thousand miles.

A gag for every occasion that may arise is on tap in Tex Guinan's mental file, with her ready wit and creative ability responsible in a big way for her success.

Playing New Orleans after an eight-year absence. The city remains the same except for a few more tall buildings, some new picture houses, three big fine hotels and lots more people. But the memories of the old New Orleans are not forgotten: it's Mardi Gras with everybody. The old Absinthe House, still up, but without absinthe.... Basin street, where one can still hear whispered helloes through closed shutters.... Gambling houses, Fabacher's, Lew Rose's, Winter Garden, the old Gruenwald theatre, later the American Music Hall, now a picture house, and Royal street the same with its antique shops, tea rooms, old houses with embroidered iron railings.

The watertront with boats all lit up, where one can dance while the calliope plays and picks dance for pennies.... Race track men, jockeys, trainers, touts, suckers all.... yeh, a lot of the old atmosphere still remains. Still some beautiful gambling houses and lots of places to get a nip, and the veteran "Variety" critic, O. M. Samuel, still here.... New Orleans a city with a breath of the old South and a European atmosphere.

Formula

Did you ever see a master of ceremonies who didn't wear a slave bracelet, white pants and a blue coat? And did you ever hear one who didn't say "Hello Folks"?.... "You folks" or just plain "Folks"? The word is "folk," fellows; no kidding, you can look it up.

List of Speakers

In these days of banquets where everyone that can even sneeze gets up to speak, I would like to see a dais with the following speakers on it: Aristotle, Napoleon, Thomas Jefferson, Mark Twain, Robert Ingersoll, Edgar Allan Poe, William Winter, Ben Johnson, Ibsen, Whistler, David Garrick and Will Rogers. Maybe the evening would be a bust, but I doubt it.... I like Will Rogers.

A Helluva Nerve

What's the use of being a columnist if you don't boast yourself? Dave Mallen in a new act with four girls and scenery is doing great. Millard and Mallen in "Itty Bitty Golf" are doing fine. Caites Brothers wire me that every line is a laugh, and Henry Bergman in a new act with two girls is ready to show.... Yeh, Henry Bergman and Joe Laurie, Jr., wrote all the stuff.

Soliciting

The railroads and hotels are again writing letters to actors soliciting their trade. It wasn't so long ago when show people would have to use influence to get a sleeper and almost have to cry for accommodations in a hotel. The actors are saps if they forget the ones that were independent when trade was good. There were a few hotels that had room for the actor, no matter if there was a convention in town.... so don't forget them now.

Back to Normalcy or Worse

Did you notice that the boys coming back from Hollywood are acting differently than they did when you met them out there? The majority of the actors that were "in" didn't have a minute to spare for old friends that came to California. They were afraid they would "horn in" on the racket. They were afraid of opposition. Now some of the "big shots" are back in the ranks doing three and four a day and even asking for jobs from the fellows they refused to see out there. ....East is East and West is West, and never the twain shall meet." That's what they thought.

Saw a big marker on upper Broadway that had a huge electric sign and had Raisin Bread Six Cents (in lights). Del Monte Asparagus Twenty-five Cents (in lights). String Beans Sixteen Cents a Lb. (in lights).... And still actors want their names in lights.

In the South "Blackjack" are called "dancing partners."

Why can't we be born old and die young? It's an idea.

Sammy Lee and Bill Perlberg are coastbound, Perlberg picking up Lee at Albany via Boston.

Inaccurate Biographies

Wallace Beery

By Claude Binyon

Hollywood, Nov. 1.

Wallace (Squint Eye) Beery, son of the Kansas City Beerys but no relation to the beery Milwaukeeans, is a living fulfillment of the old adage: "He who laughs last really didn't get it."

Hollywood still chuckles over an incident at the Athletic Club several years ago. Beery had finished a hard game of solitaire and was having a rubdown.

"Quite a build yo' has, Mistah Beery," said the rubber casually.

Saying not a word, Beery got up and swore off smoking.

Back in Kansas City during his grammar school days, Beery was quite a rapscallion. The prettiest girl in school had defied tradition and established herself as the sweetheart of Bugs McGonifer, who went to school now and then down in K. C.'s tough district. This burned up Beery and his cohorts so they set fire to the gashouse in McGonifer's neighborhood. McGonifer was suspected and would have been declared guilty had not Beery broken down at the last moment with gas pains. To escape detention he joined the Ringling circus and moved on.

After a few days on the road Beery was made caretaker of the elephant herd. Cleaning up after pachyderms day after day, Beery's expression eventually became one of utter resignation. He announced his conclusion to the keeper of the boa constrictor.

"Life," sighed Berry, "is like an elephant, I guess. The more you clean it the dirtier it gets.

The boa constrictor keeper sympathized: "I knew you'd be saying that some day," he said. "The last guy what had the job you got now said the very same thing. And two days after he says it he ups and quits. Elephants get a man."

A few days later Beery left the circus and went to New York. With his voice excellently developed by constantly bawling elephants, Beery secured a job with Henry W. Savidge's musical comedy troupe. But customers don't like to be scolded like elephants so Squint Eye joined the Essanay Film Co. His first part was as a Swedish housemaid.

Fate!

"Won't I ever get finished cleaning up?" wailed Beery. His next role was a white wing.

Later Beery was sent to Niles, Calif., as western representative for Essanay. With nothing to represent, Squint Eye transferred himself to Universal and resumed acting. His first there was a janitor part.

Tired of cleanups, Beery took a troupe of film players to Japan in hope of making a series there. Gloria Swanson got a divorce from him while he was away and the Japanese pictures flopped, too, but Beery didn't care.

"What a wonderful spot!" he said. "Nobody cleans up anything in Japan."

On his return to the states Beery started playing character parts for Paramount, his contract stipulating there be no chambermaid, janitor or elephant-herder assignments. The new freedom encouraged him so much he worked inspired, and soon was featured with Raymond Hatton in comedies. People went to see these comedies for a while but finally decided that the next one probably was another version of the last two. Beery found himself out of work, with nothing to do but fish all day on his brother's, Noah, trout farm. To make it worse, Noah made him throw the fish back.

Along came a Metro contract and Beery was sitting pretty again. He cinched his success with his work in "Big House."

Beery's current hobby is aviation. He says flying makes him feel more careless-like.

Wayburn's Promotion

Ned Wayburn is promoting his New York Institute to open Dec. 1 in the new Plaza building, at 625 Madison avenue, through a series of imitation contests by his dance pupils of dancing celebs.

An initial contest held at the Wayburn Institute at 1841 Broadway was over Tom Patricola. A Wayburn Italian pupil, Canio Mulerio, was the winner.

Poolroom Bookmakers Not Beating 'Raps' Now As Easily as Before

Bookmakers who have beaten the "rap" in West Side Court through the medium of an O-14, a sort of talisman court paper that has been done away with since Joseph E. Corrigan became chief magistrate, are due for trouble.

Chief Magistrate Corrigan decided that bookmakers were being arrested with regularity. But for some unknown reason always freed. Investigation on Judge Corrigan's part followed.

Before he was made chief justice, detectives attached to inspectors' staffs invariably testified that they never overheard any "conversation," the most important element in the holding of a "bookie" for trial.

Chief Corrigan issued orders that only prima facie cases must be brought to court. He conferred with the inspector and his subordinates and decided that detectives get the evidence and submit it to him in affidavit form. Thence warrants would be issued. When the cases came to West Side Court to be heard, the sleuths in their testimony would simply adhere to the affidavits they had submitted to Judge Corrigan.

One raid brought in on warrants issued by Judge Corrigan resulted in the quintet being held for trial in Special Sessions. They gave their names as Joseph Clark (Finger's Joe Mulholland), 32, 127 West 47th street; Abe Cohen, 36, 240 East 4th street; Joe Miller, 43, 127 West 47th street; Henry Shar, 32, 132 West 47th street, and Harry Farri, 40, 403 West 46th street.

The raid was made by James Coyle, of the 19th Division, headquarters. He played the game at 136 West 46th street for two days. He submitted his evidence to Judge Corrigan. The raid resulted. Phones and racing charts were seized. The game is said to have been run by Mulholland, according to the cops.

PONY GOLF HOLDS FLOPPO CONVENTION

Chicago, Nov. 4.

Miniature golf pimple swelled here last week to the size of America's first "National Open Miniature Golf Tournament," held at the Chicago Stadium. Proceeds were reputed to have gone to charity.

Program, over seven days, included golf trades exposition, endurance putting, MacDonald's entertainers, Bob Peary orchestra and free dancing. Tip, at 75 admission, failed to net over 500 any single night, with everything on the inside extra, including playing on the minnie courses. Dancing, around the edges of the courses, was free.

About the only notice taken of the affair, which, financially, was a bad flop, was the NBC hookup which put some of doings on the air. Announcers from NBC were picked for their pee-wee golf score for the job.

Eddie Dowling Campaigned

Providence, Nov. 4.

Eddie Dowling, a native of Rhode Island, was in town for four days last week campaigning for former United States Senator Peter G. Gerry, close friend of Al Smith, who is seeking re-election to the United States Senate.

Dowling packed crowds at several rallies. Besides making spieling for Gerry, Eddie used his singing ability to catch votes for the Democrats.

Pals, Miami, Reorganized

Miami, Nov. 4.

Pals, professional organization, has been reorganized. Club has its quarters atop the Professional Building, one of the Magic City's skyscrapers.

Phone Coin Box Thief Got Away with Nickels

Irving Weisberg, 21, actor, of 156 West 45th street, was given a suspended sentence in Special Sessions following his conviction on a petty larceny charge.

According to investigators of the Telephone Company Weisberg stuffed the chute in a public coin box at 1475 Broadway with paper to prevent coins registering in the box. Every hour, according to the agents, he would call to collect the coins deposited by customers. The investigators, Oct. 1, set a trap for Weisberg by depositing three marked nickels. When he collected them they placed him under arrest.

SATURDAY NITE GIRL MOST DANGEROUS

By Mark Vance

No girl is really dumb, though she may look and act that way.

And the Saturday night girl is the most dangerous among eligible young men.

These opinions are growing. It is said, among non-unionized mothers with sons who now select Saturday nights to take out their best girls.

Mothers afflicted with sons usually regarded by their girl companions as sappy, say that if they organize, which is likely, the first clause in the by-laws will be that any young man under 25 will have to take his mother for the chaperone when going out with his girl on a Saturday night.

Statistics disclose that 79% of all marriage engagements between sapiings occur on Saturday nights. Of the other 21%, 12% happen in summer on vacations and the other 9% is miscellaneous.

One Protection

The only protection for their sons, say mothers, is that the girls may believe them to be too sappy. Mothers resent that, claiming their sons are smart enough, but the smarter girls, temporarily, make them appear overly sappy. The Saturday night girl, according to the mothers, is a comparatively recent development, for which they blame Prohibition.

Some time ago Saturday night was offered a perplexing problem, as there was no place for a spooning young couple to go to except the theatre, and the theatre was always crowded.

The front parlor on Sunday nights became the hangout for an evenly balanced couple without either belittling the other. But with Prohibition and dance places, nite clubs and road houses, Saturday night turned into an event, looked for by the young girl who let fall unmistakable hints, finally convincing her young man.

Girls Faster

The girls developed much faster in their going around, is the claim. Not only had they their own young man to look at, but all others in the room. They noticed other girls on the dance floor become Saturday night vamps. They did likewise, until the young steady check payer proved too easy; when the young girl made up her mind to get him, he was gotten, without knowing how.

Often when the boy commenced to prove difficult, the girl hinted at a tuxedo for class. When the sap put on his Saturday night best which was a tux, the girl waited until there was no one else in sight she wanted more, and then told the youngster how well he looked in evening dress. It is seldom the girl doesn't receive a proposal the same evening on the way home after that.

Mothers Know

The newer set of young girls each season dancing round is just so much smarter. They have young fellows also. Mothers who think their sons should not marry too early, are home worrying, knowing what the girls can do with and to them.

The girls seem most affectionate when dancing, in a way that dazzles their dance partners. It is the assertion of their personality with a mute, since when once again at their table, the girl relapses into the personality the young man only knows, without suspecting he is as flimsy Durante said, "just a tool for a beautiful dame."

There's no date set for the mothers to meet to talk over the matter of their sons and Saturday night. But many believe the day is coming when the handicap of knowledge over age between young girls and boys must be more equitably adjusted. Meanwhile the girls appear pleased to know that they can land any of their swains at will—on a Saturday night.

L. A. Police Booze Snoopers While City Ranks High Up for Stick-Ups

By-Standers Cheer as Mrs. Bert Lown 'Raids' Husband in His Apt.

Bert Lown, orchestra leader at the Hotel Biltmore, was arrested in his apartment, 114 West 61st street, following a raid conducted by his wife, Viola; her sister, Gladys, and a private detective, Frederick Morgan, of 2 Lafayette street. Morgan was also arrested on charges made by Lown. Both are charged with disorderly conduct.

In West Side Court, before Magistrate Renaud, the hearing was postponed until later this week, because of the injury to Mrs. Lown's ankle when stopping a lamp thrown by her husband, she said.

Carolyn Miller, blonde, and reported a publicity woman in the employ of Lown, is said to have been found in the apartment. She fled, the cops state, to an adjoining room.

Morgan stated he was struck over the head with a rouge bottle by Lown. Lown claims he was punched in the eye by Morgan. Lown sported an "egg" over his right eye when he went to court. Both were paroled in their own custody until the hearing.

Mrs. Lown told reporters that she has been living apart from Bert for two years. The Lowns have been married five years. They have a daughter, Virginia, 4. Mrs. Lown asserted she knew Bert and Miss Miller were keeping trysts at the apartment, Golden Rule, on West 61st street. She decided to observe. For four nights, she said, she occupied an apartment opposite.

Enough Evidence

Having enough evidence, Mrs. Lown said, she hired "Two Gun Morgan," former Customs guard and now a private detective. With her sister and Morgan, they entered the apartment. Bert opened the door and in stepped the raiding party. The screams of Miss Miller were heard. Then the battle began. Tenants in the building hurried to the second floor and cheered the raiding party.

Patrolman P. J. Dwyer of West 68th street station arrested the pair on counter complaints. They were taken to Night Court and paroled. Miss Miller resides at Pelham, N. Y. She is about 20 years old.

Mrs. Lown lives at 2430 Morris avenue, Bronx. She stated that Bert married her after a whirlwind courtship. She is receiving $50 a week for the maintenance of Virginia and herself.

HOW SQUARE STANDS ON ADVERTISING SIGNS

A recent story in "Variety" under "Commercial Ads Push Show Ads Off of Times Square Sign Boards," stated show business was taking a licking from the commercials in the 24-sheet stands in the Square. A letter received from an advertising company doubted the report. It mentioned illuminated painted bulletins.

In another checkup of the district, bounded by Columbus Circle, 8th avenue, 42d street and 6th avenue, it was found there are 19 24-sheets carrying legit theatre ads on rented spaces, 16 24 sheets advertising pictures and 11 for an outsider at the Madison Square Garden.

On illuminated and painted boards were 21 for commercials, 4 for legit shows, 5 for pictures and one outsider for a horse show. Painted commercials are nearly all large signs and evenly the choice spots.

Los Angeles, Nov. 4.

Liquor worries in this town extend to everyone but the school kids.

In the midst of a reform administration, strings of which are pulled by a dry radio-spieling minister, it is harder for a stranger to get a drink in this town than in any other spot in the country—unless you happen to be a school boy.

In the search for the elusive half-pint, almost all the police on duty at night are posted at street intersections stopping and searching all cars—not for liquor in wholesale quantities, but for flasks.

Meanwhile the burglary insurance rate is one of the highest of any city in the country because of lack of police protection. Holdups per capita are among the top three of any city.

Swigs Between Classes

Kids go to high school here in their own automobiles. Police never search these, but between periods there is a procession to the cars for a swig from a flask under the seat.

Actors' club in Hollywood where liquor is banned has been raided three times in almost as many months because the long hairs controlling the administration can't understand why any group of men would organize a club unless it was to drink.

Yet the nearest house to a local high school is a speak for students only, and the best white mule in town is made by a professor at another institution of learning.

Cafe Fright

Only the bravest will dare take a flask into a cafe here, but high school boys going to school parties are usually well hipped.

Because of the stringent campaign most of the town's bootleggers who flourished in the past have been driven out of business, while leggers supplying youngsters are as busy as ever. Nightly the town listens to the broadcasting preacher tell how he'll dry up the town and drive every crook out through the institution of nightly car stopping. But the stick-ups keep up.

BROUN'S FINAL RALLY; LOTS OF FUN FOR ALL

Fourth and final rally and show for Heywood Broun, Socialist candidate for Congress from the 17th District, at the Jolson, Sunday night, brought out a capacity crowd, the gross at $2 top plus 200 standees at two bits, amounting to $2,700. One third of the receipts went towards defraying the expenses of the columnist's campaign, the balance going to theatrical organizations.

On the political side of the evening were addresses by Alexander Woollcott, Floyd Gibbons, Deems Taylor, Louis Waldman and B. Charney Vladeck. Broun, after making three or four speeches outside the theatre to the overflow, appeared last on the bill, stating that he was willing to bet even money on his chances of winning the election. Broun tossed his hat out into the audience and in the manner of the late Teddy Roosevelt declared that his "hat was in the ring." If not successful this time Broun is sure to be a candidate for some office at the next election.

The best of the speeches was made by Taylor, former music critic of "World." Like most of those on the stage and in the audience, he doesn't vote in Heywood's district. Deems just couldn't seem to remember the name of Broun's Republican opponent, Ruth Pratt, who had declared that Broun was running just for a lark. In answer to that Taylor, who flavored all of his talk with subtle humor, declared: "It's time we tried sending somebody to Congress for a lark, we've tried everything else. If Broun is elected we will have at least one congressman who means to be funny."

In the Show

Lengthy show, mainly recruited from talent currently appearing in night clubs, had Walter Winchell and Harry Hershfield alternating as m.c.s. It was a big night for the Winchell kid, he publicly patching up his differences with Hershfield and later with Rudy Vallee, who appeared in an early spot to megaphone a couple of songs.

Broadway Chatter

Wayne Pearson, laid up for 10 days, is around again.

Olive Borden is in Pittsburgh for a personal appearance.

George Walsh, pianist, is back at the Alimony Club again.

Gertie MacDonald is week-ending in Philadelphia—regularly.

W. H. Kemble, of Triangle, among the visiting western faction.

Robert Sparks of "Lysistrata" endorses car card advertising.

Leslie Huffman has a Jap to cook Chinese food at his pent-house.

E. V. Richards of New Orleans is on his seasonal parade of B'way.

Broadway boys tabbing the wide screen pictures 'accordion talkers.'

Metropolitan Opera broke its own record opening night, taking in $21,000.

L. Krouse Knox, former Radio Pictures rep in New Zealand, back in New York.

The annual battle of mink and ermine is on. Casualties amongst the boys are terrific.

Cathleen Bennett (sister of Enid Bennett Niblo) is doing interviews for "Photoplay."

Reports from Boston on "Smiles" are duplicating the advance word-of-mouth on "Sunny."

Inez Courtney and Mrs. Ned Marin also due from the west the latter part of the week.

Arthur Prince, English ventriloquist, disgusted with vaude over here, left for home last week.

Those drags regularly held in Harlem are now called "Parisian revel costume and civic balls."

Jose Erber, former East St. Louis vaude man, now gen. mgr. for Al Woods' "Movie-Of-U concession.

"Jerry and Her Baby Grands," all girl orchestra, after a European tour, returned to New York Sunday.

King Vidor is seeing the plays and reading new novels in manuscript in a search for screen material.

Amusing to watch the Democratic supporters in the Square scatter the

(Continued on page 52)

Paris Chatter

Laudy Lawrence to Spain.

Lacey Kastner off to the Riviera.

Palm Beach Girls going back home.

Mrs. Archie Mayo sampling a few gowns.

Irwin Marks for three days on the Riviera.

Cliff Fisher on a vacation in Aix les Bains.

Archie Mayo looking over the cabarets.

The Brand Whitlocks have gone to Cannes.

Michael Farmer is playing the night clubs.

Mistinguett still doing adagios on the Riviera.

Pierre Meyer down to meet Danielle Bregis.

The Queen of Spain seen at Le Salxe Faible.

The Lacy Kastners on a holiday in Monte Carlo.

Arthur Fledelbaum in bed with oyster poisoning.

Florence getting the buyers who stay up all night.

Drena Beach goes in Volterra's new Marigny revue.

Bernard Newmann telling French gals how to dress.

Mrs. Henry Lartigue recovering from an operation.

Pepi Lederer passed through on way to Switzerland.

May Murray and Harry Pilcer talking over old times.

The Hudson Wonders refused an offer to make a short.

Charles Buddy Rogers thinks Paris is just too lovely.

Buddy Rogers and his mother flew here from London.

Wilda Bennett at the opening of the night club, Chez Toi.

"Canard a la Julian Street" is a big dish at Restaurant Lapre.

M. Lediva, said to be French Arpeuckle, off for Hollywood.

Ring Lardner's son, John, is a student at the Sorbonne.

No one seems to like "Mayerling." Too slow even for the French.

Florence Star doubling at the Casino and the Borgia night club.

Frances Mayer, wife of Edwin Justin Mayer, playwright, in town.

Every boat train now has a quota of Hollywood bound French actors.

Mrs. Edwin Justin Mayer taking her child to school in Switzerland.

Sometimes one, sometimes both. The Dolly girls talk about doing a show.

Frank Fivek, one of the three Whirlwinds, has fallen heir to 100 thou.

Florence Starr giving tea parties in her Casino de Paris dressing room.

One of the Three Kings has a wife in the chorus of the Folies de Paris revue.

Carr Bros. and Betty doubling at the Empire and Harry Pilcer's revue.

Georges Canty, American Attache, is back from the Black Forest.

Gene Zukor back to town, and again on to Brussels with Andre Ullman.

The Montparnasse "Viking" Bar branches out on the Champs Elysees.

Negroes in Montmartre more than delighted at Josephine Baker's comeback.

French press amused over Jane Aubert's success in "Princess Charming."

Wanda Landowska to give one more concert on the clavichord here this season.

One Morgan, two Vanderbilts, one Gould, nine millionaires seen at Bricktop's.

Doris Doe is giving a concert all by herself at one of the big music halls here.

Jack Smith having a hard time whispering on a Saturday night at the Empire.

Hollywood Chatter

Jack Rutherford back after a short trip east.

Bill Haines has opened an antique shop.

Bebe Daniels' short bob. Nice shade of red.

Mrs. Robert Terry Shannon here from Virginia.

Jim Gleason and Ray Griffith the latest polo addicts.

Jillian Sande wields a mean paint brush when she's not acting.

Victor McLaglen's newest hobby is making model airplanes.

Paul Bern accompanied Jack Gilbert on that New York jaunt.

Jack Warner took the boys over in a big way on Stanford-USC.

Arthur Rankin has given up his art shop and returned to acting.

The William De Milles (Clara Beranger) going to New York for a holiday.

Horace Liveright has the most interesting looking office of any film exec in town.

Screen Womens' Press Club held its first guest night Monday at the Russian Art Club.

Viola Brothers Shore's beach lot at Del Rey looks as though it might turn in oil one of these days.

Jet black nail polish is the latest gag in the beaut joints. Some of the more daring girls are trying it.

Beth Meakins' luncheon party for Inez Courtney before the latter's departure for New York was a hit.

Pathe lot is starless with Ann Harding, Helen Twelvetrees, and Constance Bennett all under loan to other studios.

Ben Hershfield is a member of the Humane Commission. Info came out when he reportd that someone had stolen his gun.

Anna Q. Nilsson leaves next week for three months at the old home in Sweden. She'll be five weeks at sea on a freighter sailing from San Pedro.

Male of the species was allowed in the Dominoes for the first time since the club's inception. Occasion was a dinner to the husbands and the b. f.'s.

Production of the stage shows given on opening nights at the California theatre is being handled by Joe Polonsky of Metro's foreign publicity department.

Daryl Zanuck, Jack Adolphi, William Wellman, and Ray Enright, comprising Warners' big game hunters from the Canadian Northwest, are back. Bag included moose, caribou, deer, sheep and goat. Last two species not of the domstic variety.

Despite the so-called shutdown, First National lot was the busiest in the colony for a couple of days last week. Seven visiting companies were using sets there. Paramount had two, and Metropolitan, Columbia, Darmour, Tiffany and Sennett one each.

Ramon Racoman, with the Blossom Seely act had to pass up a chance to crash pictures in Cruze's "Passion Parade." His present engagement terminates next September in London.

Chatter in Berlin

Jasha Heifetz is expected here shortly.

Karl Doese will direct the Grock picture.

Mme. Spinelli, French tragedienne, is expected here this season to perform with her ensemble.

The director A. E. Licho will shoot a talker in four versions after a book by Franz Werfel called "Verdi."

According to a recently made census it has been ascertained that 991 gigolos are living in Berlin.

Elisabeth Bergner and Albert Bassermann, have been asked by Universal to do a German version in Hollywood.

Attorney Dr. Alsberg has written a play, "Voruntersuchung," which has been performed in the Renaissance Theatre with success.

Gustaf Gruendgens is directing the next premiere of Max Reinhardt's theatre, "Kammerspiele." A play by Jean Cocteau will be shown.

Richard Weissbach, husband of Brigitte Helm, is writing a manuscript for his wife after the well known book by Hanns-Heinz Ewers "Alraune." It's all for pictures.

Karl Mayer, Ossip Dymow and Karl Vollmoeller are writing the manuscript for the next Elizabeth Bergner film "Arlane," based on the well known novel by Claude Anet.

The Berlin branch of Paramount gave a farewell-banquet in the "Kaiserhof" for Ike Blumenthal who goes to Paris as the firm's general European representative. At the same time the banquet was a welcome for Gus. F. Schaefer who takes Blumenthal's spot here.

Miami Chatter

Prospects for the winter season have everyone up in the air. From what one can gather, it looks badly from a theatrical standpoint. Everyone is short and the few haunts of night life will cut considerably on floor shows and entertainment. Usual ocean front casinos will reopen, with the exception of Deauville. It is problematical whether or not the latter will, owing to the present political muddle over gambling and the coming election.

Frank Dineen and Doc Cassidy will reopen the Roman Pools Casino as usual, but without Christo and John in charge of the restaurant. Ollie Webb, late of the Ringling show, will have charge of the eats in the Casino and luncheon deck.

Frank Bruen has interested local capital in the promotion of a Stribling-Sharkey bout here during February. So far only as far as the talk stage.

Al Capone is reported to have bought the dog track on South Beach from the Carter interests.

The new Surf Club on the ocean front at 96th street is one of the most beautiful clubs of its kind in the country. It will be completed by Christmas.

Alcazar Roof is the only night club running at present. Honky-tonk for the home guard.

Price of hootch is very low with plenty offered with few takers. Gilby's gin at $20, right on up to Johnny Walker Black Label at $42.50. Leggers having it plenty tough. A big stock of liquor stored but little cash on hand.

It looks like the best season for the Miami track. Widener interests have secured the best stables. Jockey Club has accommodations for 1,000 horses. Among prominent stables shipping here are the Belair Stud, Marshall Field, Geo. D. Widener, Arden Farms, Rancocas Stable, J. E. Widener, Bud Fisher, H. T. Archibald, Greentree Stable, H. P. Whitney, E. B. McLean. Oral betting.

Frank Ford and LeRoy King, owners of the Club Embassy, are preparing to reopen favorite spot early in January. Rex Reynolds will be in charge of the entertainment and Harry McLeod will rule over the rooms as usual.

Malone Bros., owners of the Roman Pools, are in town and decorating the pools and night club.

Samuel Ungerleider & Co. and E. F. Hutton & Co. open their branch offices on the beach 15th of Nov. Meehan & Co. and Thompson & McKinnon do not open until January. Looks like a tough season for the brokers, unless some of the big New York operators come down here.

London Chatter

Birthday greetings for Sybil Thorndike.

Charles Laughton has been signed by Gaumont.

Those arty film shows are being less patronized.

Motor show this year was less of a draw than last.

Arthur Dent is still the landmark of British premieres.

Musical pictures are definitely flopping on this side.

Cathleen Nesbitt has developed her own stage cough.

Jane Baxter, stage player, getting breaks on the talkers.

Harry Lachman meeting highhats over passport difficulties.

Arthur Varney has made four talkers in three months.

Cecil Lewis is now having confabs with Bernard Shaw.

John Maxwell is said to be in the running for a knighthood.

Jessica Merton (Ballol and Merton) has had an operation.

Claude Soman, film hirer, talking about cricket reminiseences.

John Maxwell getting photographed with parliamentarians.

Leslie Williams is now m. c. at British International premiers.

Peter Godfrey pottering around Wapping Old Stairs with a camera.

Frank Scully is now definitely on the road to recovery after his operation.

British International now sports a liveried commissionaire at its entrance.

Noticeable how less the rubbernecks turn up at film first nights these days.

Gordon Selfridge getting free publicity praising other peoples' cigarettes.

St. John Clowes, a lad who used to make quickies here, just tied up with an heiress.

George Ayres, the new space

Chatter in Loop

Glen Burt in the loop.

Hazel Flynn is always late.

Dave Levin now with R-K-O.

Tex Austin back in town for the winter.

Evelyn Nesbit night club working again here.

Dorothy Byton drove to New York via Detroit.

Tommy Sacco can argue pro or con on any question.

Mrs. Sam Herman okay after losing her appendix.

Mike Marco and Mrs. Marco Looped it for a day.

Bike races again for the Stadium beginning next week.

Ted Lewis in town a week ahead of his Oriental opening.

Paul Mix, the actor, inherited a share of an eastern estate.

Gall Borden compromises with fashion by sporting a cane.

Maurie Greenwald east for openings of several of his acts.

Ashton Stevens got a new plug top piece. Gift from admirer.

Fred Ward strolling around the loop again after a long absence.

Battle is on between press agents to get the funniest Christmas cards.

Ed Morse is an authority on the proper color and consistency of cider.

Anne Ford, p. a. "Garrich Galeties," about ready with a stage novel.

Ruth Chatterton will blow herself to a vacation in New York and abroad.

Richard Arlen getting ready to go somewhere in his new yacht "Jobyna Nan."

Lillian Gish nerts over the city's boulevard system. Has cabbed all over them.

First time in years no one left town to see the Metropolitan opera get under way.

John Wayne, cowboy featured in "The Big Trail," headquartered at the Blackstone.

All legit Loop houses had to clean twice daily last week. Election gang noon meetings.

Comedy Club will be reopened for another attempt, with Milt Weil reported backer.

Franklin Q. Doyle, old time agent, has returned to town with a sex-and-inspiration lecture.

Tripoli Trio, vaude, helped Ruth Harina McCormick entertain political rallies at the Apollo.

Rollo Timponi, mgr. the Illinois, is off tanned shoes forever. A pair gave him a bum little toe.

Aaron Jones, Sr., once more a familiar face in the loop since taking active charge of the Woods.

William Bakewell's birthday present to Maureen O'Sullivan was a scrap book weighing 100 pounds.

Al Bachman, manager of the Crown, insists Mary Pomeroy, who sings there is really an usherette.

No display of jewels at the opening of Chi's civic opera. Society genuinely afraid of the gun muggs.

R-K-O mob is threatening to boycott Green Grill, because they gave Ted Lewis, Publix act, a menu break.

Irving Berlin bought a bennie here last week when he and the frau passed through from L. A. to N. Y.

Harry Minturn can't seem to get settled into his regular stock season anywhere. Now considering Fort Wayne.

Warners boasts a baron on its writing staff. Adaptor of the French "Show Girl in Hollywood" is labelled Baron d'Estourneles de Constant.

Colony's swankiest party will be the military and naval costume at the Ambassador, Nov. 11. Affair is dubbed the C. B. deMille-M.G.M. pagcant.

Elissa Landi admits she is literata, with two English novels, "The Helmans" and "Neilson," to her credit. She also parleys in French, German and Italian.

New Orleans Chatter

Sherwood Anderson coming back here to live...Roark Bradford ditto ...Lyle Saxon, author, among those present...Frolic cabaret is now known as the Studio. Same club ...New sign...Joe De Milt "back" with southern "Strictly Dishonorable"...Got $8,000 at Tulane last week...Salvador Roman's the late hang-out...Spaghetti...R. M. Harvey, general agent with "101 Ranch" spending a fortnight...Jack Donohue new southern auditor for Loew-MGM...Sidney Schwartz, his predecessor, assigned to Central and South America...Gene Clarke, former Saenger exec, has bought a farm in St. Bernard...Gene may raise cotton...Has plenty "sugar" ...Tom Campbell has begun his 40th season as Erlanger rep...With shows coming in now and then Tom has to give his stage hands two weeks' notice one week before his house opens, or rather, re-opens... Nick Smith treas of Tulane...Orpheum getting pick of Warner features...No date set for Palace opening...Wiring almost finished ...Jake Israel still best-dressed... Sid Marion going with Publix unit ..."Coffee Hours" from three to five a.m. up in the matter of biz for the Vieux Carre shops...Meigs O. Frost doing column for the "States" ...Bill Wiegand for "Item."

Probable Football Winners and Proper Odds

By Sid Silverman

November 8

GAMES	WINNERS	ODDS
Purdue-Chicago	Purdue	9/5
Colgate-Columbia	Colgate	5-3
Fordham-Detroit	Fordham	7/5
Michigan-Harvard	Michigan	7/5
Northwestern-Indiana	Northwestern	9/5
Georgia-N. Y. U.	Georgia	6/5
Notre Dame-Pennsylvania	Notre Dame	9/5
Syracuse-Penn State	Syracuse	8/5
Pittsburgh-Carnegie	Pittsburgh	Even
U. S. C.-California	U. S. C.	5/3
Stanford-Washington	Stanford	Even
Army-Illinois	Army	3/2
Navy-Ohio State	Navy	6/5

(Predictions based on fair weather)

Walter Moss Eased Out Of Dance Studio Biz By Court's Probation

Walter Moss, sometimes known as Williams, who has conducted three questionable dance studios on the upper West Side, was again in West Side Court before Magistrate Renaud on a charge of disorderly conduct. The defendant gave his address as the Manhattan Towers Hotel.

The tears of his aged mother saved him from going to jail. His father, the probation report showed, is a retired rabbi. His family lives at 237 Ocean View avenue, Brooklyn. Magistrate Renaud placed him on probation for one year and warned him to cease operating dance halls.

Marie Ryan, 22, clerk, of 10 West 98th street, had Moss arrested. She went to one of his "studios" at 154 West 76th street to learn modern dancing. She was interviewed by Moss, who became unduly familiar, she said. She left his place and notified Detective Tom Galligan of West 68th street and Moss was arrested. He was fingerprinted and held for two days until investigation was made.

His police record showed he was given 30 days by Magistrate Rosenbluth and recently freed by Magistrate Brodsky after arrested by Detectives Joe Williamson and Harry Browser of Inspector Patrick McCormick's staff.

Moss' mother promised to place him in business. "Judge, if you give me one chance I will never open a dance studio again," Moss cried.

According to the script of "The New Yorkers," it might have been w. Paul Gerard s. Every sentence punctuated by gun shots. They're even scheduled to use a machine gun at the first act finale.

Just 6th Ave., Full of Everything Nobody Wants—With Jobless

Sixth avenue, a long block from Broadway, the street of forgotten men. From 42d street, under the roar of the "L," going north, you can take your pick of all the old world's throwbacks. Little squatty two and three story buildings, last painted when General Grant was around. Street littered with old papers and dirt. For blocks.

Those "Must raise the cash" men's furnishing stores; fake auction joints full of men with nowhere to go; employment offices with long lines of tired, hungry folks of both sexes looking at the crudely printed bulletins hung outside; sidewalks that roll up and down; hats made to order while you wait; selling out trunks and suitcases, leather and paper ones; sign painters; necktie cleaners.

There are restaurants, greasy, sleeveless, delicatessens and quickies with no stools or seats; old time bartenders behind the counters; stores to let and still more vacant; rents $15,000 for 15 feet front places almost Broadway rentals, but no takers; another Busy Bee will open here, says the sign, with, as usual, home cooking.

More unemployed, tired looking devils; who cares about the new restaurant, shoot us a cup of java now; hemstitching; foreign news shop that gets plenty of play through the nudes on the German and English magazines, and the funny folks that crowd through the door because a sign says, "Mauritania Mail Just Arrived."

Now and Then

Now and then a store showing beautiful home furnishings, a pearl among the etc. Not many overcoats or topcoats. A man wearing a tux vest with a street suit; caps; soiled felt hats; gals, old and young, with some hard lookers and some wondering what it's all about.

So on.

Keep walking.

The "L" turns at 53rd street and you suddenly know a sky is above. Stores become better, life is brighter and then the apartment hotels where rooms start from $250 a month, on to the Ziegfeld theatre and the green of Central Park.

BORIS OF RADIO IN TROUBLE OVER 'TIME'

Joseph J. Boris, 42, radio director, and said to be proprietor of the "Voice of New York," 306 Lenox avenue, with an hour on WRNY, was arrested in West Side Court by Warrant Officer Daniel Fischer on the charge of grand larceny. Boris, who lives at 840 Mott avenue, pleaded not guilty. He is out on bail and he will have a hearing this week.

Julius Weiss, secretary of the Knickerbocker Automobile Warehouse, charged Boris was paid $288 for 20 nights on the air. Weiss was to have his concern publicized two nights a week, 15 minutes nightly. "The Voice of New York" sells part of its time to clients, stated Weiss.

Weiss said he received a phone message from a voice stating it was "Frank Knight," radio announcer, who asked Weiss did he care to buy 15 minutes air time of the "Voice of New York."

Weiss told "Mr. Knight" he would. The phoney Knight told him he was broadcasting extra on the station WRNY. "You know my regular station is WABC," said the phoney voice, "but I am doing a little extra broadcasting on the station WRNY," Weiss quotes the bogus Knight.

Silence

A woman soon appeared at Weiss' office and received a check from Weiss for $288. Weiss patiently listened every night, but never heard his firm mentioned, he said. He went to the Better Business Bureau and an investigation was started. It resulted in Boris being summoned to court. Magistrate Renaud ordered a complaint drawn.

It was stated by Assistant District Attorney Max Weider that Frank Knight would come to Court on the day of arraignment. Weiss' business address is 1604 Broadway.

Couple of Broadway boys, framing a party, phoned 20 girls and found that phone service had been cold on practically all of them.

A Small Time's Manager's Letters To His New York Booking Agent

(A revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.)

(The Second of a Series by Mr. Murphy Detailing the Hypothetical Reports and Trails of a Small Time Manager)

By J. A. Murphy

(Murphy and Willard)

East Cranberry, O., Sept. 7.

Dear Mike:

Well here you send me another show that is just about as sorry a concern as last week's. I don't know what use it is for me to get show bills printed if you don't send the folks you say you will. I've gone and got the bills out and pasted up and you send all different acts but one. You didn't tell me nothing about sending Johnny Brannigan. The Dublin Boy but he came in here and started in with the rest of them so I suppose you hired him. He got in Sunday and seems to know everybody in town.

Monday night a lot of people came over from the coke ovens across the river that had never been in the place before, and they near kicked the house down and yelled for Brannigan and wouldn't let the illustrated singer go on with his part. Driscoll, the saloon man, handed him a big bottle of whiskey right over the front of the singing. I think he drinks a good bit of liquor. He seems to take pretty well somehow but I don't think I want him back soon again. How much am I to pay him? It oughtn't to be much as he don't carry any baggage.

The Goso Family of Gymnasts are the only ones here that I have got advertised, and they can't give their whole show because they say their act is too high for the house. They wrote me something about a gridiron would be here all right, so I cleaned up the iron my wife cooks meat on and brought it down to the theatre, but they laughed. One of the women tried to tell me a gridiron was sort of a contraption in the ceiling over the stage to hook their tackle into. Then they laughed some more and said they would do what they could. I don't think I ought to pay them full wages, how about it?

I had pictures of Guppy and Fogg all over the town and they didn't come either. This is the third time I have had them on the circulars and you always say they are held over some where else. What do Guppy and Fogg do? If they sing that Brother Sylvest song I don't want them. You told me Bosinall the King of the Slack Wire did a snappy act and he did. His wire snapped in the middle and tore a hole in my wood scenery. Some of his irons fell over my bass drummer and laid him up. I don't need the drum player this week anyhow as there are not many thumps used in this show.

Little Tottie, the Child Artists, did right good and the coke burners threw a lot of money at her. She picked up over five dollars. I thought I ought to have half of it but her mother wouldn't give me a cent so I painted a sign that says, "Don't throw money at the Actors!"

Business last week was pretty fair but would have been better if I had the right kind of a show. Don't forget about them elephants but get them as cheap as you can.

Adam Sowergrub,
Manager.

Ben White Taken in For Indecent Pictures

Benjamin White, 23, salesman, residing at the Hotel Wellington, was held for trial in Special Sessions when waiving examination on the charge of possessing countless allegedly indecent "cartoon" books, pictures and literature.

White posted bond of $500. He was arrested in his apartment by detective William Amos of Chief Inspector O'Brien's staff and John S. Sumner and Charles Bamberger, of the Vice Society.

The Vice crusaders received complaints hundreds of indecent small paper covered books were being sold on the streets. Bamberger and Amos investigated. They asserted they found that they came from White's apartment at the Wellington.

By a subterfuge, they gained entrance to his room. Books and literature were seized and White arrested.

Amos and Bamberger stated to reporters that the source of the books and papers was in Cohoes, N. Y. White, they alleged, had the stuff shipped here.

R-K-O was so swamped for requests for tickets to the grand opening of the new Mayfair Friday (31) it was forced to run two complete performances. First started at 8:30 p. m., attended by invitation only, and second show followed at 11, partly invitation and paid admish.

NEW YORK THEATRES

BRANDT'S THEATRES THIS WEEK

FLATBUSH BROOKLYN — LYA de PUTTI in the Farce Comedy "Made in France"

CARLTON JAMAICA — "SCHOOLGIRL" Sensational Novel Brought to the Stage with Joanna Roo

BOULEVARD JACKSON HEIGHTS — John Henry Mears' "QUEEN AT HOME" with Sylvia Field

WINDSOR BRONX — Sam H. Harris' "JUNE MOON" with Harry Rosenthal

2nd BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE, West 45th Street. Evgs. 8:50. Mats. Thurs. & Sat. 2:30

DAVID BELASCO presents
DANCING PARTNER Comedy Hit
with Lynne Overman, Irene Purcell, Henry Stephenson, Charlotte Granville
"Mr. Belasco has put another happy success to his name. 'Dancing Partner' will no doubt sweep women off their feet."—Charles Darnton, Eve. World
BELASCO THEA., W. 44th St., East of B'way
Evgs. 8:40. Mats. Thurs. and Sat. 2:40
GOOD SEATS ON SALE AT BOX OFFICE

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the
Most Beautiful Girls in the World
462 Good Balcony Seats at $1.00
NEW AMSTERDAM West 42d Street
Wisconsin 8372
Nightly & Popular Matinees Wed. & Sat.

THEATRE GUILD Presents
ELIZABETH, THE QUEEN
GUILD THEATRE
52nd, West of B'way
Evgs. 8:50. Mats. Thurs. & Sat. 2:40

ROAR CHINA
MARTIN BECK Th., 45th W. 8th Av.
Evgs. 8:50. Mats. Thurs. & Sat. 2:50

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
2nd WEEK
The BIG TRAIL
with stage prologue — also G. B. SHAW in Movietone

2nd Week at Popular Prices
The BIG HOUSE
with Chester Morris, Lelia Hyams, Wallace Beery, Robt. Montgomery, Lewis Stone, George F. Marion
Big Show, Runchuk, Orchestra
EXTRA—OUR GANG Comedy
CAPITOL B'WAY & 51st ST.

R-K-O—ALWAYS A BIG SHOW
R. K. O. KEITH'S PALACE B'WAY & 47th CIRCLE 4300
LILLIAN ROTH | KEN MURRAY
WILLIAM GAXTON
PAT ROONEY, 3RD
LOU HOLTZ

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Nov. 5 to 7
"AFRICA SPEAKS"
Strangest Picture Ever Filmed
JOE TERMINI
WALSH & ELLIS

R-K-O PROCTOR'S 86th ST. COR LEXINGTON AVE
Wednesday to Friday, Nov. 5 to 7
"AFRICA SPEAKS"
Strangest Picture Ever Filmed
JACK HALEY
and ZELMA O'NEAL

CLASSIFIED ADVERTISEMENTS

AT LIBERTY—FOR SALE AND EXCHANGE

AT LIBERTY—Young man, 25, tall, neat appearing, 10 years' experience, clubs, etc.; last with Loew revue; baritone singer, piano faker, etc. Harry Dupont, 124 Seeley st., Brooklyn, Huguenot 4023.

AT LIBERTY—Excellent young musical director with fine personality; conductor the finest acts in vaudeville; can also play very fine violin solo. Write F. M., care of N. V. A., 227 W. 46th st., N. Y.

AT LIBERTY—S. Shankman, pianist, formerly with Eddy Brown, F. Fradkin, Flisitro, Mme. Schuman-Heink. 890 E. 14th st., Brooklyn, N. Y. Phone Bedford 2436.

AT LIBERTY—Straight man, juvenile type, good lines, sing and dance; also play parts; will join dancing act, do musical burlesque or dramatic stock; experienced. H. N. W., care of N. V. A.

AT LIBERTY—Frank Freyne; characters, previous engagements Jane Cowl, Blanche Yurka, "Gentlemen of Press," "Whispering Gallery," "Scandals." Phone 4634, Valley Stream, L. I., N. Y.

AT LIBERTY—Versatile team, drama, vaudeville, musical comedy, ingenue and comedian, specialties, reliable, consciencious. Ralph Worthley, N. V. A., 229 W. 46th st., N. Y.

AT LIBERTY—Jim Collier, Ida and Caroline Gresham, eccentric dialect, Irish, Jewish, Italian, characters, dancing line, acrobatic, toe dancing, soubrette, 9 Brookside ave., Yonkers, N. Y. Yonkers 2174-M.

AT LIBERTY—Character juvenile, any age; started as kiddy; testimonials from leading critics. Produced Marjorie Crane Gillert's stars of N. V. A. Club, 229 W. 46th st.

AT LIBERTY—Versatile singer desires connection with good boke act. Murray Lowe, 1443 Cyrene ave., Bronx, N. Y.

AT LIBERTY—Baritone for work; can lead specialties, dance, double 4th Singing, Bijou, N. Y. C. Interstate 1129.

AT LIBERTY—Orchestra, finished second season at important hotel, 8-10 men, open, dance, routed act. Frank Carroll, 840 8th av., N. Y. C. Columbus 2550.

AT LIBERTY—Vaudeville dancing instructor; specialty taps, produce dances, ensembles; teaches beginners; will teach schools, daily or weekly. Nat Burns, 229 W. 46th st. Atwater 6427.

AT LIBERTY—Theatre manager, 25 years' experience, handled many policies; capable for any operation. Harvey Arlington, 1305 E. Main st., Muncie, Ind.

AT LIBERTY—Williams and Warren, comedy act, open for vaude-ville, producing, talking and rube. Jack Williams, 62 W. 85th st., N. Y. C. Susquehanna 6929.

CHARACTERS — Old man (Equity), union electrician, props, carpenter, capable, conscientious worker, dramatic or vaudeville; age 55, height 5 ft. 5 in., weight 140. John Carlyle, 944 8th av., N. Y. C.

FOR SALE—Size 44, Prince Albert, coat, evening dress suit, silk hat (size 7), splendid, for $20. Donald Bruce, 344 E. 47th st. Wickersham 5064.

FOR SALE—Real bargain, large flat trunk, three trays, containing a dozen handsome character costumes for men and women, besides useful accessories, wigs, etc.; also full stage fan drop, with diamond effect. M. A. Archer, Mansfield (Ill.), 229 W. 56th st. Columbus 5070.

WANTED—Girl singer for unit already booked. Apply Room 403, Roseland Bldg., between 10 a.m. and 5 p.m.

WANTED—Girl specialty dancers for season's work, booked. Apply Room 403, Roseland Bldg., between 10 a.m. and 5 p.m.

WANTED—Girl not over 130 pounds for adagio and ballroom dancing. Apply Carl, 66 W. 85th st., N. Y. C.

WARDROBE TRUNK WANTED; Taylor, must be in good condition, cash. Telephone Columbus 5094.

The Parisian Front

By Christine

October 24.

There is only one American show girl in Paris, and she got that way by accident, so that there almost wasn't any. Her career which began about three months ago is continuing in the St. Granier revue which opens soon. She started with Mistinguett, having gone back stage one night after seeing the show and asked for a job.

It seemed that at that very moment, the 1929 Miss France up and left the cast, so Vivian Hunter (the show girl in question) was put in her place. She is tall, blonde and pretty. She said it was terrible at first, not knowing what to do nor being able to ask what to do and get answers in her own language. Besides the other show girls (French) and the French chorines were no help at all.

Here Vivian's eyes get pretty wrathful—she claims there are no cats in the world like French cats toward American girls. In the first place they realize Vivian gets more money than they do. She got $40 a month in Mistinguett's show—St. Granier is paying her $60—both of which salaries are way above the ordinary French show girl's.

Another thing which makes them furious is that she refuses to take off all her clothes. In this new revue (as in all French revues) there are two or three scenes in which the girls wear as much as the law requires and no more, but Vivian went one step further and asked to have a top on her costume. She is getting it, and also the pure scorn of about 35 French female souls.

The French femmes don't mind in the least that they have to parade almost *tout nue*, but they just don't like the idea of Vivian wanting something they don't want—and actually getting it.

"Oh, well," said Vivian, "I suppose they will think up a few tricks to annoy me as they did in the last show. There the favorite one was to flatten out the hooks and eyes on my costumes. But I guess it is as much my fault as it is theirs, I've taken one of their jobs and we can't come to any explanation of the thing because we don't speak the same language—so the only thing to do is to grin and bear it. Besides it really is fun, which is why I do it—certainly the salary is nothing that would pay off the mortgage on the old home."

New Dancer Menaka

The Indian dancer Menaka, whose costumes were raved about in this column last week, gave her first recital last night. It was private and, considering the way things went, there wasn't privacy enough.

One got the idea that the star charmer of the senior class in high school was showing off on the stage of the school basement. Of course, it's a half a month until she makes her public debut, and there's one more private showing before, but there certainly is an awful lot to be done to get things in shape. First of all she ought to quietly wring the necks of all the electricians, who have a knack of playing around with the wrong spots at the wrong time—then the musicians could be sent to Siberia without anyone missing them.

Also Nilkanta, her partner (a Persian youth who can dance but whose facial decor in the matter of trying to portray various emotions ought to be disciplined) should have his wrist slapped good and hard every time he pokes his head wild-eyed through the curtains, to frankly survey the audience. Dina Addy, the Indian woman who fills in space with song while Menaka is changing, has a nice voice, but unless you come from India you can't tell one chant from another and it's all about as full of passion as a strong dose of sleeping powders. It is really all a shame, because Menaka is the prettiest little thing that one could find. She has everything but professional confidence, so that her own personal beauty, her gorgeous costumes do not get the break they deserve.

Tagore Play Soon

The Indians turned out in full force to see her—and there are a lot of Maharajas and Maharanees in town now, too. There also was that group of Hindoo actors who under the direction of the American, Howard Rubien, is going to present Rabindranath Tagore's best known work in English next month. It is called "Sacrifice," and Howard says all he needs now is to understand the play and find a backer who will take to the idea with something more material than enthusiasm. He's asked Inyoki Nyoka to dance in the thing for him, and she promised she would. To make a real catty Indian remark, she ought to be glad to get in something at Hindoo, as, in spite or because of the fact that she is the most popular oriental dancer in Paris, the high caste Indians say the nearest she ever got to their country was her own large library of books on India. She's a cute little thing though, wears high heeled red slippers and a red turban generally. Maybe she'll be able to clear up some of the things Howard doesn't understand in the play he is producing.

Women and children will probably line the streets of Paris in a day or two when Coste and Bellonte arrive in sight. The poor things, they'll probably start on another trans something or other flight, just to get relaxed after all the speeches, balls, dinners and what nots heroes have to stand for. You didn't get to see the beautiful Marie after all.

Buddy's Enfant Cheri

Buddy Rogers flew over to Paris from London with his mother, to be in Paris for a week—and on the continent for about five. The French reporters met him at the field, and immediately wrote him up in the papers as the 'enfant cherl" (darling child or something). Buddy says he doesn't know what that means even when it's translated. Anyway he is having a swell vacation, it lasts seven weeks, he says, and it's the first one he's had since he first came over to Europe on a cattle boat with a lot of mules. That was when he was in college.

He'd like to know French to do talkers, but he has Spanish to attend to first—that's more important on the Coast, according to him. He's going to hit Broadway straight from Europe and do a week's turn at the Paramount—by that time his two last pictures will be released and he'll get back to Hollywood to work on a new one. It certainly is nice he got that European vacation though, it only to brighten up a poor American girl's life who found him simply dazzling after two years of fifty million suave Frenchmen. Almost any American boy is a knockout after that, but Buddy is overpowering.

No Heroine in "Escape," Femme Interest Lost

Though there are many women in "Escape," British picture version of the Galsworthy play, there is no heroine, consequently no love interest, consequently no box office—except by Galsworthy fans.

They are bound to be disappointed, for the film with a chance to link up the stages of escape, does not take advantage of camera possibilities. It is less complete than the play which took pains to establish characters of the people encountered by the convict on his dash for freedom. But the beauty of the play leaks through the porous construction of a film which includes breath-taking exteriors that could have been obtained only in England.

Edna Best, as the Shingled Lady, screens charmingly and plays sincerely a part that has been cut down to hardly more than a bit.

MARRIAGES

Bradley King to George H. Boyd non-pro, October 29 in Beverly Hills. Bride is a scenario writer.

Lioba Karlin to Gaston Glass in Pasadena, November 1. Bride is a dancer in pictures. Glass is an actor and director.

Art Mahon to Virginia Rucker (both in vaude), Oct. 14, in New York.

Marcia Sweet, "Flying High" company, to Percy Saunders of the California Collegians orchestra, October 30 at the Little Church Around the Corner, New York City.

Frances Gershwin, actress and sister of the Gershwins, to Leopold Godowsky, Jr., in New York City, Nov. 2. Groom is the son of the Russian pianist.

BIRTHS

Mr. and Mrs. E. F. Masters, a daughter, Oct. 22. Father a manager with R-K-O in Chicago.

Mr. and Mrs. Paul Snell, a daughter, Oct. 28, in Los Angeles. Father with Paramount studio publicity staff.

Women Flee at Necking Party in "Roar China"

Since women are the backbone of subscription theatres, one wonders what measure of success the Theatre Guild hoped for in producing "Roar China." Its propaganda would not draw many women to the theatre, and its three hangings, executed in view of the audience, are apt to send many flying up the aisles to escape the unpleasant sight.

The first hanging, coming without warning, left a matinee audience gasping and uncertain; but in the next scene, when China's neat little necking gadget was erected on stage, groups of women all over the house retired hastily. To actual count, thirty-five women reached for their wraps and fled, leaving a majority remaining with covered eyes for the third execution.

The English-speaking members of the cast are bombastic and insincere whereas the Chinese give swell performances. Lee Simonson's one set, with tricks to permit many scenes, is magnificent.

Loop Ladies

Chicago, Nov. 4.

Edna Pfister, film board, back at the old stand, following an argument with a bum gam; Alice Dubin has switched affiliations from Tiffany to Universal; Audrey Collins is now assistant in the Harms music office; Margaret Livingston, radio feature, has ambitions for opera and is studying all languages.

Dorothy Gulman is going around breaking up all the fan clubs she organized; Helen Kurniker won't tell what her middle initial, M, stands for; Betty Stoller and Sally Gold insist on talking about the good old days on the Minneapolis film row; Molly Goldstein remains faithful to the Munns-Lowenthal office and Chicago.

Ethel Robinson likes autumn best because she can buy chestnuts; Nan Elliott is now agenting with the Morris office.

B'way Chatter

(Continued from page 50)

moment a political speaker flashes on the screen.

Anatole Friedland getting ambitious. Now has three acts working and already planning his annual Miami vacation.

Getting seats for the Palace Sunday nights now offers almost the same problem as when Notre Dame comes to town.

Dorothy Davis is glad she's not six feet tall or she wouldn't have gotten into the new Arthur Hammerstein chorus line.

Menu at the Village Grove Nut Club lists "hors d'oeuvres a la nuts" and "White Rock splits $1. Arguing won't help you; that's our price," Molly Picon, guest of honor at one of Guinan's celebrity nights, said she didn't expect to be called on. Two pianists and all her music present.

Mr. and Mrs. Abe Sablosky have sent out invitations to the wedding of their daughter Ethel, in Philadelphia, November 6. Bridegroom is Lee Greenhouse.

When Gilbert Seldes' contract as dramatic critic of the "Graphic" expires in about two months, Louis Sobol, Broadway columnist on that paper, will do the reviewing.

Others in from the west early this week were Corinne Griffith, Walter Morosco, Mrs. Eph Ascher and Mr. and Mrs. Hal Wallis. Latter pair returned from Europe Monday.

Even J. J. McCarthy put on a stiff front for the Amos-Andy opening. When David Sarnoff arrived they announced him twice through the loud speaker atop the marquee.

A new eatery is about to open on 47th street. Place all plastered with signs advertising a six-course dinner for 55c. On the door is painted: "Like an acrobat, it's the turnover that counts."

Hans Junkerman is on the coast to play the War Minister in the German version of "The Boudoir Diplomat." With him were his wife and daughter. They arrived from Germany last week.

More of the picture mob in this week. The Jack Warners and Lew Schreiber got in Sunday. The Harry Cohns Tuesday morning. Schreiber got off the train with a grip in one hand and the queen of spades in the other.

Hamilton MacFadden, new Fox director, arrived last week on the first transcontinental flight carrying passengers between Los Angeles and New York. The trip took two days, with a one-night stop in Kansas City.

Chico, pint-sized night club waiter, has a new recipe for a phoney pitcher of wine. A few drops of coffee in a pitcher of water served in a bowl of ice. Looks like the real thing to dumb chorus girls who don't know about and never miss the bubbles until the first sip of the concoction.

The way the boys are now flashlighting the notables at premieres is causing a lot of comment. Photographers walk right down the aisles grabbing their subjects in their seats. Made possible by the new flash bulbs which look like electric globes. No smoke and no noise, but don't look into the camera.

Pelle Livingston's opening brought out the swanky set. Several girls wearing pearl grey wigs got plenty of the attention they evidently craved. Belle's new salon has a six hole minnie course spotted on one of the upper floors. Floor show features Rex Evans and Ethel Baird, piano and song duo from England.

Paulette Maddock, wife of Charles B. Maddock, was awarded a judgment of $800 against Mary Mackay Morris, who operates a restaurant at 65 East 54th street. The action, brought through Julius Kendler, attorney, followed the loss of a fur coat which Mrs. Maddock had checked while dining at the place about two years ago.

Sidney Harris back to Broadway from Wall Street.

Apple sellers all along Broadway. Signs say its to help the unemployed. Western apple men back of it.

RITZY

"Mary Baker Eddy," by Lyman P. Powell, Episcopal clergyman of New York, has been published by Macmillan in an edition of 50,000. Tributes to Mrs. Eddy are included from Viscount Astor, the Marquis of Lothian, the Earl of Dunmore, Mabel Walker Willebrandt, Mary Pickford, Conrad Nagel, Corinne Griffith and Cecil B. DeMille.

Well known theatrical people who are interested in Mrs. Eddy's teachings include Madge Kennedy, Florence Nash, Frances Starr, Lucille La Verne, Jessie Busley, Effie Shannon, Katherine Grey, Elizabeth Risdon, Helen Lowell, Cecelia Loftus, Emma Dunn, Rita Gould, Rae Eleanor Ball, Rose Perfect, Toby Claude, Adelaide Hughes, Eleanor Ambrose, Leatrice Joy, Pert Kelton, Jeanie Macpherson, Seena Owen, Julia Chandler, Frances Rockefeller King, Mrs. George Le Maire and Mrs. George Jessel. Also Robert Graves, Jack Holt, Robert Edeson, Charles Ray, Elliott Dexter, Roy Gordon, Felix Krembs, Malcolm Dunn, Edward Fielding, Paul Harvey, Paul Nicholson and George Kelly, playwright.

Al Jolson acknowledges healing through Christian Science, as do also Mrs. Henry Hull, Mrs. Sam Bernard, Mrs. Julius Witmark, Mrs. Dudley Hawley and one of the Warner Brothers. The mother of Dorothy Dickson has been a reader in a New York church. For years the respective mothers of Ben Lyon, George Abbott and Robert Z. Leonard have been students. O. O. McIntyre, the columnist, is interested, and so is Vivian Burnett, son of the late Frances Hodgson Burnett, author of "Little Lord Fauntleroy."

Lady Astor has had authorized teaching, entitling her to be a practitioner or healer. At a recent dinner party at Buckingham Palace, Lord and Lady Astor were guests of King George and Queen Mary, and the King asked the American-born peeress (sister of Mrs. Charles Dana Gibson) many questions concerning the religion that has established numerous churches not only in England but all over the British Empire.

Together in New York

Lady Charles Mendl, a New Yorker, and her friends, Elsa Maxwell and John McMullin, Californians, are here for their annual visit from Paris. When Elsie de Wolfe married Mendl, four years ago, she was 61. He is in charge of the publicity of the British Embassy in Paris. She gained fame and fortune as an interior decorator after having been on the stage many years. She made her debut at Proctor's 23d Street theatre in 1891, and later starred in "The Way of the World" and "Cynthia." For over 20 years she shared homes in New York and Versailles with Elisabeth Marbury, play-agent. Miss Maxwell has long been conspicuous in London, the Lido and the Riviera, as well as in Paris, and organizes unusual entertainments. McMullin formerly worked in the furniture department of Wanamaker's, New York. McMullin started writing on men's fashions for "Vanity Fair," and this led to articles on Continental society's exotic excrescences.

Lady Mendl's brother became the second of the three husbands of Mrs. Shaugnessy-de Wolfe-Hudnut, so stepfather of Winifred Shaugnessy, who divorced Valentino, and calls herself Natacha Rambova. Lady Mendl's sister-in-law, Drina de Wolfe, was once a leading lady in Broadway productions, and is the mother of Jacques de Wolfe, now an interior decorator in New York, after having suped in a Belasco production.

Series of Marriages

When the Marquis de la Falaise marries Constance Bennett, as he is expected to do when divorced by Gloria Swanson, he will for a second time become the third husband of an American film star who divorced two predecessors. Gloria divorced Wallace Beery and Herbert Somborn, and has a daughter by the latter. Gloria's mother married Joseph T. Swanson and Matthew P. Burns, before marrying C. C. Woodruff.

Constance Bennett divorced Chester H. Moorehead, of Chicago, and Philip M. Plant, of New York. Her father, Richard Bennett, actor, was divorced by Adrienne Morrison, actress, and married Aimee Ralsch, who had divorced Harry C. Hastings, of San Francisco. The mother, Adrienne, married Eric Pinker, agent. Constance received a $1,000,000 or more settlement from Plant, whose mother's third husband is Col. William Hayward.

The Huttons Adamant

Even the impending visit of the stork to Mr. and Mrs. Preston Sturgis has not mollified Mrs. Sturgis' mother, Mrs. Edward F. Hutton, nor her stepfather, Mr. Hutton. Mrs. Sturgis' father, Edward B. Close, is now married to Elizabeth Taliaferro, who bore him twin sons. Sturgis wrote "Strictly Dishonorable." He was divorced by Estelle Mudge, who later divorced Jonathan Godfrey and Draper Daugherty.

The late Daugherty first married Dessa Gibsono, show girl, and next divorced "Gene" Bowers.

Supper-Dance

In the oval restaurant at the Ritz-Carlton Saturday night the first of a series of supper-dances was inaugurated under the direction of H. Scott Paton. Evelyn Herbert sang at midnight, and Richard Bennett was m. c.

Only a few years ago Mr. Paton was in the chorus of a musical stock in Newark.

Breakfast Club's Ride

Sunday morning the members of the Breakfast Club, atop the Delmonico, had their second weekly canter through Central Park, followed by breakfast at the club. Philps Phelps, politician, was host. Speakers included Owen Davis, Owen Davis, Jr., and Lou Little, Columbia football coach. Jolly Colburn and his orchestra introduced "The Breakfast Song." Dorothy Lee and Anna May Wong appeared.

On the 42d Floor

The opening dinner and supper-dance of the new Club Pierrot, on the 42d floor of the Hotel Pierre, attracted 300 members and guests. Among them were Mr. and Mrs. Howard Chandler Christy, Mr. and Mrs. Grover Whelan, Mr. and Mrs. Walter P. Chrysler, Betrand L. Taylor and his sister, Countess Carlo Dentice de Frasso. The Countess previously divorced Claude Grahame-White, English night club manager, who later married Ethel Levey, divorced from George M. Cohan.

Plaza's "Mornings"

Samuel Piza starts his seventh season of "Artistic Mornings" at the Hotel Plaza Nov. 13, with eight recitals instead of six, as heretofore. The artists include Lucretia Bori, Anne Casc, Olga Didur, Jose Iturbi, Maria Jeritza, Edward Johnson, Lily Pons, Albert Spaulding and Alfred Wallenstein.

Among the Women

By The Skirt

Old-Fashioned Picket Fence

If Friday's business keeps up at the Paramount all week the newest Chevalier picture should take a record. Called "Playboy of Paris," it is fair film for this Frenchman.

Scenically the picture is there. An ice skating night club is particularly well done. A newcomer to the screen, Frances Dee, is opposite the star, but means little. A blonde, unknown as programs are absent at the Paramount, wore some gorgeous clothes. She is the Tashman type. A sequin dress was worn under a cloak of the same with a black fox trimming. White outfit trimmed in an unusual way with ermine. The coatee had muff like cuffs of the fur and a wide band at the hem.

The 12 Gamberelli girls have little to do. They are before a quaint setting. A bungalow is set in a pretty garden surrounded by an old fashioned white picket fence.

You will know why later. The girls are in white satin dresses made with very wide skirts having a narrow hip ruffle. Trimmings were what seemed to be small blue rosettes. Crownless hats of blue. Another costume consisted of chartreuse and green with black pirate hats. The Capps girl dancing with her brothers was in a tomato red dress made with an uneven hem and short coatee. Then she wore a blue jumper with white buttons and a white skirt. A clown did that old time bell-ringing act and here is where the picket fence came in, he also played on the pickets.

Ruth Roland's Looks and Voice

Beacon, at Broadway and 74th street, observed Hallowe'en in the form of a huge drop, upon which is a pumpkin surrounded by smaller pumpkins. Two witches are embroidered in sequins on the black velvet draw curtains. Aronson's Commanders are growing in favor at this house. They have a splendid arrangement of "My Baby Cares for Me."

The talker is "Reno," staring Ruth Roland. Miss Roland screens so like Mary Pickford they could be sisters, and another peculiar thing is how alike their voices are. Miss Roland singing beside the bed of her baby, is in gold pajamas with a three-quarter coat of brocade. An evening frock follows. It is of a satin with the two sides of the material showing.

A traveling costume consists of a tailored two-piece suit with white blouse. Miss Roland wore several of these two-piece suits during the picture. Her nicest gown was a lace bodice made quite long ending in a flowered skirt made very full. Many bracelets and a diamond chain were the accessories. The child in the picture was too lovely and spoke his lines like a veteran. Judith Vosselli was the siren and wore siren clothes.

The Ghosts of Burlesque

How the ghosts of burlesque must have walked around the corner of 47th and 7th avenue Friday night when the Mayfair, newest of R-K-O houses, opened. The walls only of the old building remain. Its innards were taken out and behold, one of the handsomest picture palaces in New York now graces that most interesting corner of all Broadway.

Interior is a blaze of gold with just enough crystal to make it cathedralistic. Carpets are the autumunal shades, such a relief from the red of most theatres.

Picture for the occasion was Amos 'n' Andy's initial screen offering. Very good too. That is the Amos 'n' Andy part. The story fits those two radio stars to a T, but the white characters seem unreal.

Irene Rich looked lovely of course. She always does. Her one evening frock was white with a flounce forming a train and the seams, although there were only two, were edged with spangles. Sue Carol, the love interest, wore a riding habit, a tennis outfit and one evening frock of an indifferent model. Better dresses were worn by her guests in a ballroom scene.

Marie Saxon's Gumzoozle Recipe

Cook one cup rice and four dozen shrimps. Make the following sauce:

1 onion minced and fried in oil.
¾ cup cream.
2 tablespoons Worcester sauce.
1 can tomato soup.

Place cooked rice on toast, then the shrimps and pour sauce over all.

A Love of a Show

"Dancing Partner" at the Belasco is a love of a show.

Featuring Lynne Overman, Charlotte Granville, Henry Stephenson and Irene Purcell, it is well worth a visit.

The first scene in a private room in a Paris hotel. Four young women are in an assortment of evening frocks. Juliette Velty has a blue velvet ensemble with a fox trimming. Patrice Gridler is in green satin made very tight and no especial trimming, but the lining of mauve satin is easily discernible; Mauricette Ducret wears a short print frock and Claudia Morgan a gold flowered brocade. Miss Velty was for a minute in black velvet pajamas.

Miss Granville wore a black lace over blue and with this gown, a picturesque black hat with a long blue plume. Her one other frock was a darkish print chiffon. Miss Purcell's one evening frock was of gold lace. Her other dresses ran to the sport models.

Otis Skinner as a Film Actor

Otis Skinner of the old stage school brings much to the screen. In "Kismet," at the Hollywood theatre, Mr. Skinner proves the value of a stage experience. What an actor! Diction! Poise!

Can this be expected of the upstarts who are occupying stardom in the films?

Mr. Skinner appeared personally the first night and in spite of his years, looks good for more pictures. The more the better, from Mr. Skinner as from Mr. Arliss. "Kismet" as a stage show years ago was a never-to-be-forgotten success. On the screen it should do as well. There is plenty in this film to interest the mass public.

Mary Duncan and Loretta Young do nicely as maids of Bagdad days. Miss Duncan was as the director wanted her to be. The Harem costume and much undress suited her personality. Miss Duncan, also from stage heights, promised much in the picture world, but was lost in the shuffle of bad judgment out there in that big Hollywood.

"Doorway" Kills "Spot" for Films

If "On the Spot" had any chance of being sold for pictures "The Doorway to Hell" will spoil it.

At the Strand this week, it is evidently being viewed by all the gangsters in town, if the laughter at the wise cracks are a criterion.

Lew Ayres is a handsome kid and doesn't look for a minute like a legendary leader of a gang. Dorothy Mathews, as the one girl of the picture, is a double in looks for Olivette of vaudeville. Miss Mathews appears in several dresses, none of particular worth. An evening gown had a white skirt and white top. Several two-piece suits with blouses were shown and black velvet played an important part in several dresses and once she wore a set of silver fox.

Benefit From Ship's "Horse Racing"

"Leviathan" takes up no collections. The seaman's orphanages benefit solely from the money lost by the passengers on the "horse racing" game on the boat.

BOY USHERS AT STATE

Girls Out, So Patrons Have Chance For Last Word

The era of girl ushers is ended at the State, the management having finally decided that women are not fitted to cope with aggressive crowds.

The house manager believes that the substitution of men will bring about more efficient service.

"Women lose their tempers quickly," he explained. "If a patron makes some indignant comment, a girl usher is apt to reply impudently, whereas a boy will hold himself in check. Women, unfortunately insist upon having the last word."

When Actresses Meet, One Working, One Idle, They Do Talk Like This

When two actresses, one retired and the other in a current hit, meet at a fashion show, their conversation may sound something like this:

Retired Actress: "Oh, my dear, I saw your play last night. It's simply too, too divine." Quite the loveliest thing I've ever seen. And such a good part for you! Do you think you have a hit?"

Current Actress: "Yes. Isn't it nice—I spoke to Morton—Mr. Selzfield—this morning and he says we're sold out for the next four weeks. I don't think much of the play but it does give me a chance. The critics said:

R. A.: "Now isn't that just too grand? You've been out of work so long, too. I mean, I just can't understand why managers haven't realized how really promising you are. You know, I had confidence in your play, Barney Travers—I went with him—such a sweet thing—he's promised me a role in his new piece—Barney didn't give it more than two weeks, but I said there was something fundamental in that simple plot. Nothing brilliant, you understand—of course, you must realize that—but it has definite appeal."

C. A.: "Do you think so? I'm not sure it hasn't something more. Gordon of the 'Chronicle' said—"

R. A.: "But then, brilliance isn't everything. I mean to say, the important thing in a play is do you have a good time at it, don't you think? Personally, I enjoyed myself immensely. I think a few of the adverse criticisms were most unfair. And your costumes are simply entrancing. Nothing distinguee of course—but then, the character's just a simple working girl. She wouldn't have fine clothes, would she?"

C. A.: "I'm so glad you noticed that, dear. Selzfield wanted me to have the best money could buy—he thinks I'm going to be a big star one day—isn't it silly? But I said to him, 'No, Morton, Anne wouldn't have fine clothes. She's the sort, with only a few good things, who dashes home every night to launder the collar and cuffs.' He finally saw my point, and so did 'Smart Chat's' fashion expert. She wrote—"

Emotion Needed

R. A.: "And your emotional scene is tremendous. It's realistic and that, as Barney Travers says, is what we need in the theatre. I mean to say, a girl in a rage wouldn't bother to make her voice musical, now would she? And, my dear, you must tell me. Where did your leading man come from? I think he's precious. In those scenes with you he's so overpowering he quite overshadows everyone on the stage. Oh dear, what am I saying—I mean, everyone but you. And the direction is faultless. Tell me, was that trunk lock supposed to jamb or was it just an accident? . . . Yes, that's what I thought. What a beastly shame. It just ruined the scene, didn't it?"

R. A.: (continuing, since C. A. has given up all hope of quoting her notices): "Bye the bye, I've been meaning to tell you. You know that gown you wear in the second act? Well, the safety pin you used on the belt showed terribly. I mean, it's just a little thing—probably no one else noticed it, but I'm so critical and it's the little things that count, don't you think? I knew you wouldn't mind my telling you. And I wonder if I dare—well, why not—after all we're such old friends. Don't you think, dear, you use just a bee-tle too much eye shadow? I mean, it gives the face such a ghastly look."

R. A.: (still continuing): "Oh, must you go? It's been so nice hearing your reactions to the play. Actually, there's nothing I enjoy more than exchanging opinions on the motivations of characters we play. And I think you're too sweet in your part. Who knows" (with a slight giggle) "you may really be a great actress some day! Ta-ta. So nice to have seen you."

The High and the Low

By Grace Green

PALACE SHOW'S LARK FOR ACTS—AUDIENCE

There isn't better entertainment in town than this week's Palace show. It's a lark from start to finish. The performers are having a gay time, with Lou Holtz running gleefully in and out of everybody's act. Holtzie is a perfectly swell clown of ceremonies. His final impersonation of "Just A Faded Flower From A Dirty Old Bouquet" could be very funny if he'd ease up on it and sing with polished diction.

Venita Gould, held over, combines old and new impersonations from last week. Miss Gould makes the mistake of being too generous. Her gown, except for an ill-fitted cowl neck, is good style, but its pale blue is indefinite against dull gold Palace drapes.

Lillian Roth strikes a bad note immediately by thanking the audience for its reception. The time for that is after the act—if at all. Wearing an elderly black velvet, she breaks the endurance record for grinning during three popular numbers. Changing to Francois Villon rags in a gorgeous shade of blue, she wins the house with a number from the Vagabond King, done with appealing sincrity, later essaying "Sing You Sinners" in a striking frock of coral lace.

Helen Charleston is a willing participant in the Ken Murray madness. She is one that doesn't have to be told that sheer black stockings make legs look like a million dollars, but she should take care that stocking and pantie lines meet.

Marion Bent, in black velvet, smiles sweetly at her two Patsies; Bessie Fagan is a side-splitting stooge, and Shirley Palmer lends capable support to William Gaxton.

Weep for Pure Du Barry; They Dragged Her Down

The whitewashing process of the screen has carefully purified "Du Barry," most famous courtesan of history. With naive touches, the little millinor who mounted to a throne is portrayed by Norma Talmadge as an innocent victim of circumstance, unable to control her destiny. When events lead audiences to doubt her rectitude, chaste dialog makes all right with the censors.

Thus, in return for lavish gifts, Du Barry bestows upon her gallants only a pure smile, and moves over to the Palace merely to spite her true love, Conrad (Noble) Nagel. This version of the heroine who weeps when she hears that the masses are crying for bread is an extremely sympathetic one, worked into a film that can't help but be a housemaid's delight.

Though Norma Talmadge is a capable and attractive actress, she never creates the illusion of the period and seem a modern girl masquerating in magnificent and authentic sets. When, in the big scenes, she strikes a note of reality, grandiloquent 19th Century-novel dialog defeats her performance.

But every aspiring and conscientious actress should catch the picture if for nothing more than to hear Miss Talmadge laugh. Her laughter rings with music and mirth—or tears—or hysterical excitement, and is an achievement.

Hyde's Color Clash

Alex Hyde's Musical Maids (at the State), make a stage picture in billowing hoop skirts and plumage of 1860 bonnets. Against plain dark drapes, the effect would be pretty, but it is at present smothered by an overdone background which ruins the costume effect.

Orchid and blue are bad shades for a band act whose changing lights make pale shades gray and unattractive. The act has good music and dance numbers, specialists under-dressed in pink bloomers and pants of brilliant blue.

Costumes of Don Valerio's assistant are typical candy combinations of satin and sequins, and black lace over flesh undies.

Hollywood, Nov. 1.

At the Embassy, the membership eating place in Hollywood, one can see stars eating leisurely. Service being what it is, eating any other way is impossible.

There recently was Evelyn Brent, charming in a simple black dress with which she wore a beautiful silver fox. Her beret was of black velvet trimmed with a dashing bow of rose colored velvet although Miss Brent gives the impression she doesn't look nearly as happy and carefree as she appeared going across on the "Ile de France" about this time last year.

Adorable in a dark green outfit was Ruby Keeler Jolson. The dress had an inch border of hand fraying around the collar, cuffs and peplum. Her perky little hat was of felt with a smart grosgrain ribbon bow for its only trimming.

Claudie Dell was becomingly dressed in a grey tweed suit with a brim hat of maroon felt. Petite Inez Courtney sported a brown marocain crepe dress, with the now so popular wool-lace yoke and sleeves. Inez is heading for the big city in a few days.

A French-blue ensemble was very apropos to Jeanette MacDonald's blonde shade. Her sister Blossom who, for the first time will have a bit in a picture, looked unusually well in a rust-color dress and hat.

Irene Rich in Play

Irene Rich's starring stage play, "Women Who Take" at the Mason is as weak as she is beautiful. This capable actress does splendid work throughout.

There is always a slight suspicion when women persist in wearing ankle-length street dresses that their lower extremities are not what they would wish them to be and many such comments were heard because of the persistency of long dresses worn by Miss Rich. While such suspicion obviously doesn't apply to her, and while very becoming to this tall, graceful person, one wonders if a few inches shorter wouldn't be more so. Particularly in the smartly tailored beige cloth, with the inverted pleats on the sides as well as in the front and back. Her summer ermine banded square neck was most lovely.

In the cast was Olive Tell who wore a grand looking royal-blue evening ensemble. The train skirt of this entirely covered sequin gown gathered its fullness with inserted godets. A short cape of satin had an enormous platinum fox shawl collar.

Frances Beranger, as the other angle in this domestic triangle, was strikingly garbed in tomato-red, feather weight tweed with a draped pointed collar in black galyac, as were the cuffs. Black buttons were oddly placed off center to the right of the back. The matching hat was dashing too.

Disappointed Girls

Waitresses, saleslades and usherettes seen around these parts are, by far, the prettiest seen in any one community. The disappointed screen urge of course explains that.

The usherettes at the Hollywood are petite, selected for looks and "gams." Their uniforms are the bell-hop kind in grey and blue. Circular skirts are about five inches above the knees.

At the Chinese, the girls in gorgeous Mandarin robes, are pretty and colorful. At the Egyptian, they are fascinating in King Tut costumes with all the trimmin's.

The new Wilshire has the tall stately type of beauty, becomingly costumed in extremely long, black satin, circular skirts. The vest effect blouses are of rust color silk with cape collars. Brass buttons down the front of the blouse adds that uniform appearance.

Even at a cheap burlesque theatre on Main street (similar to New York's Bowery) the usherettes are attractive as are their uniforms of brown silk. The skirts are short and full and the cape collars of tan and brown are youthful looking, as are the matching silk berets.

EASY FOR MISS KENT

Barbara Kent has a slight sentiment in "Feet First." She is to receive requirements with chagrin and beauty and, in a final shot, crumbles up well under a shower of white paint. Considering that her film sweetheart is Harold Lloyd, who dashes in and out of high-rising escapades she is let off easily by this one minor disaster.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

With two bullet wounds in the head Frank Falcony, 39, proprietor of a cabaret in Niagara Falls, was found beside a road between that city and Sanborn. Falcony had long been a figure in night life along the Niagara frontier. Falcony was married and had several children.

Ty Mahon, artist and musician, was named the "other man" in a divorce action brought in N. Y. Supreme Court by James F. Barber, attorney, who claims that Mahon "misplaced" his own wife and assigned Mrs. Barber to the part of the missing Mrs. Mahon.

This said Barber, led him to call at Mahon's Greenwich Village studio last September. Mahon convinced the police who were with Barber that the latter and not he should be ejected from the studio. A short while later Barber, who in his complaint says Mahon informed police that Mrs. Barber was his housekeeper, paid Mahon a second call. This time, Barber says, he was successful in convincing witnesses that Mrs. Barber was not performing the duties of a housekeeper, in the strictest sense of the word. Mahon's wife is a former showgirl.

Texas Guinan's Club Argonaut on 54th street, was raided by detectives Oct. 29. Bernard Altman, 44, captain of waiters, and Bernardi Tann, 43, asst. mgr., were arrested on a public nuisance charge. Detectives said they found five pints of rye whisky and two bottles of champagne which guests apparently had brought into the place. Both flatfeet, named McDonald and Sterrett, had been spending time and money in Texas' place since it opened a little over two weeks ago, following its fire. When they entered the club that night Texas welcomed them with open arms until they disclosed their identity. Police let Texas alone, "Set up" charge placed against the joint, with cops stating it's "test case."

Five musical comedy writers were suspended by the Dramatists' Guild for committing acts prejudicial to the organization. They are Cole Porter, Herbert Fields, Guy Bolton, Bert Kalmar and Harry Ruby. Each fined $1,000, the money to go to needy authors, and suspended for six months.

Cause of the suspension was the production by Warners of two musical comedies last season, "Fifty Million Frenchmen" and "Top Speed." Porter and Fields, the guild ruled, had arranged privately with Warners for the filming of "Frenchmen." Ditto for Kalmar, Ruby and Bolton with "Top Speed."

Walter Moss, conductor of three dancing studios, was found guilty of disorderly conduct and escaped a jail sentence through the plea of his mother, Mrs. Morris Moss, added to a probation report which showed he had a clean record, up to three months ago. Marie Ryan, 20, non-pro, told the court that she went to Moss' studio at 154 West 76th street and was given a lesson which ended with an embrace, a kiss and a suggestion. She brought back a cop, who arrested Moss.

William Norris, Jr., only son and namesake of the famous actor, who died 18 months ago, held up the strong-arm forces of a Connecticut sanitarium and kidnaped his mother from the place. The boy, 18, charged relatives had imprisoned his mother in the sanitarium as they were conspiring to break the will of his father, who left an estate of $150,000. After the police arrived at the sanitarium, the officials told them that they wished "nothing more to be done in the case."

Irving Weinberg, retail store owner of Hollywood, began suit for divorce against his wife, Ruby Blaine, picture actress. Papers in the divorce action were served on Miss Blaine's attorney, J. Lewis Linder, of New York City. Weinberg claims desertion.

Weibing was originally the fiance of Ruth Roland, engaged to her in 1927. He had just divorced his first wife, former show girl, when he met Miss Blaine. He married her two years ago. Six months after the wedding she accused him of beating her. She went to Europe.

Inez Norton is mentioned to get Weinberg next.

Strange death of Frank Granville Curtis, retired broker, found with a fractured skull in the vestibule of Lou Richman's Dizzy night club at 146 West 54th street, will be investigated. Curtis, 55, was taken to Bellevue hospital Oct. 28, and three hours later died without regaining consciousness.

Richman, brother of Harry Richman, when questioned in his hotel, told detectives:

"All I know is that one of the waiters had Mr. Curtis, whom I never saw before, carried in from the sidewalk, where he apparently fell."

Other witnesses included Richard Louvet, artist, and George Schineler, waiter, who saw Curtis fall. "He just collapsed, as if intoxicated," Louvet said. "We helped to carry him into the Dizzy club."

Mrs. Armanda McManus, 30, wife of George McManus, gambler, once tried and acquitted of the murder of the late Arnold Rothstein, was killed by an automobile on 78th street near West End avenue, Oct. 29.

George tried to fight his way through the mob surrounding the form of his wife lying in the gutter when a voice called from the mob, "It's too late, George." Mrs. collapsed on the street and was removed to his home.

Mrs. McManus was walking north on 78th street when an automobile, driven by Melvin Levy, went out of control, skidded on the wet pavement and mounted the sidewalk. Mrs. McManus was ground to death beneath its rear wheels.

Brookline, Mass., largest community in the United States without a film theatre, gave its people an opportunity to vote in the election yesterday (Nov. 4) for pictures. Brookline has 47,487 inhabitants but never has had a picture theatre.

Jennie Goldstein and Max Gabel, famous on the Jewish stage for 25 years and man and wife for 16 years, are after a divorce. Miss Goldstein asserts her husband had violated the matrimonial code, according to his wife, in Berlin, London, Paris and Vienna. In addition, says she, he has been her husband in name only ever since he commenced charming individual members of their audience outside of the theatre. Her application asks no alimony.

Dainty Marie (Mecker), vaude for 30 years, is broke. At the Hippodrome last week in her old-time trapeze act she admitted the fortune she once made along with her diamonds, her three husbands and fair weather friends are all gone. She filed a petition in bankruptcy Oct. 29, listing $6,985 in liabilities and nothing in assets. She said her present engagement last week was the first she had had in six months.

Helen Kane wasn't present at the Bond Dress Company's bankruptcy hearing Friday. Miss Kane received $50,000 from Murray Posner, partner in the firm, shortly before the dress concern folded up.

Albert Kopp, for several years bookkeeper for the company, was the only witness. His testimony was concerned with financial statements.

Gilbert Miller and Lawrence Schwab announced that they would aid the fight of the League of New York theatres on the 16 ticket agencies, which resigned from the organization Oct. 27. They said they would reduce the prices for orchestra seats for their new productions to $3 top.

Texas Guinan, whose Club Argonaut was raided by detectives last Wednesday (Oct. 29), expressed, through her attorney, Maxwell Lopin, that her difficulties might aggravate the unemployment situation. Her statement came after Bernard Altman, secretary and treasurer of the club, had been fined $50 for conducting a cabaret without a license. She declared that about 150 persons depended upon her club for a livelihood.

Betty Wheeler will attempt to find happiness in a third marriage. Miss Wheeler, who has been the wife of Bert Wheeler and of Clarence Stroud, is now to marry her vaudeville partner, Lloncl Kaye. They applied for a license in Brooklyn, but it was refused because she did not have certified copies of her two divorces, both of which were granted in Chicago. She wired for the necessary papers.

N. T. G. (Nils T. Granlund) purchased the St. Moritz inn, 28 acres, adjoining his holding in Ramsey, N. J., from Francesco Fusco, nonpro, for $26,000. This increases his property holdings in Ramsey to 100 acres, of which he is cultivating 48 acres.

Doris Knapp Endor's suit against the former Edna Leedom (Mrs. Frank Doeger) will finally be tried in Atlantic City Nov. 24. Trial has been postponed eight times.

Mrs. Endor is suing for $400,000 damages, charging alienation of the affections of Chick Endor. Latter is now the husband of Edith Smiley.

Irene Bordoni, sued for $1,500 by Richard Mackey, attorney, for services he claimed he had rendered her, was ordered to pay $300 by verdict of the jury sitting before Supreme Court Justice Shientag. Suit arose after Miss Bordoni, through her attorney, Arthur C. Mandel, had notified Mackey last February that she did not wish his services in obtaining an injunction to restrain E. Ray Geotz, her former husband, from bringing a divorce action against her in this state.

Miss Bordoni obtained an annulment of the marriage in Chicago last year.

Sergei Eisenstein, noted Russian film director brought to Hollywood by Paramount six months ago, purchased the Russian production rights for "Once in a Lifetime." He contracted with Sam H. Harris to make a stage production of the Hart-Kaufman travesty on Hollywood in Moscow when he returns there. He sails for home from Los Angeles Nov. 12.

Eisenstein said that "Once in a Lifetime" is underwritten. That the picture colony is even worse than the play depicts. He gave his own case for an example, stating he had been there six months at a high salary and done nothing.

Frances White's name was linked with that of Francis G. Coakley, non-pro, in the divorce proceedings instituted by Mrs. Margaret Coakley against her husband. She is demanding $150 a week temporary alimony and $1,500 counsel fees. According to Mrs. Coakley, her husband met Miss White in the Hotel Plymouth and they were often in each other's company, with the result that last August Coakley was removed to the Park East Sanitarium for an alcoholic cure and an "operation."

"Ingagi," the gorilla film which is said to have brought in more than $1,000,000 in its travels through many sections of the country, was brought to an end when a judgment of $150,000 was handed down by Federal Judge Alfred J. Cox on the ground that the picture contained large portions of "Heart of Africa," another picture.

Unopposed judgment was granted in favor of Byron W. MacKenzie, who owns the copyright to "Heart of Africa." Decree restrains William Alexander and Congo Pictures, Ltd., the defendants, from further exhibition of "Ingagi" and from disposing of assets until the judgment is settled. MacKenzie charged in his complaint that about half of "Ingagi" had been taken from "Heart of Africa," a picture based on 20,000 feet of film taken by Lady MacKenzie in Africa in 1914.

League of New York Theatre will grant theatre tickets for sale through four of the 16 agencies which resigned last Oct. 27. League announced the selection of McBride, Sullivan, Bascom and Equity agencies to distribute seats in hotels and clubs. The four firms will share with the Postal Telegraph Co. the privilege of selling orchestra seats for shows controlled by league members, it was announced.

Police identified a photograph of May Beck, former show girl and motion picture actress, as that of Mrs. May Crocker, 25-year-old divorcee, who committed suicide late Saturday night by turning on five jets of a gas stove in the kitchenette of her three-room apartment at 210 East 73d street.

Picture of the former actress was recognized by the doorman and other employees as that of the young woman who had lived there for two years.

Walt Weber, owner of Dollar Bills, Broadway night club, wants to know why a night club owner can't start his racket at three a. m. and keep it running to 10 a. m. In support of Weber's efforts to settle this issue, Supreme Court Justice Glennon ordered the police and license commissioner to show cause why an injunction should not be granted to prevent their interference with Weber's operations of his night club between the hours mentioned. Emil Ellis, attorney who filed the petition, will argue that the police and the commissioners are a combination in restraint of trade.

Another report that Rudy Vallee and Mary Brian were engaged was denied by Vallee, who stated that they were just good friends.

LOS ANGELES

To give the District Attorney time to obtain more witnesses, hearing of three studio employees accused of stealing a script of First National's "The Dawn Patrol" for Caddo has been continued to Nov. 17.

Jackie Coogan is hog raising in San Diego county. This info leaked out at Brawley, Cal., when his representatives negotiated for three carloads of hog feed.

The pint on Wesley Ruggles' hip when federal agents rushed La Boheme cafe some weeks ago cost the director $25 when the case came up in municipal court.

William S. Gill of the Max Hart office is after "Skeets" Gallagher in court for $9,300 commissions, allegedly dating from 1922.

Dramatists' Guild of the Authors' League of America at its annual meeting in New York last week elected:

Pres, Edward Childs Carpenter; vice-pres, George S. Kaufman; sec, Percival Wilde; treas, Henry Erskine Smith; chairman of executive board, Otto Harbach. Members elected to council: George Abbott, Maxwell Anderson, Gene Buck, Owen Davis, Howard Dietz, Anne Crawford Flexner, James Forbes, Jules Eckart Goodman, George Middleton and Channing Pollock.

Virginia Cherrill scared away some burglars and got the front page.

Stepin Fetchit is a total loss as a tenant, according to his ex-landlord's suit for $2,450.

The hoosegow for Harry D. Thomas, caught selling punchboard chances to picture extras.

Harry Gittleson, ticket broker, walked out on his wife after four years and two days. She got the divorce and the children.

Harry Mann, suing a candidate for sheriff for $5,000 for making a campaign talker, was awarded $1,000 in court.

Panhandling gag that he was being stalled on a picture contract landed Thomas P. Perkins, 20, in the Hollywood jail.

G. Raymond Nye, picture, was arrested sleeping in an automobile. A jug in the car still contained a third of a gallon.

State's efforts to prevent a new trial for Alexander Pantages on the charge of attacking Eunice Pringle will be renewed before Supreme court Dec. 2.

Mary Seal Scanlon, cashier of the Fox, at Redondo Beach, fainted when two bandits demanded combination of the safe. Bandits walked out on her.

Fred Behrle, actor, jailed for d. and d. on charges that he threw his companion Mrs. Mary Whittaker out of his car and ran over her.

Gladys White, former film extra, took poison because she was sick and jobless. She was known as Pola Negri's double. She'll live.

Clara Bow says all she learned to play on location in New York was checkers.

Heyden Talbot, scenarist, twisted the plot on Mrs. Esther Talbot when her request for temporary alimony came up. He said she was not his wife legally because they were married in London in 1922 only 22 days after Joseph J. Posner, her previous husband, had obtained an interlocutory decree in San Francisco.

Pauline Starke's $6,050 breach of contract suit against James Cruze is continued to Feb. 5 by mutual consent.

CHICAGO

Charles Collins, said to be an actor, living at the Clarendon hotel, was arrested last week for stabbing Mrs. Catherine Herman, 30, divorcee, as a result of a quarrel.

Lya Beyer, opera singer, secured a warrant against Kurt Kupfet and Johanna Eisemann, both performers, charging them with having swindled her out of $350. Mme. Beyer says they engaged her to sing two special performances of the opera "Fledermaus" on Oct. 5, and disappeared after the show.

Bruce Todd, 28, son of wealthy St. Paul insurance broker, shot himself last week at the Teodora Club, also known as the Gaiety Club.

Henry J. Schireson, plastic surgeon, whose license was ordered revoked by the state on charges of malpractice, last week filed suit for divorce against his wife, Diana, on charges of desertion. Bill states they were married in Baltimore in 1909 and lived together until Mrs. Schireson deserted her husband on May 10, 1924. Have one son, Benjamin.

Carl Sundberg, vice-president of the QRS-De Vry company, has received a note from an extortion gang demanding $50,000, threatening harm to Sundberg's three daughters.

Diana De Milo, danseuse, is at the Psychopathic hospital suffering from amnesia, following a fall in the street.

Since A. P. Waxman appointed Tom Namack to take care of home office collections for the Jewish Charities drive, Tom has received several letters from campaign representatives which spell the name "Mocmack."

LONDON

"The Far Off Hills" quits the Criterion Oct. 25, to be followed Oct. 28 with a revival of Singe's "The Playboy of the Western World." Both being presented by the Irish Players.

Dinner being flung to MacQueen Pope, manager of the Whitehall, for services rendered the press during the past few months. First dinner of its kind.

Incorporated Stage Society is producing Colette's "Cheri" for two performances at the Prince of Wales.

A committee formed by the Federation of British Industries, made up of parliamentarians and members of the film trade, is now busy preparing the program for the performance of British Films to be given at the New Victoria early in November before the members of the Imperial Conference.

Picture Theatres (Walthamstow), Ltd., plan to open three sound houses in East London by Xmas.

Harry Hughes, recently an assistant, but years ago one of the leading producers on this side, has been given a subject by B.I.P.

Cainsborough Pictures is making a series of talker satires, first one being a burlesque of a Chicago gang play.

G. G. Glavany blamed his insolvency, at a meeting of creditors, to the fact that the British film he made was not passed as a quota film by the Board of Trade. His liabilities were $20,000.

Equipment of the Walthamstow film studios, with an Austrian recording system, is in hand by British Filmcraft, subsidiary of Audible Filmcraft.

Production is now current at Elstree of Bernard Shaw's "How He Lied to Her Husband," first Shavian play to be made into a talker.

Date of reopening the Duchess, new theatre which has had nothing but flops, is fixed at Nov. 9, with a ghost play, "A Murder Has Been Arranged."

Sutton Vane, who authored "Outward Bound," has just finished a new play "Man Overboard." Leon M. Lion has bought it for presentation next spring.

C. K. Munro's latest opus, "The Two Worlds," is down for production soon. Play has no relation to recent British film of same name.

"Traffic," Lyceum's current melter, folds, to be followed later by another shocker, "The House of Danger," with Dennis Neilson-Terry.

"Oh, Daddy" is the latest in the line-up of farces assembled by Leslie Henson and Firth Shepherd. Piece comes to town next month, probably at the Prince's. W. H. Berry and Heather Thatcher billed.

"The First Mrs. Fraser" will shortly break the long run record for the Haymarket theatre. "Bunty Pulls the Strings" was the previous long runner in this 200-year-old house.

Although the owner was not in possession during the time covered in the summons, the Pavilion, Wombwell, was fined $50 for not showing a full quota of British films.

Basil Dean and Sir Philip Gibbs are collaborating on a story for R-K-O-Associated Talking Pictures, one of the Anglo-American films made here for R-K-O distribution.

Goldoni's famous comedy, "The Liar," has been translated into English and is to be staged at the Embassy.

3,000,000 Parlor Midgies

Yonkers, N. Y., Nov. 4.

Samuel Sternbach, of this city, inventor of parlor golf, has entered the entertainment field with a contract for distribution of 3,000,000 of the devices in the United States, Canada and Great Britain before Christmas.

The shorty golf gadgets will be made in two factories, in Yonkers and New York, employing 500 hands.

German Jackets

Tauchnitz, German publishers of English paper books and first in the four-bit book racket, are slipping some s. a. at last into their jackets, type and format. For 30 years just ambled along, but now using white paper covers with green, yellow, red, blue, orange and mauve half-jackets.

VARIETY

Trade Mark Registered

Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....35 Cents

VOL. 100 No. 17

15 YEARS AGO

(From Variety and Clipper)

Jesse Lasky signed George Arliss for ten weeks at the record figure of $10,000 a week.

Nearly half the smaller road shows playing onenighters were due to quit by Thanksgiving, and it was clear that the road was washed up.

"Birth of a Nation" and "Cabaria," latter an Italian film spectacle, opened the same night in London. "Birth" was a great success; the Italian subject got a lukewarm reception.

Producers were talking a Pennsylvania boycott as protest against busybody censors. Idea was to exploit product in Camden, just across the river from Phila., in N. J. advertising shows on a big scale in the Philly nwspapers.

Bridgeport, Conn., was working on a 24-hour basis turning out war material. Poli reorganized his schedule of performances with morning and midnight shows to accommodate the all night mill-hand shifts.

Management of Charlie Chaplin pictures by Essanay did much damage to the comedian's standing in England and a campaign was on to build up Billie Ritchie to take his place. Ritchie was an acrobatic comedian who had played in Karno acts where Chaplin got his American start.

Rstraint of trade suit of Clifford Fischer against the Keith exchange was on trial in the Federal court in New York. Keith interests went to bat determined that the case be carried out to a complete test to dispose of it forever. Court nonsuited Fischer, but Max Hart subsequently brought practically the same action, and also lost.

50 YEARS AGO

(From Clipper)

James E. Cooper retired from the circus business, leaving the property to his partner, James A. Bailey, later partner of P. T. Barnum.

"Torch Song" hadn't been introduced to the argot of the show business, but song titles make it plain that there were plenty of that type. A new one is called "You Are False, But I Forgive You."

Final baseball game of the season is reported between Metropolitans and Worcester, game starting at 3:25 and, of course, was called on account of darkness. Although a rival attraction in a Masonic parade divided interest, a good baseball crowd is reported, including many ladies.

A well advertised temperance crusader named Murphy was presented with a home in Philadelphia by his admirers. He took up his residence there with much satisfaction and a week later was evicted because the house had not been paid for.

Theatrical event of the week in New York was the opening of the new National theatre at 104-106 Bowery. Manager was Michael Heumann, assistant manager, William Devere. House devoted to variety, in which Devere appeared as a permanent feature.

Theatregoer of the 80's was a glutton for punishment. It is recorded that the three leading tragedians of the country were all playing at the same time in Chicago, offerings being as follows: Thomas Keene in "Richard III" at the Grand Opera House; John McCullough in "Virginius" at Haverley's and Lawrence Barrett in a cheerful repertoire of Shakespeare's tragedies, including "Hamlet" and "King Lear" among others. All reported doing good business.

Inside Stuff—Legit

When "The Up and Up," produced by Edward Blatt and M. J. Nicholas, was sold to Universal, the price reported was $30,000. Later info gives the price as $7,500.

Leon Errol arrived in New York from Hollywood last week on a hasty but futile trip to his mother's bedside. She died before he arrived. Errol will return to the U. A. studio this week.

When "The New Yorkers," big musical which E. Ray Goetz is preparing, comes to town, the walls of the theatre lounge and the men's and women's rooms will be decorated by Peter Arno, famous caricaturist who has done the book of the show.

S. K. Lauren is a play doctor when he isn't writing picture material. He touched up "Bad Girl" and is doing the same for "The Lottery" which S. Jay Kaufman is to produce. One of his doctoring jobs was "Coquette." Lauren gets a percentage of the gross on shows he fixes, but never gets billing credit.

Adam Carroll, ace recorder for Ampico, is playing piano in the pit for the "Body and Soul" number in "Three's a Crowd." Balance of orchestra is silent during the rendition. Last season Carroll had a similar assignment with the "Little Show" but played throughout the show.

Five legit producers are known to have dickered with Moss Hart's original script of "Once in a Lifetime" without taking it for production.

Among the producers reading the play before Sam H. Harris bought it while on the Coast, were Oscar Serlin, William Brady, Sr., A. H. Woods, Alexander McKaig and Samuel Sarmach. Sarmach is better known as a play backer than producer.

Story is that "Stepdaughters of Wars," flop and the first production made by Chester Erskin for Charles Frohman, Inc., was not his selection but that Paramount wanted it done, as it intends doing it as a picture. Although Theatre Assembly, mysteriously backed group which lost much money last year, has taken the Empire for a few weeks on a guarantee basis, it is understood Erskin's next show is slated for that house.

Last season when "June Moon," Sam Harris' comedy, was running on Broadway and rolling up big profits, he turned down Paramount's $65,000 offer for the picture rights to the Ring Lardner-George S. Kaufman opus, holding out for $100,000.

This year, with the show on tour, Harris was willing to sell it to Par for $50,000 and finally took $35,000.

Keeping the Tracys straight in their minus is the latest worry for screen and stage directors. They call one for a part and the other shows up for rehearsals. One week Lee was at the Roxy in "Lilliom" and the next week Spencer was there in "Up the River."

Spencer Tracy is now on the road in a company of "The Last Mile" and is sought by Howard Hughes for the screen version of "The Last Mile." Meanwhile Fox has teamed him with Warren Hymer and is waiting for him to finish his road tour and start work as a comedian in an untitled story.

Sam Harris has borrowed Lee from Fox for a role in "Oh, Promise Me," now in rehearsal.

Despite seasonal activity in legit producing, casting agencies are getting little business.

The situation has most of the casters in a state of panic, figuring if they can't get a break now, what chance will they have when the slump sets in. Producing managers are resorting to more direct casting this season instead of calling in the outside casters.

Of the 49 Equity licensed casters operating only about a dozen have been doing any important business and most of these through having certain players in demand under personal representation contracts making it imperative for the producers wanting any of these players for casts to do business with the representative. Those holding straight employment agency permits and specializing in mass casting have been hardest hit.

From all accounts legit is as much over agented as the vaude field and with not enough business around for one quarter of the group now engaged.

The Shubert weekly house organ burns up the independent producers with shows in the Shubert Broadway theatres. The house organ is operated for profit for the Shuberts, according to their own admission, so the independent must kick in with an ad for it. This ad costs $60 per insertion, with the house sharing but the show paying the larger percentage of cost.

If the independent kicks hard enough a smaller cost ad is allowed. But some ad kind of an advertisement must go in the press sheet, which is sent to daily newspapers for their waste baskets.

The biggest complaint of the independent producer, one among the many of those who have to do business with the Shubert circuit, is that they can not advertise as they please, but only as the Shuberts allow. It's a clause in the Shuberts' booking contract. The Independent usually finds that out after he has signed it and his show is open.

Herbert Biberman, who directed the Guild's first piece of the season, "Roar China!", and who received notices from critics in which they said he was entitled to step into the front rank of stage directors, is a Philadelphian, 30 years old. He left the family business (cotton manufacturing) to take up stage direction. After graduating from the U. of P., and getting an M.A. at Yale, he put in two years as vice-president of Biberman Brothers, then convinced his family his inclination was in another direction.

He went to Yale again, studied under Professor G. P. Baker, acted in productions at the Yale theatre and stage-managed. Then he went to Europe, studied the theatre in Berlin, Prague and Moscow and returned to this country to interest the Guild in the production of certain foreign pieces. The Guild countered with a proposition to him and he became an assistant stage manager. In three years Biberman was advanced until last season he was given a directorial try with "Red Rust," generally acccpted as a creditable piece, as the result. "Roar China!", his first major production, rated as unusual for so young a man, since it has a huge cast (91), mostly Chinese unaccustomed to the technique of the American theatre, and settings which work around a stage-tank filled with water. The show opened cold in New York and even with its difficult mechnical arrangements (floating boats, moving battleship, large crowds, etc.) "worked" at the premiere.

Biberman is now assistant to the Guild board of managers and will direct several plays each season.

Inside Stuff—Pictures

"Variete Illustrate," published in Germany, is not related to "Variety."

Shuberts up to the present have failed to go ahead with their announced talking picture project.

Fox Lace Corp., capitalized at $25,000 and 50% owned by Aaron Fox, brother of Bill, shows a net profit of $100,000 on its last fiscal statement. It has been in existence for six years.

Eddie Cantor's second for Sam Goldwyn guarantees the comedian $175,000 against 15% of the gross. "Whoopee" brought Cantor $100,000 guaranty against 10%.

"Dracula" stands Universal around $500,000, which the studio considers cheap against its opinion that the picture is a wow.

After a look at the takes talk is now for roadshowing.

Newspaper man questioned Will Rogers on his new Fox contract. "Can I say it was a substantial boost?"

"Naw, just say a slight increase—but you know Will Rogers."

About May 1, next, the Astor theatre property, at Broadway and 45th street, with the theatre now under lease to Loew's, will probably be torn down by Walter Reade, its owner. A new house of much larger capacity will go up on the site and Loew's continuing its lease upon it.

Since Phil Reisman has been with Universal, U has sold its product to every big chain. It looks like U's best season in years for gross rentals.

Reisman was formerly general sales manager for Pathe.

A New York main office enclosed in some pay envelopes for cameramen notices of dismissal, adding that the dismissal was owing to them falsifying their expense accounts.

A couple of the cameramen had turned in no expense accounts. They saw a lawyer and they all went back to work.

The Halperin Bros., who bought rights to "Women Hate Men," an all-femme war picture, may dispose of the rights. U, first offered the story, but turning a cold shoulder, is now interested in it and has made the Halperins a reported offer of $15,000. Cost to Halperins is placed at $4,000—$2,500 for rights and $1,500 to story's authors, Doris Malloy and Gertrude Orr, to do the continuity.

Taking the first step forward toward banishing future musical pictures Warners came out in the open by advertising "Life of the Party" as "not a musical." While the same feeling regarding musical films exists in all studios Warners is the first to publicize the fact.

In Hollywood opinion seems to be divided on the diplomacy of such an open statement to the public, in view of those few musicals, still current, and those in the future, at least in part carrying music.

Titles are beginning to be a gag on that taxi-dancer picture Columbia is doing. First announced as "Roseland," with nearly everyone knowing that wouldn't be retained, next choice was another apparently selected for publicity purposes. It was "10 Cents a Dance," named after the song.

Now "Dance, Sister, Dance" is mentioned as the likely new title. That follows announcement of "Dance, Fools, Dance" as the new handle for a Metro picture, in production by this time.

New gag to get a crowd at the Embassy Club, Hollywood, Saturday night dances is being tried. Straight appeal to vanity figured.

Recently every member received a letter asking if he or she would not like to be the "guest of honor" at one of the forthcoming dances. That, boiled down, is about the same as guest of honor on a transatlantic liner. What that means is that the name is printed on the menu. At the other tables other passengers are guests of honor too.

As "sponsor" the name also gets a plug on the card in the club itself. And maybe some publicity in the society cols.

Only a few Paramount employee-subscribers to the 250,000 shares of Par stock set aside for the employees are said to be left. All had the privilege of withdrawing at anytime the weekly installments placed to their credit against the stock. It was stated that not over 20% of the salary could be devoted to stock purchases. There was quite a rush reported for the stock about a year ago when the plan was placed into operation. At that time Paramount was quoted around $65 a share and it was sold on the installment plan to employees at $52.

Since then Par has dropped below $50 a couple of times.

When Gaumont-P. C. T.'s new Victoria opened in London the sound faded on "Old English" (WB) several times. Both Peter Burnup ("Daily Mail" and Sunday "Despatch") and Eric Dunstan ("Star"), carried stories about the breakdowns. Later, Dunstan printed a yarn saying it wasn't the recording at fault but temporary defects in reproductions which had been remedied.

Associated Newspapers, Ltd., Rothermere company owning the "Mail" and "Despatch," then got a letter from Gaumont-British saying would Burnup return his Victoria pass, which was cancelled anyway, and to note no further facilities would be allowed him to attend any of its openings or previews. Also there would be no more ads in the "Despatch." Pass was returned without comment and policy of both papers now is to ignore Gaumont-British shows.

Wrong and right people in every trade. Sometimes the wrong ones are found out too late—after they have made the right ones suffer. Such as this case:

A man on the managerial staff of a chain was consulted by the owners of a small circuit of theatres about selling. The manager said he would see and later set a deal for the circuit men to sell to another chain. The deal didn't go through. If it had, the agreement was the manager would receive $9,500 for his commission.

Some time after a man higher up on the same chain as the manager, asked the manager about the small circuit; would it be a buy, etc.; he had been talking to the two men who owned it. Manager said it would, sent the deal along and informed the owners that there might be a deal now, even if the first had fallen through.

The deal did go through and the small circuit's owners got their money. But paid no attention to the manager. They told others he had only negotiated for the deal that fell down; had nothing to do with the one which went through. That reached the ears of the manager, who had been fatally mistaken in his human nature judgment in the first place of the two welshers. He wrote them, asking for his $9,500, reciting the circumstances, stating that as it was the same deal, merely shifted to another chain and also helped along by him, would they please send him his money.

Instead they sent his letter to the chain that had bought them out, which was the chain the manager worked for. As the chain, much to its regret, had to fire the manager on account of his letter.

If there is to be another finish, it is yet to come.

With a possible moral of when dealing with rats use rubber gloves.

Fewer Indie Plays Than Usual; Near-Hits Folding With Rapidity

Less than half the shows current on Broadway last week, excluding successful holdovers from last season, were independently produced. Majority of New York legits came in backed by Erlangers or via Shuberts. Two are subscriptioners and one a rep revival. Figures indicate less and less activity among the Indies and as one producer said, at the rate things are going, plenty of others will be kept away.

Another producer includes himself among the managers befuddled at the rapidity with which good or slightly better plays fold, even with cut rate or "name" assistance. Added to the mess is the ticket problem.

Shubert or Erlanger shows include "Canaries Sometimes Sing" (Dillingham), "Fine and Dandy" and "Pagan Lady" (Green and Gensler), "Frankie and Johnnie" (J. M. Kirkland), "His Majesty's Car," "Ladies All," "Nina Rosa," "Up Pops the Devil," "Man in Possession," "On the Spot" (Shubert), "Princess Charming" (Connolly and Swanstrom with Shuberts In), "Sweet Stranger," (Paul Streger) and "Three's a Crowd" (Max Gordon).

"Roar China" for the Theatre Guild and "Mrs. Moonlight" for Charles Hopkins are subscriptioners. "Twelfth Night" for Reed and MacGoean is a rep.

Through his connection with the Frohman office, backed by Par, Gilbert Miller's "One Two Three" is not considered indie.

Stock Off Flops

New plays having a short life on Broadway and shunted into stock are not having the quick pickups that they did formerly.

While stock is held as a lifesaver by the short-lifers, the lack of booking in the different agencies has been too lifeless to even hold out any hope.

SHUBERT-JOLSON SPLIT BRINGS ON MANY SUITS

Two suits brought by the Shubert Theatre Corp. against Al Jolson, and a counterclaim by Jolson against the Shuberts, were disclosed in the N. Y. Supreme Court last Friday when Supreme Court Justice Peters denied an application in behalf of Jolson to vacate a notice for his examination before trial. Counsel for Jolson contended that he has a contract with the Art Cinema Corp. under which he will be making films for 16 weeks, and that the Shuberts knew this and applied to examine to annoy him. Justice Peters fixed his examination for Dec. 17.

One suit alleges that a contract was made between the plaintiff and Jolson in 1927 under which "Big Boy" was produced and which gave Jolson $3,000 a week for his exclusive services in the production and half the net profits. The complaint asserts that the play opened on Dec. 1, 1927, and that while playing at Syracuse, Jolson quit the show and thereafter refused to pay his share of the losses, but in the meantime rendered services to others, out of which money the plaintiff wants him to pay up.

Partners

On a second cause of action it is alleged that J. J. Shubert and Jolson were partners in 1924 in the production of Hazzard Short's "Ritz Revue" and that it lost money and Jolson refused to pay his share.

Answering this suit, Jolson admits the "Big Boy" contract but says that after he had appeared for three nights he became hoarse and suffered the temporary loss of his voice. He regained it in four weeks, and was ready to continue, but the plaintiffs refused to employ him. He counterclaims for 25% of the profits of "Countess Maritza," produced in 1926, and 12½% of the profits of "My Maryland," given in 1927, both of which he asserts made big money.

A second suit by the Shuberts demands $6,331 from Jolson on the ground that this money was paid to him by an agent between May and July, 1926, under the erroneous impression that he was receiving 65% of the profits of "Big Boy," whereas he was entitled to only 50%.

Justice Peters, in directing Jolson to testify, ruled that he need not answer questions as to whether his withdrawal from "Big Boy" as principal performer caused the losses, and as to whether he received substantial sums from other employment and whether he applied any part of it to his share of the losses on the Shubert contract.

77 STOCK CO.'S NOW IN OPERATION—A PICK-UP

Stock showed some sign of more life the past week. There were 77 companies operating with a number of new ones to be added this week and next.

Of the plays used the majority are running to the comedy stripe, with mystery still in demand.

Adams P. Rice is in New York with his own stock, playing three days at the Strand, Rockville Centre, L. I., and three days in Westwood, N. J. He opened Oct. 27.

L. L. Brasfield opened a new stock Oct. 27 in the Grand, Montgomery, Ala.

P. M. Fraley Nov. 3 will open stock in the Gaiety, Trenton, N. J.

A stock opened in the Faurot theatre, Lima, O., last week.

Stocks also started in the Auditorium, Spokane; Tivoli, San Francisco; Walker's at Taft, Cincinnati, and Dufwin, Portland, Ore.

Dramatic stock supplants traveling legits at the Lyceum, Paterson, N. J., November 17 with house lessees operating the stock.

With stocks reaching a new high of 77 companies in operation this week, the resident troupes have provided employment for over 600 actors and actresses.

With the unemployment situation more acute this season than last, the stocks have had access to a better calibre of players than formerly and at lower salaries.

Even "names" that have faded from the Broadway casts have taken stock jobs.

Cast Willing, Shubert Pay Cut Up to Equity

Attempted salary cuts for the cast of "This One Man" were disallowed by Equity despite acquiescence of the cast to take the chop with the matter going to Equity Council for final decision later in the week.

The Shuberts, who are financing Krankauer & Lubin on the production, notified Equity last Saturday about the proposed salary cuts, adding that unless okayed by Equity the show would fold Saturday night. Equity replied that permission to chop except on a guarantee of three additional weeks' employment would have to be decided by the Council. The show is running this week at the Morosco pending the decision, but with understanding that the cast is in on regular salary meanwhile.

Shuberts are reported as wanting to keep the piece going with the salary reductions until "Oh, Promise Me" is ready to come in Nov. 24.

Atlanta Stock Closed

Stock playing the Erlanger, Atlanta, with the "guest star" thing there, Alice Brady the last, abruptly closed.

Miss Brady became enmeshed in undesirable notoriety while in Atlanta as the result of a newspaper story which broke when an actor's wife naming the actress as being too friendly with her husband.

Morosco's Tryout

Los Angeles, Nov. 4.

Oliver Morosco's "Between the Covers," by William Jeffries, is trying out at Long Beach, Cal.

It is to move into the Figueroa Playhouse here next week for a limited stay. Max Davidson is featured.

Sues Zieggy for Costumes

A suit for $17,488 as a balance due on costumes for "Whoopee," "Simple Simon" and other productions has been filed in the New York Supreme Court against Florenz Ziegfeld, who is alleged to have bought $138,795 worth between 1927 and the present year from the Schneider-Anderson Co. The plaintiffs are Thomas O. Sheckell and William W. Orr to whom the Schneider-Anderson Co. made an assignment of the claim.

3-DAY FLOPPO; 6-WK. GUARANTY

"The Last Enemy," produced at the Shubert by the Shuberts Thursday (30) and taken off Saturday (1), was the fastest of the English flops imported by that firm.

The cast was brought over from London. Failure of the show is another example of the fallacy of such importations. While salaries of the British players is usually less than paid American actors, the Shuberts brought the company over under a six-week guarantee. Shuberts are required to pay off "The Last Enemy" people on that basis.

ZIEGGY HOLDS 'SMILES' OVER TO SHAPE IT UP

Boston, Nov. 4.

Flo Ziegfeld has decided to hold his new musical, "Smiles," for a third week at the local Colonial, by which time it will probably be set to open the Ziegfeld in New York. It is scaled at $5.50 here and capacity since the opening last Tuesday (28).

Ziegfeld's troubles as usual have been due to having too much material. Opening night found the show with about as much sparkle as an overstuffed sausage. Fred and Adele Astaire are carrying the show, with Marilyn Miller finding herself in an awkward position, due to loss of dancing honors. Tom Howard and Eddie Foy, Jr., are beginning to build their comedy with every indication of making a couple of fat parts for themselves.

The book is by William Anthony McGuire and builds up from a prolog of a little girl adopted in France by three doughboys, who bring her to America, where she becomes a musical star with attendant love complication.

The score by Vincent Youmans is good but has no punch number in evidence. Two songs are reminiscent of "Hallelujah."

Ziegfeld brought Ring Lardner over to work on lyrics and with the departure of Sammy Lee for the coast, has taken over the job of speeding up the production personally. It should be in shape for a New York opening Nov. 17, but doesn't look like a smash.

Anti-Dry Play Costs Paterson Mob Plenty

"A Noble Experiment" blew up after a week at the Waldorf, New York, last week with the company paid last week's salary at Equity from bond and an additional claim for another week's salary filed against the producers, Miller & Durandy, operator of several night places in Paterson, also going for a good slice.

When Miller & Durandy bowed out it was reported William S. Birns might take over the production and reopen it.

MT. VERNON JUST A PAUSE

Mt. Vernon, N. Y., Nov. 4.

The Fifth Avenue theatre, formerly the Westchester, was reopened as a legit house last week. It will play shows headed to and from New York.

The opener was "The Bridge of Sighs," Broadway bound.

Legit Critics' Box Score

(Box Score on page 1)

"Variety's" eighth seasonal tabulation or box score of the New York daily newspaper dramatic critics' hits and misses in judgment of the hitting and missing legits is begun as usual, on a basis of flop plays to date, from the beginning of the season.

Up to Nov. 1 and including all openings during the first 16 weeks of the current season, 30 out of 55 shows were flops. Estimate of reviewers' percentages, taking in failures only, omits their opinion on successes, moderates or shows so recently opened as to give no definite line.

The 30 flops out of 55 shows gives the New York legit producers a low percentage of .545 on production tries thus far. Several recent arrivals not counted in this score, are likely to lower that count.

Of the 25 shows outside the flop class or not on long enough to qualify, nine have proven themselves hits and five moderate successes. Remaining 11 are indecisive at this date.

Season of '30-'31 was held to have officially opened July 28 with "Ladies All," moderate, the opener. First flop and first show on which this score is based was "Suspense," which premiered Aug. 12 as the third show of the young season. Second show to arrive, "Dancing Partner," is a hit.

Last flop show considered in this percentage tabulation was "Puppet Show," which opened Aug. 28 and closed Nov. 1.

In passing opinion on the 30 flops to date, the dozen critics completed the first 16 weeks with a combined guessing percentage of .725.

Brown of the "Post" leads individually at this time, as he did at the finish of last season. He muffed but one of 19 and gave opinions on all shows caught for a high percentage of .947. Nearly 100 points separated first and second positions. Atkinson, in his long stories in the plump "Times," took the deuce with three wrongs out of 23.

There was considerable scrambling of positions in the boys' line-up on the 16 weeks' reviewing, against their final percentages and standing at the end of last season. Atkinson leaped farthest, from seventh last time up to No. 2, while the most notable drop is Winchell's. The "Mirror's" columnist and critic trails the field at the first quarter after a strong drive into second position in the last race, before dropped from the score. Winchell is restored to the critical box score on the understanding he will catch all plays in theatres other than in those where he is barred.

Seven of the 12 first string show catchers rendered 11 no opinions, slightly over the average, although the most this time from any individual was two. The five who said yes or no on all flops viewed were Winchell, Brown, Atkinson, Darnton and Gabriel.

"Variety" chumped it three times out of 30 for a combined staff reviewing percentage of .900—better than the worst but not as good as the best.

Zieggy's Collect Wires

It is Zieggy's habit, when one of his shows opens out of town, to send long wires to the New York papers saying that it is (1) the biggest thing he has ever produced, (2) that it has the greatest advance sale of anything he has ever done, and (3) that when it comes to New York the speculators will positively get no tickets.

Zieggy has been in Boston for the past fortnight, struggling to get "Smiles" into shape. His p. a., Nat Dorfman, came back to New York and Zieggy kept using Dorfman's name on the telegrams he sent the N. Y. papers.

Okeh, except that Zieggy forgot one night and sent a batch of them collect.

Papes peeved and say they don't mind reading Zieggy's wires but don't like to pay for the privilege.

BRADY SLAMS EQUITY ON CENSORED PLAYS

Boston, Nov. 4.

William A. Brady projected himself into the dirt show wrangle here, growing out of the clash between Earl Carroll and Censor John W. Casey.

Actors and their labor unions are as much to blame as anybody else for dirty shows, said Brady, in an interview. "The actors' Equity Association assumes the right to control the legitimate theatre in New York and when patrol wagons back up to stage doors, Equity states that there should be a law to prevent this ruthless incarceration of its actors.

"Does the actors Equity dare say that it doesn't know the difference between filthy, indecent plays and clean ones. Why do they not as a labor union which has a strangle hold upon a great profession defend Cardinal Hayes in his campaign against the indecencies and the vulgarities and filth of the stage. Brady paid a high tribute to Boston's censor, saying that the local censorship is reasonable and the only sound method of restoring the theatre to its former dignified and prosperous state."

Tied in with Brady's attack on Equity, came the announcement by E. E. Clive, of the Copley theatre, that he was quitting the producing game in Boston after 12 years because he found it unprofitable, due to his decision not to stage any production based on sex or dirt.

Henry Duffy as 'Guest'

Hollywood, Nov. 4.

Henry Duffy is guesting this week. He is playing in "Michael and Mary" for George Edy at the Fulton, Oakland.

This is the first time Duffy has played in a theatre under other management since he started operating legits.

What Shuberts Put Up

"F. O. B. Paris" has been taken over by Eddie Dowling in association with the Shuberts. William Caryll, originally announced as producer, also retains an interest.

Caryll had started rehearsals of piece but Equity stopped them because of no bond being up and because of Caryll owing salaries on a previous production. The matter was straightened out this week when the Shuberts posted a letter of guarantee for the production.

Dowling is financing the production with Shuberts getting their in for the Equity guarantees and booking arrangements.

One Stock in Oakland

Oakland, Cal., Nov. 4.

The Dufwin closed last week after 16 weeks under the management of Richard Marshall and E. O. Bondeson, who took the house over after the Duffy bankruptcy. Marshall will be with the stock at the Tivoli, San Francisco. Fulton continues with its straight stock.

Mrs. Campbell's "Ghosts"

Hollywood, Nov. 4.

Mrs. Patrick Campbell is casting "Ghosts" for engagements here and at the Columbia, San Francisco.

It is slated to follow "The Green Bottle" at the Vine Street.

Yeah!

Hollywood, Nov. 4.

"Desert Patrol" by Mark Linder will probably open soon in the Vine Street theatre. Dorothy Mackaill is named for the lead.

Fay Marbe is reported to have copy of the script in the cast, looking for backers to produce it there.

Co-operative "Up-Up"

"The Up and Up" is now playing on a co-operative basis.

Blatt & Nichols produced.

GLICK'S STRAINED BACK

Joe Glick is abed at the Friars with a strained back. In some manner a muscle snapped while he was at the Cort theatre where he is managing "Sweet Stranger."

Glick is interested in the attraction, which was produced by Paul Streger. Show is due to move after this week.

TICKET COMPLICATION

Shuberts Hard Put in Every Way; The Subscription Thing Floppo, Too

Still trying to keep their New York theatres filled, the Shuberts are bringing "Bird in Hand" back to the 49th Street, beginning next week. It closed at that house with the gross down to $4,000 or so. Since then it has been touring, but as a New York hit hasn't gotten good grosses.

Last week the Shuberts announced the Friends of Drama, an organization of club-women interested in getting $3 and $3.85 seats for $2, had endorsed "His Majesty's Car" at the Barrymore and that the full force of the organization would be put behind it. The stories sent out by the Shuberts said that the Friends of the Drama represented 500,000 club women in the metropolitan area. The Wednesday and Thursday performances, including a matinee, were set aside for the club ladies. Not many showed up. The play closed Saturday (1) after 12 days. Miriam Hopkins was featured.

Three Shubert openings last week. The best looking piece, "On the Spot," is in their Forrest Theatre, renamed the Edgar Wallace Forrest for the engagement. It drew good notices, and is rated for moderate grosses. Edgar Wallace, Lee Ephriam, the London producer, and the two Shuberts are named as the producers. All contracts with the company, engaged here, were signed by Lee Ephriam for the "On the Spot Company." Shuberts are said to have a minority interest of 20 per cent. but will profit by it being in their house. "The Man in Possession," another importation, opened Saturday (1) at the Booth, spending the first five days of the week in Philadelphia, where it had been offered by the Shubert subscription group there, Professional Players. In Philly it was a $7,000 to $8,000 show and not rated as a heavy grosser.

Their third importation of the week was "The Last Enemy," so highly pre-regarded it went into the Shubert, a big house. Did a cold

(Continued on page 60)

HALF DRESSED CO-EDS AROUSE MINN. SOLONS

Minneapolis, Nov. 4.

Semi-undress of University of Minnesota co-eds in the university's musical comedy, "Keep 'Em Happy," has incurred the displeasure of some of the state legislators who now threaten to shut down on appropriations for the state school in retaliation for the exposure of legs by the student chorus girls.

Publicity layouts run in the newspapers showed the bare-legged girls in the usual artistic dance and other poses, creating the impression of a leg show.

"Is it not too much for the people who support the institution to expect the university to keep itself from the near nudities so frankly exploited by the amusement industry?" said the legislator. Granted that a group of girl students has pulchritude to develop a feature comparable to those in the 'Scandals,' 'Vanities' and 'Passing Show,' is that a reason for appropriating great sums to maintain a university?

"We legislators from outside the big cities represent about 2,000,000 not very frivolous people to whom unemployment, low grain prices, maturing mortgages and other things are serious considerations, and by whom the old-fashioned idea that modesty is a woman's greatest charm has not been wholly discarded."

Equity's Annual

Annual Actors' Equity Ball is slated for this Saturday night (Nov. 8) at the Hotel Astor with tickets scaled at $5 and each member permitted to bring five guests to the supper, show and dance.

No tickets will be sold at the door.

GOETZ SHOW AT COLONY

Principals of "New Yorkers" Reported Waiving Salary Bond For Show

Ray Goetz' "New Yorkers," musical, now in rehearsal, is said to have been booked into the Colony, Broadway and 53d street, for its big time showing.

Another report on the same show is that its principals have waived the oustomary salary bond demanded by Equity, of unaffiliated producers. Choristers in the show have been regularly bonded.

Moss' Colony, former playing Universal pictures, has had a complete stage installed. B. S. Moss toyed with a couple of possible policies for his house on his own, but Goetz relieved further worry for a while at least.

Poli's, Wash., Is Coming Down—Poli-Shuberts Lose on Application

Washington, Nov. 4.

A decision handed down in the Supreme Court of the District of Columbia Thursday (30) put an end to the fight made by Sylvester Z. Poli, of New Haven, and the Shuberts, to save Poli's theatre in Washington from demolition. The theatre will be torn down to make way for a park in front of the new Commerce Department Building now under construction.

Poli's occupies a prominent place on Pennsylvania avenue, just catacornered from the Treasury. Most of the buildings in the square have now gone under the wrecker's sledge hammer. Poli's stands a lone sentinel, untouched by virtue of an injunction brought by Poli and the Shuberts, lessees from the government. The suit was brought against Secretary of the Treasury and the contractor doing the destruction work. Shuberts and Poli alleged they had a lease of 17 years, made with Secretary Mellon after the property had been acquired by the government in condemnation proceedings. The lease, the Shuberts and Poli admitted, was made with a provision that the property should be surrendered whenever the government needed the land.

Three Casts Gamble

Two current attractions, "Frankie and Johnnie" and "Sisters of the Chorus," are continuing on commonwealth basis with Equity consent.

Both productions had formerly been on a salary basis and bonded with the bond money used to pay off both companies during the past two weeks.

"Sweet Stranger" is sticking from week to week at the Cort, New York, on similar basis with latter probably figuring as house warmer until another attraction is ready to steer in.

The failure of "Sisters of the Chorus" to click here has been somewhat of a surprise since the piece played to money for 20 weeks in Chicago and held up on patronage in subsequent spots before coming into New York.

Stock Asks Subsidy

Newark, N. J., Nov. 4.

The Community Players (stock) at the Lyceum, East Orange, are asking for 100 donors to pay $50 each so that Broadway guest stars may be brought in. This is for the new season, starting January first. As Malcolm Beggs, the manager, has convinced society in the Oranges that his stock is quite the thing, it looks as though the donors would be forthcoming.

In a season bad for legitimate and worse for stock three successful stock companies are running in the suburbs of Newark.

POSTAL ENTRANCE 2ND EXPERIMENT

B'way Legit Managers Favor Postal Telegraph's Scheme of Ticket Distribution—Brokers Fail to See Solution — Many Apparent Blocks To Be Overcome

STILL MATTER OF HITS

Announcing a tie-up with the Postal Telegraph Co. to act as a ticket agency, the League of New York Theatres are in high pressure daily conferences with officials of the Postal and International Telegraph and Telephone, its parent corporation, preparing to start operating next Monday (10). That is the managers' counter move to the walk out of the 16 accredited ticket brokers.

What the league is actually trying to do is to establish a central ticket office, where a goodly portion of Broadway's lower floor tickets will be sold at 50 cents or some other sum over the box office price. Whether this new scheme will work as efficiently as the managers seem to believe, has caused a flood of comment. Postal believes it will and is using its 160 odd branches in

(Continued on page 68)

20% OF PLAYS GOOD FOR FILMS

Of 20 dramatic shows current on Broadway last week and unsold as yet to pictures, only five are judged good for the talkers. Figures show a poor 20% of Broadway's legit offerings are picture material.

"Dancing Partner," "Torch Song" and "The Up and Up" have already been taken for the screen.

Edgar Selwyn Disbands N.Y. Office—Coast Only

Edgar Selwyn, legit producer, under contract to M-G-M, has disbanded his New York office, retaining one man, his gen. mgr., Lew Deak, to clean up business matters. Selwyn directed "War Nurse" for M-G-M, film current at the Astor.

Richard Krakeur, youngster, associated with Selwyn, has gone to Columbia in the scenario department.

Selwyn, now in New York, leaves shortly for the coast.

Kramer-Golub Opening Colored Legit on Coast

Los Angeles, Nov. 4.

Sam Kramer and Harry Golub have taken over the Central theatre in Los Angeles, colored section, for production of colored musicals. House, 900-seater, will be renamed the Florence Mills.

Kramer recently returned from Europe and while in the east made arrangements to bring some colored names here for his productions. Theatre is being remodeled and is slated to open around Dec 3.

SHUBERTS' $1.25 STOCK

Detroit, Nov. 4.

The Shubert-Lafayette theatre opens Nov. 16 with a new price scale of $1.25 top in an effort to keep the house open.

The Civic theatre, presenting a stock company, has reduced its prices from $1.50 to 75c top. Jessie Bonstelle is the director of this company.

Jack Haley Voluntarily Cancels Schwab & Mandel's $80,000 Contract

BARTON DEMANDS NOTICE

Got It in Writing from Shuberts From "Artists and Models"

Chicago, Nov. 4.

James Barton refused to leave "Artists and Models" when so ordered by J. J. Garrity, Shubert rep here. He demanded a written notice to protect himself in pending litigation against the Shuberts involving $8,000.

Supported by Equity in his claim, written notice from New York came through and the revue moved on to Milwaukee without Barton.

Actor Salaries Before Other Claims, Equity's U. S. Court Contention

San Francisco, Nov. 4.

A case expected to establish a precedent governing a receiver operating a bankrupt theatrical property will come before the U. S. District Court here soon in the Equity litigation against the Henry Duffy Players, Inc.

Equity, acting in behalf of a group of actors, is demanding that their wage claims against G. A. Blanchard, receiver of the Duffy Corp., be preferred to any and all other claims.

In its brief Equity sets forth that Blanchard, appointed receiver of the Duffy companies last May, when unpaid salaries were due actors, immediately paid the various salaries and entered into contracts with actors for their services under his management. These contracts were drawn up on the standard form known as the "Minimum Contract for Super-Stock," issued by Equity.

Blanchard Called Liable

Actors' organization contends that Blanchard assumed the position of producer and is liable as such. About a month after his appointment Blanchard closed the Duffy theatres, with salaries for that week unpaid. Other actors rehearsing for two weeks and ready to open were discharged.

Blanchard then sold the President theatre, Los Angeles, for $40,000 and after deducting $9,000 of this sum for counsel, trustee, receiver's fee and other costs of administration, turned over the balance to the trustee of the property. Some of the receiver's certificates were issued to various newspapers and bill posting concerns for advertising. Now the trustee proposes to pay these certificates ahead of the labor claims.

There is something in excess of $10,000 due the actors who were given contracts by Blanchard, Equity claims.

The Federal court will be asked to set aside priority of all other claims against the defunct Duffy holdings in preference to actors' salaries.

"Band" Show's 25% Cut

Chicago, Nov. 4.

Rather than have the show closed and the rest of the road bookings cancelled, the entire cast of Edgar Selwyn's "Strike Up the Band," now at the Selwyn here, accepted a 25% salary cut this week.

Quoted grosses for the musical current are around $23,000 weekly.

Piano Players Barred?

Jockeys are invited to enter many pots in the special theatrical division of the Second National Pet Show at Madison Square Garden Nov. 18-22.

Prize will be awarded not only for the best trained animal but for the most unusual or exotic as well. Last year Frieda Hempel, Dorothy Stone, Jane and Katherine Lee and other professionals won trophies in competition.

An extraordinary action in contractual relations between actors and managers occurred last week when Jack Haley returned to Schwab & Mandel the latter's contract, which ensured Haley $80,000 in immediate weekly salary payments of $2,000 for 40 weeks out of 52.

To make the occurrence more remarkable, it was a voluntary act by Haley, who asked nothing in return. He astonished his managers, Laurence Schwab and Frank Mandel, and even more so upon telling those men he had no engagement in sight. Haley added he thought it but right to cancel the heavily salaried agreement since they had no production in preparation for him.

Haley, one of the leading comedians of the stage and who recently appeared in a Paramount talking musical, is believed to have been largely influenced in his liberality toward managers through the recent sudden death of Jack Donahue. Haley himself, early in the summer was twice given up for dead in Hollywood, where he underwent two serious operations. One followed the other with but a lapse of two days upon his return home after the first. Another indication of Haley's changed attitude toward things material is that he lately bought his wife, Flo McPadden, a mink coat for $4,500.

Saved Guarantee

Haley's contract to Schwab & Mandel gave firm exclusive rights to his services at $2,000 weekly, with yearly options for three years. His first option had started to run, as Haley, with his wife, left the coast to return to New York. At Chicago Haley was halted by a wire from Schwab & Mandel, instructing him to proceed to St. Louis to take the principal comedy role in "Sons o' Guns," which Jack Donahue had been obliged to leave by his illness.

Haley remained with the show during the Dallas State Fair Week, following that engagement saving Connolly & Swanson, the show's producers, their Dallas guarantee. Meanwhile Schwab & Mandel had informed Connolly & Swanson they must have a run of the play contract for Haley, to take up their own year's term with him, otherwise Haley would be signed by them with Green & Gensler, who wanted him for a new musical. Connolly & Swanson didn't act quickly enough, with Schwab & Mandel engaging Haley to Green & Gensler and withdrawing him from "Sons o' Guns."

Arriving in New York, Haley unaware of the inside stuff meantime, called upon his managers, to take the money load of himself off of their minds. Haley reached his decision on the way back from Dallas, resolving on the cancellation more through friendly grounds than anything else, as the comedian felt appreciative toward the firm for the chance they had first given him as a featured comedian in a hit musical, "Follow Thru".

Green & Gensler wanted to know where they came in. It was news to Haley. He informed them they would have to thrash that out with Schwab & Mandel, as he, Haley, had signed no agreement with Green & Gensler, and S&M no longer held his contract.

Haley is unattached at present. His contract with S&M was made when the latter undertook to produce "Follow Thru" as a Paramount talker.

R-K-O's Mason Dark

Los Angeles, Nov. 4.

R-K-O's Mayan here dark as Lou Holtz Now Is Woman Who Paid Leaves. It will remain dark until the start of the second production, and Get Your Man is in. The will be written as The Next Lady.

Mason's act is not regulated as recent booking.

Stocks Cut to Bargain Prices And Show Improved in B. O. Returns

Chicago, Nov. 4.

After an unusually late start, and with indications for a poor season, the stock situation has brightened remarkably in the past month, with conditions far better than had been expected.

Approximate number of stocks in the country has jumped from 27 in September to about 86 at present.

Past two weeks has seen the opening of numerous stocks in the Midwest and East.

Reading, Pa., added another company to its list, with both companies reporting good trade. Easton, Pa., opened nicely, and together with Mobile, Macon, Jacksonville, Grand Rapids, El Paso, Kansas City, Denver, Decatur, Burlington, Springfield, are doing better.

Biggest item in the success of these stocks is the general cut in admission prices, most of them equalling the tariff of the competing picture houses. In some instances the charges are even less than the film spots. The Kedzie, on the west side of Chicago, is reporting excellent business, with the main floor top reaching only 50c a ducat. Loop picture houses operate at 85c high.

AUTHORS' CHANGED IDEAS

Basic Agreement Expires Dec. 31—New Film Right Sale Rules?

As a result of the severe penalties meted out to five authors and composers by the Authors' League of America and Dramatists Guild, for violation of the rules in the matter of picture rights for stage productions, there is a movement within the League to modify the Basic Minimum Agreement. The five were suspended for six months and fined $1,000 each. They are Cole Porter, Herbert Fields, Guy Bolton, Bert Kalmar and Harry Ruby.

The first two wrote in "Fifty Million Frenchmen," the latter trio having written and become managers of "Top Speed," both backed by Warner Brothers last season. In both instances it was charged that the authors arranged that the picture rights go to Warners, thereby taking both shows out of bidding by other picture producers.

Sentiment among authors has changed. The agreement expires Dec. 31, at which time it is expected that the rule will be so framed that deals such as "Frenchmen" and "Top Speed" will not be violations.

The agreement was made five years ago, during which time talking pictures have developed and picture angles have changed. The rule orginally was to prevent legit producers grabbing most of the picture money themselves. A petition is planned by the five suspended writers for a remission of the fines and shortening of the suspension.

"Private Lives" in N.Y.

Arch Selwyn has taken the American rights to Noel Coward's musical, "Private Lives," which C. B. Cochran is currently showing in London.

"Lives" will come to Selwyn's Times Square Feb. 3 with the London cast headed by Coward and Gertrude Lawrence, intact.

Woolsey's Musical Book

Basil Ziegler, songwriter, Irving Kvmis and Michael Aranze have former Aranze Productions. It will put an untitled musical into rehearsal this week.

Book for the show is by Robert Woolsey, from pictures, and Edward Clark Lilly, Ziegler is writer of the music.

JED HARRIS SWITCHES

Jed Harris has temporarily sidetracked his proposed production of "The Inspector General" in favor of a new comedy by S. N. Behrman, untitled as yet and which will be next on Harris's production schedule.

Behrman authored "The Second Man" produced by the Theatre Guild, prior to that had been general press representative for Harris.

NO STOCK SALARY

Claims Rejected Against Buffalo Theatre in Arbitration

Harry Ratcliffe and Leslie Austen were denied claims for a week's salary against the Buffalo Theatre Corp. in arbitration last week. Both had appeared under the defendant management in stock at Erlanger's, Buffalo, last summer.

The defendant interposed claim that it was within its rights in considering the complainants under jobbing regulations, inasmuch as it met with the stock contract requirements of retaining the required six players, as permissible in the Equity stock contract throughout the run of the stock. This contention was upheld by the arbitrators and the claims disallowed although fare back to New York was awarded Austen.

STAGE MGRS. NOT BEST EQUITY'S DEPUTIES

Equity is discouraging the appointment of stage managers with legit attractions as company deputies, upon the premise that the stage manager is more representative of the producing manager, despite holding Equity membership.

Equity holds the assignment is embarrassing through stage managers generally depended upon the producers to maintain discipline backstage. If also Equity deputy he would be in position of judge, jury and hangman when any internal difficulties occur in a troupe.

The deputy assignments at Equity are becoming somewhat of a sore thumb, making difficulty in selection. Most of the more experienced members better qualified to hold the posts are passing them along to the youngsters, not wishing to be saddled with the thankless detail and possible wrangling with managements guilty of slight infractions. These are generally ironed out, but they leave the deputy in position of complainant and not always considered friendly by the management after a tilt or two.

The deputy assignment is an honorary appointment made by the members of a company by popular vote. It is automatically okayed by Equity.

Guild Goes for Trial Break-Ins Out of N. Y.

The Theatre Guild will resort to out of town break-ins on its entire production output this season rather than adhere to the former opening cold in New York policy as formerly.

With the Guild set for subscriptions in several cities the break-in dates will also serve in the nature of bridge-gappers between dates for the touring companies which would otherwise be open weeks at the houses.

The Guild started the out-of-town openings with "Elizabeth, the Queen," which played three weeks inland before coming into the Guild, New York, this week (3) but had to deviate in the case of "Roar China," which opened cold at the Beck, New York, because of setting of the latter too massive for touring purposes.

The Guild, however, will follow up the out of town break-in idea with its next two productions, "In the Meantime," by Claire and Paul Sifton, and "Green Grow the Lilacs," by Lynn Riggs. The latter pieces will go into rehearsal simultaneously in two weeks.

BARTON IN ROSE SHOW

"Sweet and Low," revue produced by Billy Rose, will not steer into New York as per schedule next week, but will remain out for a couple of more weeks with fixing going on while on tour.

James Barton hopped into the piece this week taking over former assignment of Hal Skelly who closed last week.

Several other cast changes may be made before the show comes into New York.

Texas Embraces Diva

Dallas, Nov. 4.

Gene Howe, the editor from Amarillo (Tex.), and son of Ed. Howe, who once said Mary Garden was so old she tottered, has made up with the prima. When Garden warbled in Amarillo Nov. 3, Gene et frau invited her to an "old-fashioned Texas supper."

Accepting invite, Mary said: "I will be very happy to accept your invitation to tea at your villa."

Said Howe: "If it's tea and not a supper she wants, it's tea she will have. Mrs. Howe and I are doing our best to convert our bungalow into a villa."

HINDUS NOT SO HOT; THEIR SHOW OFF INDEF

Broadway was to have a Hindu troupe on exhibition at the Biltmore, but the show failed to open last week. It's doubtful when or if it does.

The people from Calcutta were headed by Sisir Kumar Bhaduri. The prices were to be $5.50, with an $11 first night. Carl Reed and Elisabeth Marbury were named as the attraction's sponsors.

After looking at a dress rehearsal, Reed gave it as his opinion that Bhadurt had brought over a bunch of friends on a sight-seeing tour, just a little trip of 9,300 miles one way. The Nautch girl dancers got the same rating. As for production, that did not mean much either. Reed thinks the troupe is not the one he engaged, but cannot pick out the ringers.

The Hindus came in under bond. Where they go from here isn't set, but they'll probably go home.

"Sighs" Pretty Bad

After a three-day run in Mount Vernon, "Bridge of Sighs," by Charles Sherman and first legit for Leo S. Friedman, attorney, was taken off Saturday (1).

Show looks so bad Friedman is doubtful about reopening.

EDDINGER ESTATE, $13,000

Life Insurance on Late Actor Amounted to $21,000—Mother Beneficiary

Wallace Eddinger, who died Jan. 8, 1929, left an estate appraised at $24,180 gross and $13,051 net, which went in equal shares to his mother, Mrs. May Eddinger, and his wife, Margaret Lawrence, who was found shot to death with Louis Bennison in her pent house apartment at 34 East 51st street, June 9, 1929.

The actor had $584 in cash, insurance amounting to $21,663, $766 in personal property and accounts owing him of $1,200. He owned a platinum watch and chain valued at $250, two silver loving cups worth $60 and $45, and two fur-lined coats appraised at $100 each.

The estate rejected a claim of $1,800 made by merchants for clothing sold to Mrs. Eddinger, and also one for $2,148 made by Roger V. Offutt for services in attempting to secure a refund on income tax.

Suits have been brought against the estate for these sums.

Timponi Ducat Plan

Chicago, Nov. 4.

Rollo Timponi, general manager of the Illinois Theatre, has inaugurated a new liberal policy on tickets handled through agencies of the Coulhoui group.

Timponi does not require the ticket agency to take a stated block of ducats nightly for "Sweet Adeline," but allows them to regulate by natural demand. Included in the liberalizing are new privileges on returns also.

These are important concessions locally as the Illinois gets most of the deluxe musicals playing Chicago.

Spooner-Blaney's Play

Chicago, Nov. 4.

Cecil Spooner and Charles Blaney have jointly taken over the management of "House of Fear," current at the Playhouse here, from Raymond Peyton.

Miss Spooner is featured.

Railroad President Is Dubious On Legit Revival Thru Low Fares

N. O. GUILD DELAYED

Sydney Shields Promotes Venture, but Too Late for This Season

Sydney Shields, who promoted the New Orleans Theatre Guild in New Orleans is back in New York, deciding to let the proposed Guild venture go over until next season.

Miss Shields had attempted to raise $100,000 by popular subscription for the venture. She did raise half that amount but not until figuring the current season too far advanced to go ahead with the project.

By consent of the subscribers the $50,000 subscribed has been deposited in a New Orleans bank, to be held in escrow until the Guild venture starts next season, with a pro rata division of the interest derived going to the subscribers.

Miss Shields will spend the winter in New York.

Pollock's Suit Dismissed; Sued Selwyns Over "Fool"

Supreme Court Justice McGoldrick has dismissed a suit brought by Channing Pollock against Selwyn & Co., Crosby Gaige, and Edgar and Archie Selwyn, for an accounting of profits from "The Fool." Pollock sued on the ground that in 1922 an agreement was made to produce his play, and under it, he and Thomas Wilkes each had a quarter interest, while Selwyn & Co. had a half interest. He alleged that the Selwyns induced their corporation to buy Wilkes' share and that they used $25,000 of the profits of the play to pay a loan of that sum to buy the Wilkes stock. He sued for an accounting of a third interest, which he claimed to own, on the ground that the Wilkes share should have been divided between him and the defendants in the proportion to the stock they held.

The defendants filed a denial that anything was due, asserting they had given Pollock a complete accounting showing that he owed them $5,015. Justice McGoldrick dismissed the complaint on the ground that no cause of action was stated.

Equity Enforces Fare Bond When Cast Waives

"Pressing Business" came within an ace of missing its opening in Providence this week (3) when George Fitchett, producer, was about to take the troupe out without posting bond covering transportation.

The show had previously been interrupted in rehearsal when no bond covering salaries of the cast was posted, but last week the cast waived bond. Equity, however, would not permit the cast to waive transportation security and Fitchett finally posted the security Sunday before the company left New York.

Equity has established a firm stand on not permitting companies on waivers going out of town unless transportation security is up through several such companies stranding and Equity being compelled to bring the players back and depend upon recouping the advanced sum via civil action against the defaulting producer.

"Pressing Business" started out as "Abie's Children," but Anne Nichols stepped in through attorneys and demanded the change of title on grounds of a suit for plagarism unless it was dropped. Fitchett was former booking manager for Miss Nichols.

Stung, Bond Co. Sues

The New York Casualty Co. has filed a judgment for $6,382 against Robert V. Newman on his agreement to indemnify them for a bond they gave Actors' Equity in behalf of the Robert V. Newman Productions.

The casualty company says the Newman company failed to make good to Actors' Equity and the latter sued the bonding company, which had to pay $5,382. In suing Newman for the money the bonding company asked $1,000 additional for expenses. Newman did not defend the suit.

Chicago, Nov. 4.

H. A. Scandrett, president of the Chicago, Milwaukee and St. Paul Railroad, was approached by a "Variety" reporter here to ascertain what, if anything, the railroads of the country might do to help revive the "road."

Which reminded Mr. Scandrett quite forcefully of his own personal experiences on his visits to New York City in recent years. Mr. Scandrett is one of that vast legion of influential persons whose friendship for the living theatre has been somewhat soured by the gypping, indifference and discourtesy of the theatre itself.

He recalled fondly the happier days of the legit when, as a student at the University of Minnesota, he sat on the shelf in the Metropolitan theatre, Minneapolis, and saw the best drama of the day for 25 cents.

Yet Mr. Scandrett is no isolated instance among railroad men. Others tell much the same story and respond to the question: "How can the railroads help show business?" with the counter question: "How can show business help the railroads." If the legit has its motion pictures, the railroads have busses by way of being quite a problem, too.

During the last decade old-timers and other theorists who want to see "the road" return have devised an unofficial program, or panacea, to accomplish the miracle. An important part of the remedy is to have the railroads contribute first aid through special rates, terms and privileges extended to theatrical troupes.

Hard-Headed

As realists, and not sentimentalists, railroad men inquire pointedly wherein sacrifice on their part, even with the consent of the Interstate Commerce Commission, would help, or what assurance they could have, and from whom, that others would make concessions, too. The railroads suspect they would be a bunch of fall guys if taking any initiative to resuscitate the drooping legit and that the rest of the involved interests wouldn't follow suit.

It isn't only show business that wants the railroads to be philanthropic where everyone else is commercial, Mr. Scandrett indicated. Railroads are besieged with pleas. At present conventions get certain consideration, but otherwise straight rates apply almost uniformly.

Nothing actually could be done without the general acceptance of all the railroads and the sanction of the Interstate Commerce Commission. When, and if, the time ever arrives to seriously consider any reasonable proposition, the railroads will be only too happy to co-operate.

Choos' Show 1st With Film Inside for Chi.

Chicago, Nov. 4.

George Choos to open his new show, featuring Jean Harlow, s. a. girl of "Hell's Angels," at the Selwyn in three weeks, following "Strike up the Band."

Title now stands as "Passions Perferred," but will probably be changed, possibly to "Preferred Passions."

Understood it's one of those comedy drama exposes on the place known as Hollywood. Beats "Once in a Lifetime" into the west.

Cantor Holdover Claims

Managers' Protective Association has settled in full the claims against Lew Cantor arising from the production of "Many-a-Slip." A check for $1,500, representing the amounts due, was forwarded to Equity.

Cantor produced the show while a member of the M. P. A. and because of membership in that body was not required to post bond. Rights of the piece was subsequently transferred to Delano Productions, Inc., but with Cantor still held liable when the show folded. Cantor has since resigned his membership in the M. P. A., but Equity held the organization liable for the amounts due.

England's Touring Revues Now About The Last Word in Undress Parades

London, Oct. 23.

England, for so long regarded as the last stronghold of respectability, is staging touring revues that are the last word in undress. The proverbial string of beads has been blotted out in these small time revues.

English chorus girls touring in revues are paid $13.50 weekly, out of which they have to pay 25 cents for their baggage and 50 cents for make-up. Just to keep alive they are expected to eat, dress well, and secure sleeping accommodations.

And for $13 they are expected to show everything on the stage. That is the primary condition of their engagement.

Chorus girls who have played all over Europe and have fought against the undress racket, are confronted in their own country by English managers and asked to do what they have refused to do for years in other countries. The regular chorister who squawks against the low wages and the attire finds herself ousted by enthusiastic amateurs attracted by the glamour of the stage. This type of show has been tried in the sticks and found profitable. To the manager it is just a case of taking the risk to bring in the coin.

Tipping Off

Occasionally a yelp comes through from some authority. By the time the chief constable has heard the complaint and sent a representative, the show has been cleaned up and is probably ready to move to the next stand.

These producers tip each other off on towns where they are likely to encounter trouble from the police. Bristol, Birmingham, Manchester, Oxford, and York are spots where the flesh parades get punched by the authorities. For these towns a few more beads are added.

Lately provincial authorities have become wise to the racket. Most of the constables have notified circuit owners that the undress parades must stop. The result has been notifications from the head offices for the managers to keep within the limit, otherwise a few licences will be lost. But there won't be much difference in the shows.

Hiss Schmelling

Berlin, Nov. 4.

Max Schmelling was hissed at the Berlin Sportpalast when he appeared in the ring during a bout between Pistulia and Crossley.

Reason is the native son's unpopularity since his gaining of the world heavy title by a foul from Jack Sharkey in New York.

Police Called When Patron Objects to Love Scenes

Paris, Nov. 4.

Police were called to quell a mild riot developing at the Champs Elysees Studio, art theatre establishment, when a patron protested at what was called the lewdness of the stage performance.

Current attraction is a revival of the comedy entitled "Sport," authored by Mrs. Jacques Zagreb. Piece has a number of extremely daring love-making episodes.

Stricter Backstage

Paris, Nov. 4.

Theatre commission has ordered a stricter supervision of the rule against backstage visitors and the use of safety appliances behind the footlights, following a series of mishaps.

At the Apollo a counter-weight fell from the flies, striking a stage hand on the head. He is in a critical condition.

The same night a heavy section of plate glass crashed, at the Casino, severely cutting two stage hands.

SHEPERD-HENSON FARCE

London, Nov. 4.

Firth Shepherd and Leslie Henson are producing a farce from the German adapted by Austin Melford. W. H. Berry and Heather Thatcher will be the leads. Show opens Nov. 17 at Streatham and comes to the Princes' Theatre the following week.

Staging Club Talent

London, Oct. 27.

Latest stunt to pull in patrons is to be tried by the Grafton theatre, small house on the northern limit of the pleasure belt. Idea is to put pit-queue entertainers on the stage.

These troupers beg from the galleryites by strutting their stuff along the street curb. Now, the stalls get a chance to see them. Theory is some of the raw material could not be worse than some of the acts.

And it saves the pit queues being pestered for pennies.

WITH BIZ OFF PARISIAN SHOWS SPLURGE ON ADS

Paris, Nov. 4.

Poor legit business is frightening local legit producers into an unusual amount of advertising, resulting in word being evidently passed to local critics to go easy on new plays.

All shows, however poor, are reported as worthy of interest for some reason or other. Flops are unheralded. Two shows have been withdrawn most quietly and replaced.

The lack of any decided hit in the new crop of plays this season appears likely to cause lasting damage. The lower price seats, patronized by the legit loving public, are doing very badly with the usual patronage going to talking pictures.

BIG MILAN HALL ADOPTS FILMS AS AID TO VAUDE

Milan, Nov. 4.

The Excelsior musichall here, completed two years ago at a cost of $2,000,000, has been obliged to forego its specialty type of show and turn to pictures with a supporting bill of acts, i. e., the American "vaudfilm" type.

The Odeon, musichall which has just been opened, is specializing in English and American acts which formerly went to the Excelsior. The former Excelsior manager has been engaged as director of the Scala theatre.

Command Performance

London, Nov. 4.

The second variety Command Performance of the year takes place at the Hippodrome this Friday, Nov. 7, in aid of charity. The Prince of Wales, as president of this charity, will receive the King and Queen, who will attend.

Gladys Cooper, Gerald du Maurier, Henry Ainley, Beatrice Lillie, George Robey, Fred Lindsay, and the Debroy Summers Band are among the artists appearing.

Zieggy Wants 'Evergreen' For Evelyn Over Here

London, Nov. 4.

Ziegfeld wants to stage Cochran's "Evergreen" in the States with Evelyn Laye in the leading role, but Cochran doesn't think the part is suitable for the former star of "Bitter Sweet."

Miss Laye replaced Peggy Wood in "Bitter Sweet" last night (Monday), enjoying a tumultuous reception. Despite her stepping in on short notice, Miss Laye gave a splendid performance.

Coliseum Acts Click

London, Nov. 4.

Gene Sheldon, pantommimist, after several weeks touring in the provinces, went over nicely at the Coliseum yesterday (Monday).

The Flying Letleys, returning after an absence of eight years, held the audience intact in the closing spot.

Attendance at the matinee was capacity partly due to the school mid-term half-holiday.

CAIRO'S MUSICAL MEET

Due This Winter To Exploit Egyptian Music and Traditions

Cairo, Nov. 4.

Under auspices no less impressive than those of King Fuad, a musical congress will be called during the coming winter.

Native and foreign musical authorities will be gathered together to consider a campaign to exploit Egyptian musical culture in the first place and oriental musical art in general. Idea is to create some artistic code for the differentiate native music from the invasion of jazzique and give emphasis to the Egyptian traditions.

Soviet Bars Gypsy Songs—Too Mournful For New Psychology

Moscow, Oct. 23.

By a recent ruling of authorities here, gypsy choruses have been forbidden to sing their famous "romances." These romances are doleful sings of love, sad partings, sentimental friendships and the like. Though beloved of the Russian people, the Sovie censors consider these songs harmful to the psychology of the people. Belief is that new Russia is engaged in an energetic job of industrializing the country and can't afford to become sentimental and weepy. Fully half the repertoire of the gypsy performers has thus been prohibited; but they can still sing and dance their old folk songs.

This ruling is only one more kick to hasten these choruses into the limbo of discarded things. Before the revolution gypsy performers were among the most popular in the country. They could be found in the best restaurants and were particularly a feature of private house parties by the nobility and merchants who could afford to pay well. Only two full sized choruses really remain. One is headed by Igor Pollakov, the other by Yevdakiya Orlova. One of the best guitarists of the race, Nikolai Dmitrovich Dulkevitch, directs the latter chorus. They perform at regular concerts.

Roxy Says Vienna Can't Even Play Viennese Waltz

Vienna, Nov. 4.

S. L. Rothafel, who has been here during his European travels, expresses himself as not much impressed with the mechanical efficiency of the German theatre or the quality of the music purveyed in Vienna bars and night clubs, the two items in which Vienna and Berlin would be expected to excel.

Roxy found things slow in both capitals and said so frankly.

"I have always believed Vienna to be the home of music, but if a Viennese waltz were played as badly in New York as I have heard it played in Vienna, nobody would dance," he said.

He has gone on to Rome.

DeCourville's 'Dreams'

London, Nov. 4.

Albert DeCourville's stage show at the New Victoria is called "Dreams" and includes Jane Sels and Don Lee and Louise. Both American acts went over nicely.

Two scenes in the spectacle are lifted from Francis Mangan's Paramount stagings and from George White's "Scandals," both staged by Sels but not credited. At the supper show the lower priced seats were fully occupied but other parts of the house were not up to expectations.

Weak New Entry

London, Nov. 4.

"Gone to Earth" was produced last night, Monday, at the Players' theatre by the Swanago Repertory company. Piece is an adaptation from the novel by the late Mary Webb.

It has a good story along the lines of "Tess of the d'Urbervilles" involving the familiar seduction theme, but is weak in popular appeal.

LANGTRY'S MGR. DIES

London, Nov. 4.

Edward Norman, former manager for Lily Langtry, died in England Oct. 23. He was 70 years old.

Break Down the Old Theatre Traditions Is Creed of Modern Russian Troupes—Anything Goes

By EUGENE LYONS

Moscow, Oct. 23.

European theatregoers recently had a closeup of the Soviet Union's famous experimental theatres, Meyerhold's and the Kamerny, the latter headed by Tairov. They were described everywhere as the ultra left of Moscow's theatrical world. The curtainless stage of Vsevelod Meyerhold, with scene shifting in full view of the audience, with fantastic geometric sets, etc., must have seemed extreme enough; the song and dance exaggerations and futuristic make-ups of Tairov likewise.

But in their homeland these directors no longer shock theatre public with their innovations. Impatient newcomers are leaving these experimenters far behind. In fact, some young enthusiasts of the Blue Blouses and the Theatre of Young Workers even refer to Meyerhold as old-fashioned.

Beyond Tairov and Meyerhold, ahead of the vanguard as it were, are a number of stage enterprises almost unknown to the outside world, but gaining prestige here every day. The most interesting of them is the aforementioned Theatre of Young Workers, called "Tram" for short—a contraction of the initials of the full Russian name. The first and best known Tram troupe was formed in Leningrad, but the idea spread and now there is a tram not only in Moscow, but in a dozen other important cities. Imitations are arising even in small towns, on collective farms and in remote villages.

A Mixture

Tram is called a theatre only because there is no other term to describe the mixture of acting, vaudeville, speechifying, demonstrations and other ingredients of which it is

(Continued on page 63)

Anzacs' New Problem

Sydney, Nov. 4.

Show business here has a new problem besides the miniature golf fad.

New difficulty is community singing, outside of theatres, which is spreading rapidly in many parts of the country.

NEW PALLADIUM BILL HAS ITS UPS 'N' DOWNS

London, Nov. 4.

Weston and Lyons, at the Palladium, did 16 minutes opening the first show yesterday (Monday), but without material properly Anglicized, and with the smoothness of the continuity injured by cutting, flopped badly. For the second house the turn was cut to eight minutes, with most of the chatter deleted. They did better, but had no chance to make a real impression, with audience walking in on them. George Black, general manager, commenting on the failure, said the team had declined to co-operate with the management in getting a routine set before opening.

Lime Trio, two assistants working with a limp Jack-in-the-box, did nicely but were in conflict with Duffin and Draper, dancers, the girl of the pair doing a limp doll number.

Ten Asgards, spring-board acrobats from the Continent, have four of the troupe doubling into a trampoline turn, closing the show under the name of the Four Cleos. Both competent acts, although they show nothing novel or sensational.

Gracie Fields, in her second of three weeks' engagement, made but a mild impression on most of the audience.

Lohse and Sterling did splendidly at the Holborn Empire. The dinner show last night was capacity with George Robey headlining.

Butt's Big Musical

London, Nov. 4.

Solly Joel sailed for South Africa recently, where he has large interests, leaving it to be inferred that Sir Alfred Butt will continue indefinitely as managing director of the Drury Lane.

Butt is producing a spectacular musical piece there at Christmas time. Book and lyrics are by Fred Thompson and Guy Bolton, with score by Desmond Carter and Vivian Ellis. Marie Burke has been engaged as leading woman.

The show, now unnamed, was originally designed to star the late Jack Donohue.

IN PARIS

Paris, Oct. 26.

S. Barsukoff, John Lardner, Mr. and Mrs. Millard Webb (Mary Eaton).

Mae Murray, W. M. Cowey, Mrs. Lawrence Tibbett, Ray Long, Buddy Rogers, Albert Lewin, Mr. and Mrs. Bradford, E. Mead, Doris Doe, Herbert Brucker, Daniel Bregis, Tallulah Bankhead.

"Nippy" Looks Good

London, Nov. 4.

"Nippy" opened last week (30) at the Prince Edward and on its reception gives every evidence of being a success.

Piece is an all-English musical.

SCHNITZLER-ALBU WEDDING

Berlin, Nov. 4.

Heinrich Schnitzler, Berlin actor and son of the famous Austrian writer, Arthur Schnitzler, and Ruth Albu, well-known Berlin actress, will wed in Berlin tomorrow (5).

HOLT DUE IN FRISCO

London, Nov. 4.

Tommy Holt, manager-agent, is enroute from Australia to the States via San Francisco, according to cable from Sydney.

"PRIVATE LIVES" QUITS, SLATED FOR NEW YORK

London, Nov. 4.

Despite big business "Private Lives" closes Dec. 20, concluding three months' run as originally announced.

The company, practically intact, including Noel Coward and Gertrude Lawrence, will then set sail for New York.

Unusual Split

London, Nov. 4.

George Foster is playing Kid Berg, fighter, at the Holborn Empire next week on an unusual arrangement.

House pays Foster a percentage while Foster pays the boxer a straight salary.

Society Show Gets Shipp Circus Out of Town

Lima, Peru, Nov. 4.

The Shipp Circus, which has toured South American territory for many years, stranded here.

The American ambassador organized a society entertainment with the circus as principal feature and, with the profit, was able to pay the fares of 30 people and freight on equipment to Valparaiso via the steamship Orduna.

June Seeks Freedom

London, Nov. 4.

June has applied for a petition to annul her marriage to Lord Inverclyde.

He has countered with a motion to dismiss the action upon the grounds that the court lacks jurisdiction as they are Scottish residents.

Kit Cat Eases Off

London, Nov. 4.

Fowler and Tramm and the Robbins trio pleased at the Kit Cat. The dancers are in for a fortnight.

This spot has fallen off in patronage lately and is in dire need of a name band for a draw.

CONCERT

By Sallie

Dorothy Gordon is recognized as America's foremost singer and interpreter of folk songs. Her two recitals in Hackensack, N. J., drew capacity.

Miss Gordon, back from a tour of England, is unique on the concert platform. Her quaint songs of all foreign nations and America are done in colorful settings. In closing Miss Gordon used a group of children's songs. These were charming and the young people gloried in her outfit of checked rompers.

Miss Gordon's second book, "Around the World in Song," is a gem. A foreword is by Ernest Schelling. Delight for children.

A Flashing Pianist

Joseph Iturbi, the Spanish pianist who made his debut here last season, played his first return recital at Carnegie. He's a dazzling performer, in appearance far removed from the average type of male pianist. More suggesting the picture star.

Iturbi's two Chopin waltzes for an encore and Liszt's "Lieberstrum" brought a cyclone of applause. They also brought out his superior technique and mellowness of tone. He plays with much sentiment.

The audience overcrowded the hall. Mr. Iturbi actually played a double program, for he is most generous in responding to encores.

It was a very dressy night. Usual much black velvet, decolette gowns, cut very low and very long and worn with white fur wrap or black yet trimmed in white fur, some to the hip, others three-quarters and full length.

This season's hose is darker with less buckling of evening slippers and fewer colored ones worn, unless where the kerchief and fan are of corresponding shade.

Picturesque Foreign Star

"The White Hell of Pitz Paula," the foreign film, is a drama of human struggle in the towering peaks of the Switzerland Alps. Breath-taking avalanches, amazing aeroplane stunts and miraculous escapes from death in this picture.

Dr. Johannas Krafft, played by Gustav Diese, known as the "Ghost of the Mountain," has for years hunted in quest of his wife, who was swept away in a landslide. His search is in vain. The mountains become his mania. He meets Marie, played by Leni Riefenstha, in Europe claimed to be one of the most picturesque of film stars. She is touched by Krafft's plight. Though married they are drawn together sympathetically. She insists on venturing the ascent. They meet many obstacles. Christian, a guide, comes to their rescue. The famous foreign aviator, Ernest Udet, does his daredevil stunts hovering around.

Scenically and spectacularly this picture is excellent, the photography clear. In spots it could stand cutting, but is very worth while.

Koshetz and Damrosch

Nina Koshetz was heard in her first Russian historical recital at Town Hall with the assistance of Dr. Walter Damrosch. Miss Koshetz will always be the fine artist even though some of the quality of her voice is missing. Her first group by Glinka in its interpretation was unusual and the event auspicious with Mr. Damrosch at the piano.

Miss Koshetz was in white with flowing sleeves and looked very well. Audience held a large following of lovers of high class music, chiefly made up of Russians.

Diana Booth's Error

Booth theatre Sunday evening (2) was filled with the friends of Diana Gordon. Miss Gordon did a series of supposed original character sketches; her aspirations are along the lines of Ruth Draper but she has a long road to travel.

Miss Gordon's talent is not of the unusual variety, neither is it original.

An outstanding event that saved the evening was the singing of Mr. Diaz, of Metropolitan fame. He alone was worth the $3 orchestra price. Frank Chatterton accompanied Mr. Diaz on the piano.

Miss Gordon's friends were most generous in applause as with floral tributes. Her gown was of white and silver lame, straight lines to the hip with a puffing, and from this graceful fullness, she wore much chinel crystals and white and silver slippers. Her hair, severely bobbed, looked well, but she's not so hot as a concert attraction.

Shows in Rehearsal

"Flying High," road (George White), Apollo.

"Tonight or Never" (David Belasco), Belasco.

"Ballyhoo" (Arthur Hammerstein), Hammerstein's.

"Negro World" (Carey Productions), Vanderbilt.

"Love Thieves" (M. Kallesser), President.

"Oh, Promise Me" (Sam H. Harris), Music Box.

"Trade Winds" (Schwab & Mandel), Little.

"Grand Hotel" (Herman Shumlin), National.

"The Vinegar Tree" (D. Wiman), Playhouse.

"All Aboard, Ireland" (McDonagh & McGraw), Unity Hall.

"New Yorkers" (E. Ray Goetz), Lyric.

"Purity" (Shuberts), Morosco.

"The Lottery" (S. Jay Kaufman), Booth.

"Arms and the Maid" (Shuberts), Shubert.

"Merchant of Venice" (C. B. Dillingham), Fulton.

"The Cradle Call" (George Choos), Selwyn.

"F. O. B. Paris" (Shuberts & Dowling), Ritz.

Shuberts Hard Put

(Continued from page 57)

flop on the opening and will be withdrawn shortly. Shuberts are now readying a Pirandello play in which Judith Anderson will be starred. If it does business it will be the first Pirandello piece to accomplish that feat over here.

Air Twaddle

Ivor Novello, who recently closed in the imported "Symphony in Two Flats," which flopped, is rehearsing another show with the same company. Equity angle on foreign players going from one play to another without the six months elapsed period is that it is the same company.

Of all the importations for the Shuberts so far this season, the "Spot" play seems the only likely stayer.

Shuberts are spurring their out of town managers to greater efforts. One went on the air last week in Baltimore and said that the reason he charged $4.40 for Ed Wynn in a theatre seating 2,000 was that the Wynn show and the theatre together had fixed charges of $27,000 weekly. Shuberts are now operating the Wynn show, although it retains the Ziegfeld name. Its only prominent player beside Wynn of the original troupe, which had Ruth Etting, etc., is Harriet Hoctor. That $27,000 as operating expense for show and house is regarded as excessive by quite a few thousand, since neither Wynn nor the Shuberts are used to sending such heavily geared shows on tour. Whole broadcast regarded as alibi for a high top which didn't click.

Subscription Flops Too

Serious phase, for the Shuberts, of the dramatic failures they've been importing, is that they're operating subscription theatres in four cities as opposition to the Theatre Guild, at Chicago, Philadelphia, Baltimore and Chicago and that without plays, the scheme, which has cost them much money but has returned but a small number of subscribers, may be called off. The Shubert losses last season in Philadelphia and Chicago were heavy and the advertising campaign carried on in Chicago during the past summer to get subscribers is said to have put the Princess there under a heavy nut, before it opened with "Topaze," which isn't doing as well as expected.

New Shubert operetta, "Arms and the Maid" with a Viennese prima donna, opens at the Shubert, Philadelphia, November 24. The Lehar operetta "Land of Smiles" is reported entirely off, too old-fashioned in book, etc., for local consumption. It has gotten over in Germany through the singing of Richard Tauber, big favorite there.

6 B'WAY SHOWS END ABRUPTLY

Six abrupt closings last Saturday on Broadway. There is one definite closing for this week but doubtless there will be others.

"Torch Song," presented by Arthur Hopkins, will withdraw from the Plymouth this Saturday after an engagement of 11 weeks. Generally well rated and probably made a little money but distinctly under expectations. Averaged $11,000 with recent grosses down to $9,000 or less.

TORCH SONG

Opened Aug. 27. Winchell (Mirror) said, "'Torch Song' is not catchy." To Gabriel (American), looked like "the best play of the autumn run." "Variety" (Ibee) classed it as "one of the few early hits of the young season."

"One, Two, Three," presented by Gilbert Miller, at the Miller, was withdrawn after five weeks. Looked good enough to land and might have done so with agency support (buy). Around $7,000.

ONE, TWO, THREE

Opened Sept. 29. "Just one of those theatrical things," said Garland (Telegram). Anderson (Journal) deemed it "a light and clever programer." "Begins to pall as the evening wears on and finally out," wrote Brown (Post). "Variety" said: "moderate engagement."

"His Majesty's Car," presented by the Shuberts, at the Barrymore, also left Saturday after a little more than a week. Another imported play comes in.

HIS MAJESTY'S CAR

Opened Oct. 23. Panned all around. Mantle (News) estimated "it will get three or four weeks and be gone." Hammond (Hed. Trib) thought it "a flabby puppet show." "Variety" (Ibee): "Just a nice little play that won't get anywhere."

"A Noble Experiment," independent show at the Waldorf, dropped out. Cast paid off by Equity from funds on deposit.

THE NOBLE EXPERIMENT

Opened Oct. 28. Not liked by second-stringers in general. Unsigned "News" critic's review said, "This reporter thinks it is one of the worst plays he ever saw." "Variety" said: "If more than three weeks, will be a surprise."

"Puppet Show" played five days at the Belmont, then stopped. Also independent and also paid off by Equity from guarantee money. Was called "That's Life" at first.

PUPPET SHOW

Opened Oct. 28. Nobody gave it a chance. "Such a charming house as the Belmont deserves better stuff—if only for sake of the ushers. They must have some rights," recommended Anderson (Journal). Garland (Telegram) thought it "certain to turn out to be one of the 10 worst plays of 1930-31."

"The Last Enemy," presented by the Shuberts at the Shubert, taken o Saturday. Just three days for this English show.

THE LAST ENEMY

Opened Oct. 30. "Fixing its eyes on heaven, it goes no higher than the first landing on the long celestial ladder," to Atkinson (Times). "Littell (World), must have been reading over Brooks' shoulder, or vice versa, for he so similarly stated the play "begins and ends on the first landing of the long, happy staircase to paradise." "A short life," said Mantle (News).

"Solid South," presented by Alexander McKaig, stopped suddenly at th Lyceum. It was slated to close this week anyway. Illness of the star (Richard Bennett) was the reason given for not completing the schedule. Show started around $6,000 and did not improve. Three weeks.

SOLID SOUTH

Opened Oct. 14. Not many dissenters for the show or Richard Bennett. Winchell (Mirror) pegged it "frail and seedy play" to be an exception. Atkinson (Times) thought it "indecorously funny" and found Bennett giving "richly amusing performance." Hammond (Her. Trib) thought Bennett's acting as "shoddy an impersonation as a fine player could possibly give." "Variety" said: "Laughs should bring an intermediate run."

Some doubt about "Frankie and Johnnie" staying at the Republic after this week. "Sweet Stranger," at the Cort, will be supplanted but plans to move.

FUTURE PLAYS

"Love Thieves," farce with music, is next on tap for Michael Kallesser, who alternates between writing them or producing them, this time as producer.

Kallesser is in the red $500 with Equity on a previous production but has been permitted to proceed with the new one after posting bond and arranging to take up the old claims from his share of the intake on the new one.

"What Price Virtue!" new production by Edward A. Blatt and M. J. Nicholas, is proof pair will not dissolve their producing partnership as reported. Piece is a farce by Kirby Hawkes and Sidney Kingsley.

"A Wife for Cain," by Bryce Oliver, is being readied for immediate production by Charles Braunhut.

Alexander Leftwich and Alfred Chency Johnston, artist, are joining forces for the production of a new revue which the Shuberts are reported financing.

Harold Atteridge has been commissioned to author the skits and blackouts.

Elmer Harris will make the English adaptation of "Napoleon Steps In," German farce which the Shuberts will produce.

"Rock Me, Julie," non-musical, is next on list for Morris Green and Lewis Gensler and will reach production prior to the Ted Healy musical, "The Gang's All Here."

Both pieces are now casting, with the musical set for rehearsal in two weeks and the musical set for next month.

"This Man's Town," comedy by Warren Nelson, will reach production next month via Beaux Arts Productions, Inc.

Cast includes Jane Kennelly, Robert Harrison, Lee Fletcher, Thomas Nichols, Frank Wagner, Kay Sullivan, Marion Bollerman, Arthur Graham and Robert Young.

"Taxi Farc," farce by Martin Mooney, has been acquired for production by Robert V. Newman. Newman will produce after "Storm Song," which is next on list.

"Oh, Promise Me," which folded for repairs and recasting two weeks ago, will make a fresh start at the Flatbush, Brooklyn, Nov. 10.

Lee Tracy has succeeded Donald McDonald in the lead of the piece, with Mary Phillips and Donald Meek also added to the new cast line up. It will remain out for two weeks before steering into New York.

Charles B. Dillingham has taken "Sunday Afternoon," by James B. Hagan, for production, with Erlanger's in. Hagan is a former p. a.

Crosby Gaige has shuffled plans and will bring in "Gulf Stream," by Thomas Mitchell, instead of John McDermott's "Rivets." Casting shortly.

"Jacks Up," first try of Reginald Owen, legit actor. It's a comedy by Owen.

Shuberts are reported having an interest.

"Purity," starring Florence Reed and produced by the Shuberts. The piece went into rehearsal this week under direction of Stanley Logan.

"Washington Heights," comedy by Vincent Lawrence, goes into rehearsal next week with Phillip Goodman producer.

Hal Skelly heads the cast.

"Big Nigger," by Adolph Aikens, and first for Sussanoff Productions, new outfit, called off in rehearsal two weeks ago for cast changes, starts rehearsals again Monday (10) to open in the stocks around Dec. 8.

"Cradle Call," Hollywood-background play by Crane Wilbur, produced by George Choos, has been booked for a Nov. 17 opening in Chicago. It opens Nov. 10 in Atlantic City. After several weeks of dickering, Jean Harlow, from pictures, is out of the Choos show. Her part goes to Frances Dale. Cast includes Lenita Lane, John Sheehan, Lee Kolmar, Percy Kilbride, J. T. Dwyer, Bruce Elmore, Leste Bernard (replacing Eugene Howard), George Sweet, Joseph Allenton.

Held up by casting trouble, "Negro World," by David Sturgess and first for Carey Productions, new outfit, goes into rehearsal this week. Kent Thurber staging.

"1920 Overture" currently rehearsing for Bela Blau, Inc., with Colin Clive, Pat O'Brien in the cast opens Nov. 24 at New Haven, Conn. Marc Connelly directing.

"All Aboard, Ireland," Irish revue, is in rehearsal, McDonagh and McGraw producing.

Shuberts may take over "Sweet Chariot" and reopen it for a supplemental New York run prior to sending it on tour. Folded two weeks ago with salaries unpaid.

The Theatre Guild's revival of Shakespeare's "Much Ado About Nothing" with Alfred Lunt and Lynn Fontanne is set to open at the Guild Theatre next month on an alternating policy with "Elizabeth the Queen" in which Lunt and Fontanne are now playing. Robert Edmund Jones is designer of sets and will direct the production.

Girl Band's Break

Paris, Oct. 27.

The Bonjon Band, which came over on a contract made with the manager of a theatre in Spain, ran right up against one of those old Spanish customs.

Musicians arrived here and while waiting for the money from Spain to take them there, filled in with two appearances at benefits. Word finally came from Spain that there was no money, and wasn't likely to be any.

The girls found work in Rotter-

Show Bond Inadequate

Equity was caught short on the bond posted by Gregory Ratoff for "Candle Light" which closed several weeks ago in Chicago.

According to Equity, Ratoff posted bond covering salaries of the original cast and then made changes, adding several higher salaried players.

When the bond was liquidated last week it was found that the claims were $500 in excess of the bond coverage and Equity has taken steps to collect.

Sousa's 6 Weeks

John Philip Sousa and his band are on another tour, limited to six weeks.

Cause has to do with difficulty of getting bookings which bring good grosses and that Sousa is no longer able to stand the strain of the intensive travel to which his organization has been subjected in the past. It often played a matinee in one town and a night show in another.

Propaganda Title

Paul Martin and Courtenay Savage are writing separate aviation plays, better of which will be produced by Henry Cobbs for Curtis Wright aviation interests.

So far the title without a play is "Air Mail."

Suicide Attempt Fails

Paris, Oct. 27.

Mrs. Abel Gance, wife of the director, unsuccessfully attempted to commit suicide by taking veronal.

Attempt supposedly followed a domestic dispute.

Lew Cantor's Chance

Lew Cantor, in the flesh, hit New York last week from Hollywood, where he has been with Universal.

He has a legit play in sight, called "The Devil Is a Lady," with Pauline Stark, picture star, as the lead possibility.

23 Houses Dark as B'way Swings Into Normally Good Pre-Xmas Period

Broadway is into the four weeks which should be strong until after Christmas. Ordinarily grosses would be fairly certain, but it's doubtful this season, when there are a greater number of dark theatres than ever before. Just 23 houses are without attractions this week, the group including a number of important theatres.

The managers are hopeful that the new deal with Postal Telegraph to handle the bulk of lower floor tickets will help in reviving business generally. That feeling of confidence seems to pervade the managerial ranks, but others in the show zone are skeptical.

Because of the switch in ticket distribution, which eliminates the channels used by most of the ticket agencies, managers expect to see some decline in attendance for a couple of weeks. After that they feel that everything will be all right.

Have a Chance

Two attractions among last week's shows have a chance for real money. They are "Roar China," at the Beck, which started to $16,000, and "On the Spot," the English melodrama of Chicago racketeers. Latter did very well at the Forrest after a midweek start.

Three additional shows which only opened last week dropped out Saturday—"A Noble Experiment," Waldorf; "Puppet Show," Belmont, and "The Last Enemy," Shubert. However, "The Man In Possession" may have a chance at the Booth.

Also closed last Saturday were "One, Two, Three," Miller; "Solid South," Lyceum; "His Majesty's Car," Barrymore (little more than one week), while "Torch Song" shuts down at the Plymouth this Saturday when several other shows are likely to stop.

The leaders are unchanged. "Fine and Dandy" is getting top money among the musicals at $42,000 with "Three's a Crowd" $35,000 and "Girl Crazy," $40,000, having the stronger agency call. "Once in a Lifetime" is away out front among the straight comedies. "Vanities," which was the musical leader, has been slipping steadily.

Estimates Last Week

"As Good As New," Times Square (1st week) (C-1,057; $3.85). Presented by Charles Dillingham; written by Thompson Buchanan; liked out of town; opened Monday.

"Bad Girl," Hudson (6th week) (D-1,094; $3). Holding up around $12,000 mark and expected to make a run of it; getting agency trade now with brokers out of League.

"Blackbirds," Royale (3rd week) (R-1,118; $3.85). Just fair so far; management expectant colored revue will develop like first edition did; $12,000 estimated.

"Brown Buddies," Liberty (5th week) (M-1,202; $3). Also colored entertainment; moderate business for a musical of the kind; average claimed around $12,000.

"Canaries Sometimes Sing," Fulton (3rd week) (C-913; $3). Some doubt about this London short cast importation (four people); approximating $8,000, but hardly enough for house.

"Dancing Partner," Belasco (14th week) (C-1,000; $3.85). A couple of weeks more indicated; figured would run much longer under normal ticket conditions; $12,000 or better last week; "Tonight or Never" slated to follow later this month.

"Elizabeth the Queen," Guild (1st week) (CD-914; $3). Presented by Theatre Guild; written by Maxwell Anderson; changes out of town said to have improved first showing; opened Monday.

"Fine and Dandy," Erlanger's (7th week) (M-1,531; $6.60). Broadway's leader getting top money with lower floor capacity and the scale giving it an edge on contenders; $42,000.

"Flying High," Apollo (36th week) (M-1,168; $5.50). Another buy arranged with agencies when later Ticket League gives this show a new life; placed around $30,000; indefinite.

"Frankie and Johnny," Republic (7th week) (CD-901; $2). May close Sat.; has been getting $5,000 or less with 4th rating; "Queen at Home," due next week, postponed.

"Girl Crazy," Alvin (4th week) (M-1,387; $5.50). As big as anything in town with capacity all last week; looks like real smash musical with the gross at $40,000.

"Greeks Had a Name for It" (7th week) (C-1,060; $3). Among the best of the new comedies and figures to stick for a run; business has climbed over $18,000 mark.

"Green Pastures," Mansfield (37th week) (CD-1,050; $4.40). Went up a bit last week and bettered $19,000; excellent for holdover hit; should extend well through new season.

"His Majesty's Car," Barrymore. Taken off Saturday; played a week and a day; lightweight importation.

"Ladies All," Bijou (15th week) (C-608; $3). Probably bettering an even break, but not much more than that; trade estimated around $8,000.

"Lysistrata," 44th St. (23rd week) (C-1,323; $5.50). Approximated $20,000 again last week; holdover is hopeful of lasting through winter.

"Man in Possession," Booth (2nd week) (C-708; $3). Opened Saturday (1) with first nighters rating it having better chance than most Imports this season; a big hit in London.

"Nina Rosa," Majestic 7th week) (M-1,717; $3). Engagement expected to stick through winter. Business not up to expectations though rated over $30,000.

"Noble Experiment," Waldorf. A one week casualty; bank roll trouble indicated.

"On the Spot," Forrest (2nd week) (D-1,015-$3). Easily best of the imported plays; American theme counts; opened middle last week and did excellently thereafter.

"Once in a Lifetime," Music Box (7th week) (C-1,000-$3.85). The outstanding show among the comedies; standing room/all performances for weekly gross of better than $23,000.

"One, Two, Three," Miller. Went off Saturday; played five weeks; smart entertainment but got little coin; "Marseilles" due soon.

"Pagan Lady," 48th St. (3rd week) (C-969-$3.85). Second week more than maintained the initial pace; gross went to $19,000; looks like a clean-up.

"Princess Charming," Imperial (4th week) (O-1,446-$6.60). Holds to fairly big trade with week-end attendance virtual capacity; $35,000 or more.

"Puppet Show," Belmont. Taken off Saturday; played five days; house dark again.

"Roar China," Beck (2nd week) (D-1,189-$3). Notices excellent with but few exceptions; first week approximated $17,000 part of which was subscriptions.

"Room of Dreams," Empire (1st week) (D-1,099-$3). Presented independantly (Theatre Assembly) on subscription basis; adaptation from the foreign; opens tonight (5).

"Sisters of the Chorus," Ritz (3rd week) (C-945-$3). Drew scant attention despite out of town rep; estimated business around $5,000.

"Solid South," Lyceum. Closed suddenly; failed to improve after a $6,000 start; no fresh attraction in sight; played three weeks.

"Stepping Sisters," Nelson's (29th week) (F-1,776-$3.85). Moved from Forrest continuing same system of selling in coupons, three for one; maybe $6,000.

"Strictly Dishonorable," Avon (60th week) (C-830-$3.85). Business down to around $10,000; at that pace fair profit can be made however.

"Sweet Stranger," Cort (3rd week) C-1,043-$3). Plans to move to another theatre; business just mild with indicated $5,000 pace; "Maid in France" comes in next week.

"That's Gratitude," John Golden (9th week) (C-900-$4.40). Has been rather steady around $16,000 mark; rating is among the season's comedy hits.

"The Up and Up," Longacre (9th week) (C-1,819-$3). May move again Saturday but doubtful; business failed to improve enough about $5,000; "The Tyrant" next week.

"The Last Enemy," Shubert. Taken off Saturday; played three days; another English flop.

"This One Man," Morosco (3rd week) (D-893-$3). Picked up somewhat second week, but must improve materially to make grade; $7,500 estimated.

"Torch Song," Plymouth (11th week) (D-1,042-$3.85). Final week; general opinion was for a longer engagement; just about made grade with some profit; $9,000; "This Is New York" due soon.

"Three's a Crowd," Selwyn. (4th week) (R-1,067-$6.60). This revue and "Once in a Lifetime" getting top call agency call; over capacity all performances and better than $35,000.

"Up Pops the Devil," Masque (10th week) (C-700-$3). Has been making some money, but not as big as expected; rated between $11,000 and $12,000.

"Vanderbilt Revue," Vanderbilt (1st week) (R-771-$4.40). Presented by Lyle Andrews and Lew Fields; laid off last week when new material was inserted; opens tonight (5).

"Vanities," New Amsterdam (10th week) (D-1,702-$6.60). Trade has been easing off with last week's takings around the $30,000 mark; should last until holidays.

"Well of Romance," Craig (1st week) (M-1,431-$4.40). Independently presented; house relights tonight (5), after long period of darkness.

Other Attractions

"Twelfth Night," Elliott.

"Mrs. Moonlight," Hopkins.

"Sita," failed to open at Barrymore.

Musicless Philly

Philadelphia, Nov. 4.

At least two important football games last Saturday, drawing plenty of people, and not a musical show in town for the crowds to go to that night. Amounts to a record in Philly theatrical annals.

What was there for the merrymakers to see? Exactly three shows as follows: The Guild's Russian play, "A Month in the Country," George Tyler's "Mr. Samuel" and "The Blue Ghost."

All caused by the closing of the Lyric and the Adelphi Friday night plus the Erlanger, Shubert, Forrest, and Chestnut being dark.

CHI. B.O. LOWER, AGENCIES JUMP

Chicago, Nov. 4.

Business, while dropping slightly for some of the long-run pieces, increased about 10% for the Couthoui ticket agency, which controls all the hotels, worthwhile Loop spots and clubs. The Couthoui increase is indicative of better conditions in business, which, after an extreme dragging start, is slowly building. Producers and managers are beginning to look on Chi with a favorable eye.

"Sweet Adeline," in the second week at the Illinois, is leading the parade with $24,000, increase of $1,000 over the opening week. Unusual laudatory reviews pushed "Sweet Adeline" into the lead.

Surprise of the week was "Uncle Vanya," which jumped from $10,000 to $14,000, with all the highbrows taking in the Russian drama. If "The Last Mile" could have been stretched "Uncle Vanya" might have been held over. As it was it went to Pittsburgh Nov. 2.

Estimates for Last Week

"Artists and Models," Grand (9th week) (R-1,200-$4.40). Held around $15,000, with announcement of last week, "Sons o' Guns" opened Monday.

"Chinese Bungalow," Studebaker (3d week) (D-1,323-$2.50). Claim $7,000. Leaves Nov. 8 for tour. House has no bookings.

"Garrick Gaieties," Blackstone (1st week) (M-1,217-$3.00). Excellent, $16,000. Lots of trouble with subscribers thinking the show comes on the regular Guild course tickets. To appease they get a $3 ducat for $2.

"House of Fear," Playhouse (10th week) (D-603-$2.50). A standby that at $4,000 is making money.

"It's a Wise Child," Erlanger (3d week) (C-1,319-$3.00). Around $11,000 and liked by everyone. Geo. M. Cohan's "Tavern" next attraction.

"Last Mile," Harris (3d week) ($3.00). Death house melodrama opened Sunday against "Mendel, Inc."

"Lysistrata," Majestic (D-1,997-$3.00). Relighted Monroe street house Tuesday (4).

"Mendel, Inc.," Adelphi (C-1,100-$2.50). Sell out the first week to parties.

"Strike Up the Band," Selwyn (4th week) (M-1,096-$4.40). Holding well at $21,000.

"Sweet Adeline," Illinois (2d week) (M-1,500-$3.85). Leading the parade and likely to hold at $24,000 for several more weeks. Good at scale.

"Sex," Garrick (10th week) (D-1,276-$3.00). Being held for two weeks more and running a little under $7,000, but making dough at this figure. Is to be followed by "The Old Rascal."

"Three Little Girls," Great Northern (6th week) (M-1,805-$3.85). Near $20,000.

"Topaze," Princess (4th week) (D-958-$3.00). Got $12,000, an increase over last week. Subscription piece that left last Saturday to make room for "Death Takes a Holiday."

"Young Sinners," Apollo (5th week). (CD-1,443-$3.00). Slipped badly to $8,500. Not fulfilling predictions.

Pittsburgh Box Office

Pittsburgh, Nov. 4.

Katharine Cornell did profitable business at Alvin last week in "Dishonored Lady," although not quite up to expectations at $12,500. Matinee capacity, with women flocking in nights, except near close of engagement, after week-end.

This new Sturges-Jacquet operetta, "Well of Romance," opened cold here at the Nixon and had tough sledding. At $4.40 top failed to get more than $11,000, and doesn't look to have a chance. Critics pounced on it, and revision made right along.

George Sharp stock at Pitt okay.

Everything Lit in L. A., but Palooka Biz; Draperies Kill 'Temptations'

Los Angeles, Nov. 4.

This week has all the legit theatres in town lighted, but what they got for the trouble of throwing in the switch is another story. It's the first week since last fall that all houses have been tenanted.

Top for the week went to "Young Sinners," at the Belasco. Piece did about $3,000 less than last week, but at $11,500 still had plenty profit.

"Temptations" folded at the Mayan Saturday, when the take for the week dropped to $8,500, about one grand less than the nut. Musical had been getting good money the past five weeks, with undraped show girls getting credit for the draw. Then the city prosecutor's office got after Franklyn Warner, producer, and made him cover up the gals. It took a few hours for the news to get around, but when it did the boys in the b. o. rested. Show was scheduled to go next San Francisco from here, but those plans have been dropped. It's the warehouse now, and nothing set to follow.

Start of Radio Pictures in the legit field at the Mason proved a bit of a bloomer with its first production, "Women Who Take," doing less than $7,500 on the first week. This despite a sellout opening night. Piece was figured to stay in for four weeks, but reports are around that it may come off before that. Another show is being readied to follow. Idea is to test material for picture and possible Broadway showings.

Louis MacLoon's revival of "New Moon" at the Biltmore was another disappointment. Musical had a run of several weeks here this spring and got a little money. Reason for the revival is that MacLoon has the rights for this and "Desert Song" from here to the Mississippi. Cast is up on both shows and will road-show them on the two-for-one policy. L. A. engagement is a sort of break-in, with hope that at least they can get out with railroad money. In for two weeks, and the first week getting less than $8,000.

"Parlor, Bedroom and Bath" opens on at the El Capitan, Charlotte Greenwood fans keeping it going, with $4,800 on the week bettering last week's take by $300.

"My Girl Friday" No Fold

"My Girl Friday," originally slated to fold Saturday, will be held over for another week at the Vine Street. Draw last week jumped to $4,500, about $1,000 over the opening week. New policy at this house has all productions in for a week basis for two weeks, but a good draw means holdover.

Henry Duffy took over the Hollywood Playhouse Thursday (30) with Leo Carrillo in "Mr. Antonio." Duffy formerly had the house on a lease, but had to give up when his finances turned sour. Now he's in as producer, drawing $100 weekly. Opening was fair, with all the members of the Hollywood Playhouse Realty Co. in attendance. First three days brought in $2,600 at $1.50 top.

A Cup of Sugar" quit at the Figueroa Playhouse after two weeks on a return engagement. Show opened here about two months ago and later went to Frisco.

Franklyn Warner's "Temptations," revue, folded Sunday and did not continue to San Francisco when Harry Weber decided not to buy the show on learning about the Rev. Rob Shuler's anti-brassiere attack. Solly Ward, brought out here for the piece, returns east tomorrow (Wednesday).

Estimates for Last Week

"Young Sinners" (Belasco, second week). Better than average at $11,500.

"Temptations" (Mayan, 6th, final week)—Closed to $8,500, which is under the nut. Franklyn Warner's third production at this house, and also his third loser.

"Parlor, Bedroom and Bath" (El Capitan, 6th week). Still making money at $4,800. Length of run beginning to rally the Greenwood fans.

"A Cup of Sugar" (Figueroa Playhouse, 2d, final week). Just here for the benefit of pictures. $2,000 on the week paid expenses.

"Mr. Antonio" (Hollywood Playhouse, first week). Opened Thursday and did $2,600 on what was left of the week.

"New Moon" (Biltmore, first week). Disappointing at $7,500 estimated. Perry Askam, local fav, the draw.

"Women Who Take" (Mason, first week). Nothing to rave about at $7,500. Figured to draw the picture mob, but little interest shown by them.

"My Girl Friday" (Vine Street, second week). Stays to fold Saturday, but continuing another week. Above average at $4,500 for the week.

Mrs. Patrick Campbell (Vine Street, two day last only). In a personality lecture in both halves. Mrs. Campbell got $2,500 for the one date. Second of series has completed negotiations for four additional lectures on similar subjects at the same locale.

'SMILES' HUB SELL OUT STAYS EXTRA WEEK

Boston, Oct. 4.

Legitimate business fine with Ziegfeld's "Smiles" remaining a third week, and postponing New York opening. House has been sold out for practically entire run, now lengthened to three weeks.

Plymouth Theatre's Professional Players closed "Death Takes a Holiday" with a high gross of $14,885. House now dark.

Sam Bernard and Al Sheehan in "Light Wines and Beers" got away to a bad start at the Lyric. William A. Brady has moved "Street Scene" into the Wilbur. Started last night (Monday).

Estimates for Last Week

"Smiles"—Colonial. Now in second week. Capacity biz with house hold out.

"Light Wines and Beer"—Lyric. Now in second and last week. Opener got poor gross of $5,690.

Berkeley Square—"Wilbur. Second and last week netted fine gross of $17,834. "Street Scene" moved in.

"Death Takes a Holiday"—Plymouth. House dark after four weeks. Closing gross was good—$14,885.

NEW LEADING LADY IN MINN. HELPS STOCK

Minneapolis, Nov. 4

Despite tough opposition at the screen houses, including the record-breaking Amos 'n Andy picture at the R. K. O. Orpheum, the dramatic stock in "Ritzy" did fine business at the Shubert. Gladys George, new leading lady, liked here, and important factor in the prosperity of house; $5,200. Very good.

Stock burlesque at the Gayety is staying on the right side. With "Sugar Babies," got $4,000.

After dark since its opening week, when "Strictly Dishonorable" grossed close to $15,000, Metropolitan reopened this week with "Topaze." As opposition it will have the New York Theatre Guild's Apple Cart" at the Lyceum.

BAINBRIDGE'S SEATTLE STOCK GOOD AT $5,500

Seattle, Nov. 4.

Bainbridge Players opened first dramatic stock in Seattle since Duffy folded at the old President, many moons ago. A. G. Bainbridge here in person. Capacity opening night. Company looks good and critics were favorable.

Shiny New York hits to be tried for folks seem to like smart, sophisticated lines.

Metropolitan (Erlanger) (1,487; 35-$1), "Nancy's Private Affair" (Bainbridge Players). Snappy modern comedy, provided good vehicle for Marie Gale, lead. Jack Lake in male lead. Good week at $5,500.

Frisco Grosses

San Francisco, Nov. 4

With all the legitimate theatres housing holdover shows, business was somewhat under normal. Due to the cutting short of Pauline Frederick's return engagement in "The Crimson Hour," Curran was dark last week.

"The Bird of Flame," starring Dorothy Burgess, second week at Geary, showed some improvement, getting close to $9,500.

At Erlanger's Columbia "Death Takes a Holiday," also in second week, enjoyed a spurt. Build started few days after opening and second stanza closed close to $10,000; good for this house.

"Michael and Mary," starring Henry Duffy and Dale Winter, third week at Alcazar, slipped off, but still got better than $5,000, which is profitable.

"Bradleys," Bert Lytell starred, in President, third week, also slipped, but taking okey at around $5,500.

WRIGHT WRONG

Hollywood, Nov. 4.

Andy Wright's $100,000 suit against Actors' Equity ended this week with a default judgment holding Wright liable for Equity's legal expenses.

Wright claimed the 100-grand for damages he suffered by not opening Philadelphia at the Trivoli, San Francisco, for six weeks last spring, due, he claimed, to Equity interference.

Plays on Broadway

ON THE SPOT

Melodrama in three acts and a prolog, presented at Jolson Wallace's Forrest Oct. 29 by the Shuberts in association with Edgar Wallace and Lee Ephriam; written by Mr. Wallace; Crane Wilbur and Anna May Wong featured; staged by Mr. Ephriam and Carol Reed.

Tony Perrelli ..... Crane Wilbur
Minn Lee ..... Anna May Wong
Kerlki ..... Suezo Tokoro
Angelo ..... John Gallaudet
Con O'Hara ..... George Drury Hart
Marie Pouliski ..... Glenda Farrell
Jimmy McGarth ..... Alan Ward
Detective Commissioner ..... John M. Kline
Mike Feeney ..... Arthur R. Vinton
PROLOGUE
A Priest ..... John Wheeler
Interne ..... John Adair
Shaun O'Donnell ..... Mike Sullivan
Officer Ryan ..... George Spelvin
Capt. Harrigan ..... Stanley Wood
A Nurse ..... Jeanne Winters

Considering the hold that Chicago gangsters have upon the public imagination, mostly through the vivid tabloid exposition of that ilk, "On the Spot" should do well.

Not that it is a good play, yet a change in the dramatics of tough people. The Shuberts have been trying hard to get a winner from London. Understood they permitted Lee Ephriam, who represents Edgar Wallace and is interested with him in the production, to have pretty much his own way. They even prefixed the author's name to the theatre, now called Edgar Wallace's Forrest—rather a curious combination.

There is no comparison as to content to "Street Scene," but that, too, was a picture of metropolitan street life in the region of the tenements. Wallace is England's fatest writing melodramatist, but that did not hinder his authoring an interesting drama of American racketeer activity. He is a keen observer; what he has read of his subject appears to have impressed him sharply. A few weeks in Chicago seem to have given him all the atmosphere necessary. Broadway's biggest hit is "Once in a Lifetime." It is about Hollywood, and written by authors who never were there. So why not "On the Spot," even via London, where it was quite a success. Some lines that might have gotten by there were cut here.

On the whole, "On the Spot" might be a clever report of the life of a Chicago master gangster, Tony Perrelli. Intimations that the several characters is patterned after Al Capone are present. His Latin name and his protestations that he is against killings point to that. Then there is plain reference to Cicero, notorious suburb, where Perrelli owns a "big house" with many women and other houses of the same kind, but not so fancy.

However, Tony Perrelli has a Chinese mistress in the ornate and spacious apartment high above Michigan boulevard ("avenue" in the program). While it may be true that gangsters tell their women too much, hardly likely that Perrelli would permit Minn Lee to overhear him promise to put Jimmy McGarth on the spot to prevent a war with Mike Feeney, the north side gangster overlord.

McGarth, a nervous, expelled college boy, had just bumped off one of Feeney's mob. Con O'Hara, also of Perrelli's mob, was supposed to have been grilled along with McGarth but ducked and returned to Perrelli's place with drawn gun. Tony kills Con with dispatch. He had been with Marie, Con's girl, all the night before. He is for making Marie his new sweetheart. Minn Lee is told she must go to Cicero and manage the big house. She strips his gift jewels from her fingers, and while Perrelli is playing the organ, which is his way of relaxing, she stabs herself. It is this suicide that connects Tony, and Kelly, the detective, has him with the goods. It's a good twist, ending the career of the cunning killer.

A little comedy relief to the melier in the last act. Feeney is to have a birthday party next week. He suggests to Tony that he'd like to be present at his own party instead of lying in the morgue. Another line the well-attended second night house laughed at came after Perrelli ordered a particularly elaborate funeral for O'Hara. Angelo, Tony's aid, dryly remarks: "It would be much cheaper if we raised our own flowers."

Crane Wilbur leads his fellow gangsters in being well dressed, which is a well-known fact about racket men. Crane's dialect sounds authentic and his playing of the Chicago bad man and easy lover is impressive. Anna May Wong, from the coast and pictures, was a lucky find for Minn Lee. They had tried Helen Mencken and Marie Carroll, then got the real thing. John Gallaudet as Angelo, George Drury Hart as O'Hara, Arthur R. Vinton as Feeney, Glenda Farrell as O'Hara's woman, John M. Kline as the detective, and Alan Ward as Jimmy all good.

"On the Spot" has one set, and looks the kind of expensive piece it is supposed to be. It is timely, which gives it its best chance. No doubt that Wallace has the jump on American authors with his subject. *Ibee*

THE LAST ENEMY

Drama in three acts presented at the Shubert Oct. 30 by the Shuberts; written by Frank Harvey; staged by Harry Wagstaff Gribble.

Dr. McKenzie ..... George Merritt
James Churchill ..... Donald Eccles
Janitor ..... Cecil Ramage
Thomas Perry ..... O. B. Clarence
Clara Perry ..... Gwen Day Burroughs
Cynthia Perry ..... Jessica Tandy
Nancy ..... Peggy Ecclo
Jerry Warrender ..... Derrick de Marney
Harry Graham ..... Robert Douglas
Wilson ..... Allan Wade

The Shuberts cannot be charged with failing to bring in that announced flock of British shows. They've shoved in a bunch already. Not much good as to box office, in fact, those London hits are plenty red on the Shubert books. "The Last Enemy" was no help; closed in three days.

Gosh what a long, quiet evening. And a puzzle. The author seeks to peek into the hereafter or the road thereto. Not as interesting as "Outward Bound," however, not by a lot. "The Last Enemy" is a serious affair. Perhaps more for the lyceum than the theatre. That it should be spotted in a theatre like the Shubert is an error in judgment.

There is a sort of prolog. Two explorers dying in a tent in the Antarctic, 1896. It didn't look authentic. Next scene the first landing on the long climb to heaven, where the two men are greeted by the so-called janitor of the regions above. Then the dining room in a home at Hempstead, England, in 1916 where Cynthia Perry is the flower of the family. There is Jerry Warrender, a British war ace, back for a few days' furlough. Also Harry Graham who has grown up with Cynthia. Both propose marriage, but she does not feel that way toward either at the time.

Jerry throws a party at his house on the eve of his return to the front. He and Cynthia are together. He locks the door, insists she give herself to him. Suddenly a knock and the door opens, the figure of young James Churchill, the dead explorer, enters to summon Cynthia to her home. Anyhow that's one way a girl gets out of a tight place, even though the boy had promised to marry her the next morning.

Cynthia becomes a nurse in England. Jerry is back with a permanently bad leg. It is now a case of real love between them. Then Harry pops back, but again on the short end with Cynthia. Next scene over there, with Harry mortally wounded. His call for succor is answered by the other man of that fatal Antartic party. Final scene, that first landing on the long upward climb, where the janitor tells Harry he is to meet many friends.

The author simply writes in the connection with the dead men from the frozen pole and the war dead of 20 years later. Why is not explained. Not that that would matter if the thing was drama.

A light drama at that. Thomas Perry, an old boy, goes into the service and ends up as a champ potato peeler. He says that the war is lousy and everything else in the service. Maybe that expression crept in over here or maybe the English have adopted it.

Jessica Tandy is the latest of the nice Englisn actresses who have been recently brought across. She isn't comely but she is attractive and of the wholesome type.

But "The Last Enemy" is an illusive play, one which is inclined to induce slumber rather than provoke excitement. *Ibee.*

AS GOOD AS NEW

Comedy in three acts and four scenes presented at the Times Square by Charles Dillingham Nov. 3. Written by Thompson Buchanan. $1.40 top.

Tom Banning ..... Otto Kruger
Mrs. Violet Hargrave ..... Vivienne Osborne
Detective Franklin ..... Owen Martin
Donald McArthur ..... Lionel Paige
Mrs. Eleanor Banning ..... Marjorie Gateson
Detective McIntyre ..... Walter F. Scott
Mrs. D'Arcy ..... Sardis Lawrence
Rob Freeman ..... Kenneth Haviland
Andrews ..... Fred Lennox
Mary Banning ..... Dorothy Libaire
Tommy Banning ..... Philip Tulin
Bill Townsend ..... Ben Smith
Maid ..... Gwinda's Hopetoun
Mr. Bradford ..... Montague Shaw
Mrs. Bradford ..... Faye Martin
A Girl ..... Ann Thomas
A Boy ..... Aleen Nourse

Thompson Buchanan has taken a model preachment on the marriage problem and surrounded it with humor. It's clearly a hit.

Two offsprings begin to revolve reversely through life when their parents turn on divorce steam to reveal themselves as humanis and not Gods. A case of shatter on ideals perhaps with sex but not vulgarity. Even when the situations move close to the fringed border of crudity the dialog reassembles to offer a final and sure lunge at laughter.

Basically the general idea isn't new and on the modern tangent it's quite universally understood. The subtle stagecraft of a daring twist is offered right at the start when a rather skillful roue is shown in his love nest with a mistress en dishabille. The slow spots but withal a fast moving piece well staged.

There's a raid on the apartment by the man's wife, a friend, and a detective. Up to that time only the situation is different. Otto Kruger and Vivienne Osborne share most of the first act that way. They help the plot. But—from that time on comes the subtle preachment which Thompson undoubtedly intended to be conveyed. It can't exactly be gleaned from the title. A show with as many laughs as this one can go without a title. Else Buchanan meant to convey that life and its problems never alter. Once a philanderer always one, and only two sets.

Where Buchanan has mastered is that the foundation of the play is laid in the first act. It's also brought out that Kruger, far from having other one mistress with whom he is caught, also has had another before her. It offers a funny punch because it's revealed by the house super. Thus both women in the particular situation become joined for a common moment. It even lasts until later. After that the unraveling begins.

In the final act even the first mistress is shown. She's now married to the best friend whom she hasn't seen for years. Bringing the three women involved into one scene offers its own conjecture. Smartly done here because there's little spoken. The matter is left mostly to the customers' own thoughts as the women shrug and whimper.

When the two adoring kids stunned by the panicky parents who fear scandal but are stubborn one way or the other for given up the play puts its tenseness. It's a quiet tenseness, however, that's never overdone and if anything sort of lets down a bit. This is where the daughter suddenly strikes a knowing pose on sex. It's not altogether straight character but the laughs are there as she resolves for free love with her boy friend.

For stock the dialog might have to undergo alterations. Bringer does the cherrymorean cussing words, not forgetting the profiles. In one scene where the wrong runaway pair are brought in there's a blank epithet that's turned off as it is begun but is still heard.

The play ends as it starts—with a laugh. No director is named for the piece. Fine acting throughout but that's expected of this cast, and the dialog gives them all an opportunity. Worth mentioning, however, are Dorothy Libaire, as the daughter, and Billy Quinn as the son. Both youngsters but they trotted off well. Ben Smith in this play plays a calmer type than his wont and proves his personality.

Elizabeth the Queen

Comedy drama in three acts. Presented at the Guild Nov. 3 by the Theatre Guild. Written by Maxwell Anderson. Staged by Philip Moeller.

Sir Walter Raleigh ..... Percy Waram
Penelope Gray ..... Alice Belmont
Mrs. Carmin ..... Philip Foster
Sir Robert Cecil ..... Arthur Hughes
Francis Bacon ..... Morris Carnovsky
Lord Essex ..... Alfred Lunt
Elizabeth ..... Lynn Fontanne
Lord Burghley ..... Robert Conness
The Fool ..... Barry Macollum
Mary ..... Ruth Vinton
Tressa ..... Edith Franklin
Nurse ..... Christine Neal
Marvel ..... Royal Beal
Burlage ..... Whitford Kane
Henning ..... Charles Bookas
Polins ..... Grace Arnall

"Elizabeth and Essex", was the title of the Guild's second play this season, the change being made probably because the subject-matter has reached the stages aboard and was tried here last season. It still remains a costume play and highbrow. Guild may string it along after subscription by alternating with "Much Ado About Nothing," which will aid it reaching success rating.

"Elizabeth, the Queen," was kept out of town longer than intended for fixing purposes. It is claimed it was an exceptional draw in Pittsburgh, the answer being that it got class audiences.

In setting and on production the show is of high order, a glimpse into the privacy of the famous "Virgin Queen." Essex was 34 and Elizabeth 60 when the love affair began. The queen makes reference to her being older during their quarrels and reconciliations, but the actual disparity in ages is only in the minds of those who know.

Lynn Fontanne is in admirable costume as Elizabeth, bewigged in red. The Fontanne mannerisms are virtually absent in the new role—a royal mistress frequently in doubt as to the constancy of her Lord Essex's love is sincerity. Alfred Lunt is her equal partner in dominating the play, which is as it should be. He loves Elizabeth, he hates her and he adores her. He thinks lightly of their fierce quarrels because that is the way lovers do. To the end, when he returns to the tower, refusing her pardon for rebellion, he goes to his death loving her while she, in a half swoon, knows that forever after there will be nothing for her.

Historically Maxwell Anderson is fairly accurate in writing this "Elizabeth," but it is not an autobiography of either the queen or her lover. The play is in prose. Its lines are finely written and will doubtless draw the plaudits of the literati.

Besides the leads, those who stand out are Anita Kerry, Arthur Hughes, Percy Waram, Morris Carnovsky and Barry Macollum.

The lighter lines are at the start of the play. No farcical comedy, however could be fashioned from such a story. The average playgoer not liable to appreciate it as a show. That is why the chances are against a run after the subscribers are taken care of, without the alternating idea being carried out. No doubt that Guild audiences will like it, for it is high-class stuff. *Ibee.*

Plays Out of Town

WOMEN WHO TAKE

(R-K-O PRODUCTION)

Los Angeles, Oct. 30.

Metropolitan Productions, Inc., William LeBaron, managing director, presents three-act play, two sets by Jane Murfin, featuring Irene Rich, Olive Tell and Morgan Wallace. Fred G. Latham staged. Supporting cast: William Wallcott, Louise Macintosh, Winter Hall, Robert Stevens, Kitty Kelly, Frances Heriger, Allen Pomeroy, Wilfred Lucas, Leland Hodgson, Fred Hargreave, Howard Ralston, Kenneth MacDonald, Lee Shumway. Opened Oct. 28 at Biltmore, Los Angeles, $2.69 top.

R-K-O's first of a series of original plays, to be locally produced with a dual ultimate eye to Broadway and the screen rights, makes one wonder by what process of reasoning LeBaron, or whoever it was responsible for the selection of scripts, thought that this one would be either a Broadway or a film possibility. That R-K-O can, since it already owns all rights, do it in celluloid is principally a matter of coolce, but as a play intended for screen transition it's going to have tough sledding.

Just what Jane Murfin authored originally, whether it was farce, mystery, social melodrama or comedy-drama, will never be determined from this play. It's a little of everything. The playing is in tempo with the theme.

Irene Rich, whose appealing charm will never create any discussions to the contrary, was beyond her depth in the hopelessly and hapelessly contrived dramatic sequences. Morgan Wallace and Olive Tell, sub-featured (respectively the dallying husband and a dipsomaniac friend of the family) were equally handicapped by the basic material.

Miss Tell did well with what she had, ditto, Frances Beranger as the paramour.

It's a talky, dreary evening for anybody's theatre and R-K-O will have a tough struggle extending those 75 consecutive performances in order to preserve the screen rights.

Charles Harris, experienced legit man, is general manager for Metropolitan Productions, Inc., the R-K-O stage producing subsidiary.

R-K-O has a good idea which other studios in one form or another already have been or are considering emulating in the recent intensive hunt for dialog material suitable for filmization. This first try is inauspicious. Two other scripts are already set for early production. *Abel.*

Femme Qui a Du Sang Dans Les Veins

Paris, Oct. 22.

Comedy in three acts and four tableaux by André Birabeau. Produced by Gustave Quinson at the Palais-Royal, Paris, Oct. 16.

Emile ..... Duvallez
Isabelle ..... Germaine Rosay
Madame Leluc ..... Augustine Leplicia
Valerie ..... Jeanne Fusier-Gir
Emmanuel ..... Jean Wall
Bugey ..... Jean Hervey
Commissaire ..... Charles Lorrain
The Doctor ..... Rosa Bergion
Marysa ..... Yvonne Garat
Alexis ..... Robert Lepers
The General ..... Robert Guillon
The President ..... Henriette Morel
Madame Bugey ..... Louise Lamare
Abel ..... Marcel Siccard

Over-spiciness in plot and dialog would make it difficult to adapt this play for the States. In Paris it looks like one of the year's best bets for a long run. It is unquestionably amusing, even if slightly overdone at times and a little coarse. Story is of a young couple, both very tame who are, with their families, touring in the Pyranees mountains. They are seen having an open air luncheon. So tame is the woman that, when one of her husband's friends tries to make love to her, she puts him off without any noticeable reaction. Nor does she react against her husband when he tells her that, having gone apart from the rest of the party with one of the girls, the mistress of one of their friends, a policeman has reported them for trial, after having seen them in what shall be described here as necking. Husband tells his wife that he told the policeman the woman was his wife, and that she will have to appear in court and be witness so as to avoid further trouble. Again no reaction on her part—so tame is she.

At the end of the luncheon a plane flies over their heads and falls. The curtain falls before the plane is seen, and rises again immediately to show a hospital where the woman has been taken, having been wounded by the plane. Her husband, her father-in-law, and the man who was making love to her are all three there. The doctor says transfusion of blood is necessary, but they all shy off. Then an aviation mechanic comes in; he wants to see a friend of his hurt in the accident, and he immediately offers himself for the operation and is accepted.

The next act takes place in a villa near Paris where the young couple are with their families. Out of thankfulness for the mechanic's sacrifice they have also taken him and his wife and his parents as domestic help. But by this time the girl has altogether changed, and this she attributes to the fact that she has in her veins some of the mechanic's blood. Instead of remaining the refined bourgeoise she was, she feels every common impulse surging in her and surrenders to it. Even her speech gets common. Nobody around her understands what happened until she gives her explanation of the fact with brutal frankness, resulting in the mechanic being called and subjected to a kind of third degree to find out what complexes of his may later be expected from the girl.

(Continued on page 63)

(With apologies to Ruhe Goldberg)

Don't Let This Happen to You!

A man took out an Accident Insurance Policy so he would be fully protected in case he got hurt;

He went through an Earthquake without a scratch;

He fell 10,000 feet in an aeroplane with no bones broken;

He had a miraculous escape in an automobile accident, came off unharmed;

So he got tired paying premiums on his Accident Insurance and threw the Policy in the waste basket—

And that very night the ceiling fell down and laid him up for six months!

Moral:—Insure with

JOHN J. KEMP

Insurance of Every Description

551 Fifth Ave., N. Y. C.

Phones: Murray Hill 7838-9

PAUL WHITEMAN

Booking Exclusively Through His Own Office

1560 Broadway

New York City

JAMES F. GILLESPIE

Personal Representative

On R-K-O Route, Thanks to Phil Morse

(Peggy and Polly Paige)

PAIGE SISTERS

NEXT WEEK, NOV. 8, R-K-O, BOSTON, MASS

Russian Traditions Passing

(Continued from page 59)

composed. It feels itself as much at home on the streets, on the farms, in a parade, etc., as in a real theatre. Indeed, it is supposed to be elastic enough to adjust itself to the needs of any moment.

Take, for example, a popular demonstration in Moscow or some other city in connection with some revolutionary holiday. Tram makes its appearance as part of the parade—a kind of moving theatrical show, on trucks, trolley cars and on foot, the actors in costume entertaining and educating the crowds through songs, little pantomimes, etc.

In their own theatre, or in workers' clubs, the Tram troupe puts on regular shows. But they do not in any way resemble the conventional theatre. There is usually no plot or story. There is only some central propagandist idea which must be put across to the audience. To do this all the effects of ordinary theatre, radio, music, films and lighting are employed and often the audience is drawn right into the performance, becoming part and parcel of the show. The moving picture fade-in and fade-out is used, and different colored lights to symbolize emotional states.

There is absolutely no conventionality. If an actor is sick or late, someone from the audience is asked to fill in; or actors and audience mix good naturedly in games, dancing and tea drinking to encourage sociability. An actor often breaks into a scene with a revolutionary harangue; or spectators interrupt with an objection to or question about what is being staged.

Audiences Chime In

The form of this young theatre, in other words, is not set as yet. It is feeling its way and every new troupe has new methods. The central idea, however, is that the limits of the old theatre must be broken down and the creative urge not merely of actors but of audience as well must be given full chance to develop.

An older theatrical form is that of the Blue Blouses. It arose originally in the factories, where workers put on little scenes based on current events. In time the more talented of these factory workers organized as regular troupes and put on Blue Blouse performances in theatres, clubs and the like. You can expect almost anything at one of their shows, mass recitations, pantomime, geometrical dances, propagandist little acts and what not. The actors actually wear blue blouses and overalls. There may be anywhere from four to 18 or 20 in a troupe and they obtain some of their best effects by clever groupings and maneuverings on the stage.

This is the one country where the old and respectable is frowned upon. The newer the better is the order of the day in the new Russia.

Rudy's Brother

(Continued from page 48)

imaginary interviews?" Willie quizzed.

"Been around with the brother a lot, eh?" was the rejoiner, which got Willie talking about music, being a tough life and the family angle.

At first Willie said: "I wouldn't be a musician for anything in the world."

But the questions only started then and Willie was brought down to the truth of the Vallee home situation.

"Rudy worked hard to get where he is. Every musician has to work hard but few get to where Rudy is. I really love music but I'd never use the family name to play on a reputation which Rudy has worked up for himself and through his own efforts."

Willie quit Fordham last year, deciding he'd better get an early start for himself. He likes art, the painting kind, but there's not enough dough in that for him.

Right now Willie figures being a broker in show business is an ideal life. He's going to try that next, starting on the bottom rung with the National Broadcastng Corporation shortly after Thanksgiving.

Femme Qui a Du Sang Dans Les Veins

(Continued from page 62)

The act ends with her surrendering to her low impulses. She refuses to go and have dinner with her family's guests and improvises a dinner party of her own with the servants and their family.

The last act takes place some time later when the girl has made her family well nigh desperate by her strange, common and free ways of living and speaking. The husband, who wants to even up the score, has said nothing of his plans, but comes back after spending a few days in hospital where he arranged to have some of the mechanic's blood transfused into his own, thus expecting to be able to cope with his wife. As a matter of fact he shows considerable aggressiveness. When they are having a big fight it is found that firstly, the mechanic is not the son of his reputed father, but the illegitimate son of a lion tamer, and secondly that the doctor who performed the operation on the husband only pretended to do so, fully knowing that transfusion of blood doesn't mean transfusion of temperament. Following which, the husband and wife make up and all's well.

Comedy is produced sufficiently well from the stage point of view to be entirely satisfactory. The lines in French, even if coarse, are extremely witty, and carry tremendously, getting no end of laughs. It would deserve unstinted praise if the situations and coarseness were not sometimes overdone. The whole cast is excellent. Duvalles as Emile the mechanic steals the show. At times his work on the stage is strangely remindful of effects obtained by Charlie Chaplin on the screen. Germaine Risse gives an excellent rendering of the very difficult part of Isabelle. The venerable Augustine Leriche as her mother gives a very credible performance. *Maxi.*

THE PRODIGALS

San Francisco, Nov. 4.

Comedy-drama in prolog and three acts by Marianne King. Presented at Players' Guild theatre, San Francisco, Oct. 28. Management Stanley MacCowan. Directed by Everett Glass.

It takes more than facility in dialog to make a playwright. Marianne King, who authored "The Prodigals," a first play, reveals that she has the gift of putting convincing and natural speeches in the mouths of her characters, but no sense of conflict and hence no drama.

When the curtain drops on the prolog the rest of the plot is pretty evident. When the first act is five minutes under way it is also clear that practically all of the characters are in agreement; that there is nothing to keep them apart; no obstacle to bar the path to their individual happiness and consequently no further excuse for further acts. Judged by this piece of work, Miss King is imitative. It suggests that she evidently saw, read or studied "Let Us Be Gay," liked it tremendously and was inspired to do a play herself. Unfortunately, "Prodigals" lacks the interest and drama that were in Miss Certhers' successful comedy.

Notwithstanding these flaws, "The Prodigals" deserves praise in that it is at least a thoughtful piece of writing, and the author has the gift of making her characters live.

With a more vital theme and more effort toward drama and suspense, the writer of "The Prodigals," undoubtedly will do far better.

The play as presented by the Players' Guild was excellently acted for the most part and was staged in a manner that brought heartfelt applause from the audience.

"The Prodigals'" prolog is laid in Paris, where Virginia Murray, who has deserted her husband nine years before because of a trivial liaison with a woman, an affair of no importance, and because she felt he wanted his freedom, learns that he is planning to divorce her and remarry. Then suddenly she decides she wants him back. There is now a child that the husband has never seen. She does return and learns that her husband has no intention of divorcing her, that he is still very much in love with her, and yet two acts are required before the characters decided to get together. The final act curtain was evident from the minute Virginia walked into the first act and met her husband after their nine years' separation.

Helen Buell, last seen here in a small part in "Strange Interlude," was delightful as Virginia. Equally effective was Lowden Adams as her husband. The remainder of the cast was acceptable in every way except Myrtle Jersey, who played a middle-aged, dissatisfied wife in a thoroughly stilted and unconvincing manner.

Everett Glass' stage direction had several week spots, notably the bad stage wait that followed an off-stage aeroplane accident. *Rivers.*

PEPE

Paris, Oct. 15.

Comedy in three acts with musical interludes. Authored by Andre Barde. Music by Maurice Yvain. Presented by Benet-Treon-Deutsch at the Daunou Paris, Oct. 23.

Pierre Fressenoy ..... Harry-Baur
Eugene Pailloux ..... Lucien Baroux
Raymond Daviller ..... Jose Serey
The Gentleman of Grenoble ..... Robert Casa
Dupont ..... Baudry
A Head Waiter ..... Beart
Solange Fressenoy ..... Ritori
Jacqueline ..... Simone Deryse
Madame Jeannerot ..... Marguerite Ducourel
Madame Dupont ..... Dina Stabb
The Castle ..... Becky Rosmus
A Housemaid ..... Jane Raphare

A flop. Story presented in an obsolete way, interpolating musical lyrics as part of the dialog, without a catchy tune to reclaim it. Acting indifferent except for Harry-Baur, who is wasted.

Story is that of a childless French couple touring in provincial Grenoble with their mother-in-law. Mother-in-law kicks at the husband, Pierre Fressenoy, because of there being no children; and he answers by saying he is the father of an illegitimate child. In the meantime he makes love to one Jacqueline, mistress of a local industrialist, and when found kissing her by his wife, says Jacqueline is his daughter, following which Jacqueline is taken to Paris as a member of the Fressenoy family.

All would be well except that Fressenoy advertises a motor for sale and Jacqueline's provincial jonny answers the ad in person. Jacqueline tries to avoid an embarassing situation, but eventually everything gets straightened out and she marries some young man.

Could not be anything but a flop. Management already at work trying to replace it.

ENGAGEMENTS

Harry Essex and Edythe Sera, advance for Arch Selwyn.

Elsie Lawson, Lee Patrick, Walter Greenough, Maurice Burke, Fred Sullivan, Czara Romanyl, Russka Yanka, "Room of Dreams."

Grace Hayes, Janet Reade, "Ballyhoo."

Helen Shipman, "The Gang's All Here."

Aubrey Lyles, "Runnin' de Town."

Dr. Rockwell, "Highlights."

Olin Howland, "Highlights."

Peggy Bancroft, "Ripples."

Theodore, Enrica and Novello, "Highlights."

The honor of your presence is requested at the

BIRTHDAY PARTY

of

VARIETY

To be held between the covers of the Twenty-fifth Anniversary Silver Jubilee Number In December, 1930

VARIETY
At Home
154 West 46th St.
New York City

R. S. V. P.

Literati

Right at Home—And Right!

Captain Joseph Medill Patterson, publisher of the New York Daily News, last week requested his daughter, Alicia, seeking a divorce from her husband, to submit to an interview at the hands of Joseph Cowan, reporter for the New York "Journal." "Journal" had the story first and Patterson, publisher of the "News," respected that point.

The complete yarn, with its remarkable features, is this:

Cowan was formerly on the "News" and specialized on that paper's own type of divorce story, largely dug up from lawyer's offices. He went to the "Journal" two years ago and continued his work, with marked success and has, on several occasions, scooped his old paper. Captain Patterson, who really runs his sheet and is in close contact with everything, was cognizant of this.

His daughter Alicia, who has worked on the paper, and is an aviatrix, etc., was married two years ago to a wealthy Chicago lad. The marriage didn't turn out well, according to the story and Miss Patterson asked for her father's consent to a divorce. The Captain is said to have told her if she wanted to sue for a divorce he wouldn't seek to dissuade her, but that she must take her dose of publicity like anyone else. She agreed.

Recently Cowan got hold of the yarn. He called Captain Patterson, told him and said that he wanted to interview Miss Patterson. Patterson told him it would be okeh, named the time and then called his daughter to notify her.

The whole thing has moved the men of "The News" to an even greater admiration for the Captain and he already stood well enough.

Book-legging Quiet

Not much book-legging being done around the Times Square section. In the first place the sale of suppressed books isn't worth the risk of severe penalties imposed. And again, no display can be made. Any sale must be done so secretly that even the purchaser must pass closer inspection than a stranger at the doors of a speakeasy.

One book that was banned from the United States is "Ulysses," by James Joyce, and a few copies of the paper-backed edition may be found through the book-legging channels. As it's a national ban instead of a state, the leggers are making no hesitancy in demanding fancy prices.

One book that was banned in New York, "Pay Day," by Nathan Asch, has not been returned to public sale since John S. Sumner went after it.

"The President's Daughter," by Nan Britton, drew the fire of the supporters of the late President, Warran G. Harding, claiming it was libelous on his life. The book not long ago slumped in demand, but with the big sale of the G. B. Means' book, "The Strange Death of President Harding," the Britton book has had an impetus in sales.

Quiet Flash Light

Following the explosion close to him and his party in San Francisco of a large quantity of flashlight powder, W. R. Hearst has now ordered all his papers and pictures services to use the new "Owl" flash camera, a device in which an especially prepared bulb is utilized in synchronization with the camera lens. It makes but a slight flash and requires a new bulb for each exposure. The exploitation now being given it by the Hearst papers is done in connection with theatre openings, for it allows a whole audience to be photographed without inconvenience. This, goes, of course, only where there is an electrical connection.

In Chicago a similar device has been used by the Goodman Memorial theatre to take stage pictures during a rehearsal. In New York various press agents have experimented with a wide-lensed German camera which takes stage stuff in the stage lighting during a performance, with no discomfort or annoyance to those around.

Money in Memoirs

Foch's Memoirs, nailed down by Doubleday-Doran for publication Jan. 26, show a side of the print racket unbelievable. There's real dough in these military memoirs—and most of it from serial syndicating.

These lucky boys who came home alive seem to have said all they had to say in communiques and government reports, yet they're saying it all over again for big money.

Gen. Pershing is the, as yet, uncaught big shot. Offers of $100,000 as an advance alone have been made.

Even the civilians gross heavy. Wilson's "Life and Letters" made $400,000 in newspaper serial rights, with more volumes to come.

Ford's "Today and Tomorrow" with Sam Crowther in on the cut did $80,000 among the dailies.

Lodge and Roosevelt's personal letters yielded $60,000. Lots do $50,000.

Col. House's alibis grossed $200,000 with the N. Y. "Herald Tribune" and Houghton-Mifflin in on the 20% for a serial before book publication, but usually waive the cut in on second serial rights.

The authors in all cases draw 50% of the gross or better.

Best Sellers

Best sellers for week ending Oct. 25, as reported by The American News Company, Inc., and branches.

Fiction

Cakes and Ale ($2.00) ..... W. Somerset Maugham
Angel Pavement ($3.00) ..... J. B. Priestly
Twenty-four Hours ($2.50) ..... Louis Bromfield
Deepening Stream ($2.00) ..... Dorothy Canfield
Seed ($2.00) ..... Charles G. Norris
Blowing Clear ($2.50) ..... Joseph C. Lincoln

Non-Fiction

Strange Death of President Harding ($3.50) ..... G. B. Means and J. D. Thacker
Story of San Michele ($3.75) ..... Axele Munthe
Lone Cowboy ($2.75) ..... Will James
Pre-War America ($5.00) ..... Mark Sullivan
On Forsyte Change $2.50) ..... John Galsworthy
Al Capone ($2.50) ..... Fred D. Pasley

Coast Ethics

One of the most peculiar adaptations of journalism's ethics is revealed in Los Angeles, where newspapers last week broke stories of brawls among picture "name" guests of that city's press club.

This following a recent police raid on the club for beer after a tip-off of the town's hottest reformer, Reverend Bob Shuler, by two disgruntled members of the club.

None of the brawl stories mention the club by name but refer to it as "atop a skyscraper on Beverly boulevard." It couldn't be made plainer locally.

It's reported an executive of the club gave permission for one of the wire service boys to use the picture brawl yarn, figuring the spot wouldn't be identified away from Los Angeles and that none of the local papers would touch.

But they did, and plenty!

Pamphlet Information

Paris book sellers are more and more being asked by the reading public for information about the novels on sale. Owing to the ever increasing amount of matter published, the shop-keepers find themselves at a loss to answer.

Bernard Grasset, a man of many activities, and also France's foremost fiction publisher, has instructed his firm to issue with every book a short notice describing its contents, thus enabling book sellers to answer queries as if they themselves had read the novels. Notice gives a short idea of the work, the literary school to which it belongs, its style, and the class of readers for which it is best suitable.

Still a Columnist

Styles rule the world in everything. Present style among foreign scribes is to discover Chumpville, Ill. George London did it for "Le Journal" and now Leon Bailby is doing it for "L'Intransigeant," biggest afternoon Paris daily. Says he's picking up latest American publishing angles, too—particularly mechanical gimmicks.

Leon been editor of his sheet for 25 years. Started out with 17 men, now has a payroll of 700. And still runs a column.

Shuberts' Mag Tie-Up

New magazine, "Broadway," issued weekly, is offering a pair of seats to certain New York shows to each $6 a year subscriber, having effected a Shubert tie-up. Each issue has several full page photos of players appearing in Shubert shows. Rowland Field, dramatic critic of the Brooklyn Times, and Louis Sobol, the Graphic's Broadway columnist, are among the mag's contributors.

Mag for Negroes

New colored mag out devoted exclusively to its race pictures and stories. Called "Abbott's Monthly," promoted by Robert S. Abbott, who owns the Chi "Defender," Negro newspaper.

Louis C. Harper, editor.

"Hands Around" Obscene

"Hands Around," by Arthur Schnitzler, has been classed as an obscene book by the N. Y. Court of Appeals. It affirmed the conviction of Philip Pesky, New York book clerk, for selling the book. After his conviction by the lower court the clerk was given a suspended sentence.

Bi-Liners Organized

The Bi-Liners, a new newspapermen's club which has taken quarters in the Dixie hotel, elected Harry Hershfield president. Jack Foster, radio editor of the "Evening Telegram" is treasurer and Marcus Griffen of the "Sunday Enquirer" secretary.

European Runaround

By Frank Scully

London, Oct. 23.

Somerset Maugham, up from Nice, for a visit, has two plays in town—"Home and Beauty," 1918 revival at Hampstead, and "The Breadwinners," just opened at the Vaudeville. He really hasn't had a breadwinner since "The Letter," but this one has possibilities.

Ronald Squire has the fat part of a broker whose wife (Marie Lohr) and flaps regard him exclusively as a dumb but convenient b. r.

They think at 40 he ought to hand over his dough to them and buy himself a load of exterminating powder.

Maugham makes the flaps do most of the panning, thereby letting the current generation pick its own poison. Aired from his family the old man gives 'em all but $25,000, and is on the loose for the last act, with wife of old friend and o. f.'s flap daughter making a play for him, the flap having the inside due to better s. a. technique.

Play shows Maugham a little sour with dames. He lets Marie Lohr say, "Half the women I know are bored to extinction with their husbands," and hasn't got a really sweet femme in the whole piece.

That Riviera atmosphere must be burning him up too. It's a fact it punctured his romance.

That Riviera Again

While the Mayfairies swoon with delight over Noel Coward's "Private Lives" and give it a year or two to run at the new Phoenix, it isn't anywhere near as good as that.

Coward himself will probably blow around New Year's and the pretty piece will fold with him—which won't be so tough on him but will on Gertrude Lawrence who gives her finest performance in much ado about nothing as ever your eyes did see.

She credits Coward with this. The piece is about frothy Oxford sort of decandents who find the Riviera a swell place to discuss their amours.

No more plot originality in it than a one-way street, but Coward's wordly wisecracking keeps everybody seated but the ushers.

The writing was done like a Sunday feature. Lad Noel saw Sinjun's "First Mrs. Frazer" going big on the novelty (to Englishman) of remarrying your own divorced wife, so he lifted that gag.

He saw plenty of sappos being entertained by two people talking through a whole second act of "The Apple Cart" and going Mack Sennett in the last second for a pratt fall, so he picked that up and placed it ever so deftly in his own opus. Result, a hit.

All Over the Place on One Leg

Gilbert Miller's giving "The Swan" a great production, but the hit of the show is the performance of Herbert Marshall's duraluminum leg. Thanks to several simply elegant inventions Marshall is playing right now in three West End houses at the same hour.

The electrics have made two performances possible, and an orthopedic bozo, the third.

Marshall is in the lights and on the screens of the Alhambra and the Regal.

He is in the flesh at St. James's in "The Swan," with Edna Best doing a little less than that in the Eva Le Gallienne role.

Marshall plays Prince Albert in the Molnar bit about how to be rude though regal, and he plays it perfectly, thanks to a load of great courage and a perfectly, made artificial leg.

He had, you know (and he's no longer secretive about it, now he's a star) his left gam bobbed nine inches from the hip in the war.

A beautifully built lad—he's 6 feet 1—he walks with a grace that defies the keenest eyes. No peg-legged, stiff-kneed stuff—he leaves that to such careless wights as Laurence Stallings and St. John Ervine—but a breezy, easy, stride.

It was an invention (shrapnel) that blew his leg, but other mechanical gadgets seem to have put him on his feet again.

Such contraditions in life are known as "progress."

Where Psmith Is Pscreamingly Funny

Wisecrackers are crowding the town. P. G. Wodehouse's "Leave It to Psmith" touched up by Ian ("Middle Watch") Hay, has come into the Shaftesbury and everybody seems to like its nice clean fun. Wodehouse is one of the few Englishmen who knows Broadway as well as Piccadilly. Those years with Guy Bolton and Jerry Kern did it.

Under the circumstances it's hard to understand how he ever allowed Basil Foster as Psmith to say "the 'P' is silent, as in psalmon."

It can't bring him anything but a deportation order.

That kind of gagging died the day Bugs Baer was born. Plenty of laughs and naturally, for creating these well-healed nit-wits always finds Wodehouse at his best.

In Town

Best routing of the week—Peggy Joyce from Riviera to London, and Prince of Wales from London to Riviera....The Joyce not husband-hunting but royalties. Asking 20% for "Men, Marriages and Me," English version....Monte Banks, whose driving license may be taken from him, smashed his I. F. in Regent Park....Mike Arlen in town with Maurice Elvey to get a talker out of his latest book....The producer wearing a collegiate chapeau, pipe and bow tie is A. E. Dupont of British Interruban Pictures....Beatrice Lillie hurt her leg and couldn't reach for the phone at her bedside....Frank Tilley's a good cook too....Conrad Veidt, who wears long silk stockings and a monocle, has left for Berlin where he wants to play the lead in "On the Spot." Wallace's meller about Chi's tuff muggs....Donald Calthrop, the best actor in England, has been re-engaged by B. I. P. without even going to Hollywood to prove it....."Murder," Britain's super-super, staggered off stage, dead, after two weeks....Lorenz Hart says the Hart and Rodgers royalties are bigger on their current Cochran musical than ever before, proving that three years of flops don't mean a thing if the nations sing your songs.

Hicks and the Younger Neckers

Between the old school of light comedians and the current kings of sexy repartee is a gap as wide as the Kentucky cave. You have only to sit through a Coward performance and then watch Seymour Hicks in action.

Hicks working on "The Love Habit" at 62 gets more lively s. a. in a talker scene than Coward at 30 does in the flesh.

Sacha Guitry says an actor of 60 can play a part of 40, but shouldn't try a young necker's role.

That depends.

Guitry and Hicks can get away with murder on a staircase. Coward needs a pack of cigarets, his eyebrows and a couch.

George Gershwin says it's "A Grand—a Glorious Story!"

TIN PAN ALLEY

A CHRONICLE OF THE AMERICAN POPULAR MUSIC RACKET

By ISAAC GOLDBERG

With an Introduction by George Gershwin

THIS rollicking story of the Tin Pan Alley boys and the Great American Noise is one of the richest, liveliest books of the year. From the old-timers through Harrigan and Hart to Berlin, Gershwin, and the boop-boop-a-doopers we follow the exciting and amusing evolution of Jazz.

Illustrated by Photographs



"Has all the marks of success—an amusing performance."
—George Jean Nathan.

At All Bookstores, or $3.50 The John Day Company 386 Fourth Ave., N. Y.

GLORIFIED

by DOROTHY WEGMAN

FLORENZ ZIEGFELD says

"I wish every young girl who has aspirations to go on the stage could read this honest and delightful story by one of the most charming of my own Follies Girls."

At all Booksellers $2.00

BRENTANO'S Publishers N.Y.

Disc Reviews

By BOB LANDRY

"If autumn comes—" there's sure to be a flock of hits, near hits and forget-them-quicks from the influx of musicals. Of course, there's still the syncopated drill presses of Hollywood, now on part time, but able to keep themselves represented in the markets of din and the houses of eternal repetition.

Persons gifted at generalizations or statisticians in charge of surveys can perhaps inform the curious as to the relative rank and number of hits as between Hollywood and Broadway as of October.

From a casual Chicago viewpoint and considering only quality, no stage musical appears to have topped "Beyond the Blue Horizon" and "Always in All Ways" from Paramount's "Monte Carlo," a film unfortunately only moderately esteemed in the land. **George Olsen** bestows the Olsenian treatment on the admirable couplet in Victor 22530.

Jones, Jones and Jones

Newly reincarnated **Isham Jones** returns to active recording for Brunswick with overwhelming prolificousness. In a recent batch of releases his signature is affixed to both sides of 4907-09-14 for a grand total of six wax etchings. Suggesting either the hurried completion of an old and expiring contract or the precipitent start of a new one.

His numbers are all of popular favor, including: "If Be Blue," "In My Heart," "Don't Tell Her," "My Baby Just Cares for Me," "Sweet Jenny Lee" and "Good Evenin'."

Ozzie and Bix

Apparently newcomers and certainly not household names, are Brunswick's **Ozzie Nelson** (4897) and Victor's oddly-named **Bix Beiderbecke.** In the latter instance, the billing credits direction of "I Don't Mind Walking in the Rain" to **Joe Venuti**, who, among other things, works for Okeh. Reverse side has **Ray Logwig** directing "I'll Be a Friend With Pleasure." Leaving an obvious deduction in favor of the vocalist as being Professor Beiderbecke. Hardly memorable recording.

Nelson has a feeling for the modern slow tempo with "I Still Get a Thrill" and "I Don't Mind," making a fairly good combo.

First Listening

"Body and Soul," a production number widely commended, is being duly grooved onto shellac surfaces by all the mechanicals who have it doped as a clean up evidently. Mentioning but two, **Paul Whiteman** (Columbia 2297) plays it, and **Helen Morgan** (Victor 22532) sings it. As a first hearing of the number the wax medium fails to convey the sensational effect.

Committing another probable heresy, "I Am the Words, You Are the Melody" and "Old Fashioned Girl" suggest that that trio, De Sylva Brown and Henderson have written a couple of ordinary tunes. **Ben Selvin** (Columbia 2298) renders them.

Mr. Duke Ellington

"Three Little Words" and "Ring Dem Bells" are associated on the label with Amos 'n' Andy's film, but as not introduced in the picture either by title or with the lyrics, both will be entirely new to those who saw the talker. They are done on Victor 22528 by **Duke Ellington**, premier musical organization of the colored race.

"I Still Get a Thrill" and "Bye Bye Blues," freshly reestablishes **Johnny Marvin** (Victor 22534 as one of the most melodious, charming and agreeable male harmony dispensers among the mechanicals.

Joe Venuti (Okeh 41451) mentioned above, does "I Am Only Human After All" and "Out of Breath" in his own right. He applies the trick trumpet technique to this pair from the Guild's "Garrick Gaieties."

Geo. Thomas Killed

New Haven, Nov. 4.

George Thomas, sax player, was killed and Ed Madison, tap dancer, badly injured when car in which they were driving smashed up outside this city. Men were members of McKinney's Cotton Pickers, a Goldkette colored band booked out of Detroit. Joe Smith, trumpet player, was driving but escaped with minor injuries.

They were on their way to an engagement at the Ritz ballroom in Bridgeport. Date was kept by the rest of the band and tour will be continued.

HOTEL BAND SWITCH

Frank Novak, Jr., and orchestra were inadvertently reported opening at the St. Moritz hotel, New York, Oct. 25. Novak did play for the opening, engaged by Howard Lanin.

Lanin, however, installed another band under different leadership for the regular duties.

$2,500 Shilkret Verdict Reversed by N.Y. Appellate

Jack Shilkret's claim against Al Sherman and Al Lewis, songwriters, for $2,500, was denied by Appellate court, New York, in a reversal of a previous decision by city court.

Shilkret sued the two songwriters on the claim that he had an indemnity agreement for that amount for songs placed with them when Sherman and Lewis were publishers two years ago. At that time Shilkret, now conducting for NBC, held an interest with the defendants. He alleged an agreement for $2,500 was for royalties on his songs.

Sherman and Lewis asserted the numbers were financial flops and there were no royalties. Shilkret commenced his suit after the publishing firm was dissolved.

SCHOOLBOY COMPETITION

Mass. Musicians' Union Protests Against Pro Ulaying

Newburyport, Mass., Nov. 4.

Moses E. Wright, president of the local Musicians' Union, protested to the school board over the acceptance of engagements by the 40-piece high school band at commercial functions.

Wright said the playing by the boys is "taking the bread and butter from the mouths of the union musicians, who in many cases pay for the education of the youthful musicians."

The school band is booked for several dates in the next few weeks.

Whiteman in Chi, Indef.

Chicago, Nov. 4.

Paul Whiteman's engagement at the Granda cafe now looks to be set indefinitely.

Management is well pleased with the Whiteman orchestra; business has been steadily on the up and the original engagement of four weeks run along without further contract.

Whiteman's weekly salary of $6,000 at the Granada sends a thrill along the spines of the hotel and cafe men in town when they think of it.

Dr. Gromon Succeeds As Pathe Musical Direc.

Hollywood, Nov. 4.

Pathe has moved Dr. Francis Gromon up to the post of musical director to fill the spot occupied by Josiah Zuro until his recent death in an automobile accident.

Dr. Gromon came out from New York with Zuro when the latter was called to do score for "King of Kings" and had been associated with him since then, acting as assistant. He will do scores and synchronizing on foreigns started by Zuro under plan to serve Europe with silents plus music and effects.

ROSS IN N. O.

Benny Ross, after two years of m. c.ing for Warners, goes Publix.

Ross has succeeded Ben Black at the Saenger, New Orleans, and will remain there indef.

George Givot as M. C.

Chicago, Nov. 4.

With Al Morey taking a vacation, George Givot is pinch-hitting as m. c. at the Paramount, Des Moines.

Morey is establishing something of a long run record at the Iowa house.

Levins' Class Job

George Levins' orchestra was engaged for the Saturday night Mayfair dances at the Ritz-Carlton, New York.

Schwartz in N. Y.

Art Schwartz, Witmarks' and Warner Music Sales Dept. Coast rep., arrived in New York last week for a brief stay.

Al Katz and Kittens, at the Hollywood restaurant, New York, placed through M. C. A., to remain until next June, 1931.

10 Best Sellers

Ten best sellers in sheet music for the week ending Oct. 31, listed by Richman-Mayer, were:

"Little White Lies" (Donaldson, D. & G.)
"Betty Co-Ed" (Carl Fischer)
"Go Home and Tell Your Mother" (Robbins)
"If I Could Be With You" (Remicks)
"Kiss Waltz" (Witmarks)
"When the Organ Played at Twilight" (Santly)
"I'm Yours" (Famous)
"I Still Get a Thrill" (Davis, C. & D.)
"Springtime in the Rockies" (Villa-Moret)
"Here Comes the Sun" (Robbins)

Midday Floor Shows For 2 Chinese Spots

In an effort to bolster midday business, Chin Lee's, 49th and Broadway, and Chin's 44th and Broadway, Chinese eateries, are staging floor shows at one p. m. Each chow-meinery is using an m. c., a vaude act and a small number of girls as a chorine background. The same management operates both restaurants.

Bob Milliken, vaude comic, and Minnie Mai Moore, singing comedienne, are the m. c.'s, alternating between the two places every other week. Two night shows are given.

Kurth's Detroit Venture

Detroit, Nov. 4.

Billy Kurth is opening the padlocked Florentine Room in the Hotel Addison, here, after eight years as manager of Blossom Heath, recently closed. Kurth was formerly at the New Amsterdam Roof, New York.

Making a play for the class trade in town, Charles Ott is in as chef. Joe Reichman, formerly at Luigi's, and his orchestra are playing the music with a single dance team the entertainment.

Kurth succeeded in having a prohibition padlock set aside by posting a bond as guarantee that the law would be observed. Policy of the new management will be no cover, but $3 minimum charge per person.

SALON ROYAL, N. Y.

New York, Nov. 1.

One of the intimate night clubs in New York, catering to class trade is the Salon Royal. John and Nick Prounis are operating, doing a fair share of whatever night club business there is around.

Club's main draw is from native New Yorkers, especially those who in previous years spent their summers knocking around Paris. Its colored floor show entertainers here are drawn from the clubs there. Among these are Florence Jones and Irving Williams (Kid Sneeze), Opal Cooper, Sammy Richardson, John Maclin ("Baby-Face"), and Elizabeth Welch. All sing solo and ensemble numbers in a style consistently pleasing, with Miss Welch standing out on voice, appearance and personality. This girl looks like a bet for vaude or a colored musical.

It's mainly a singing show at this club. Each of the individual vocalists built up a following on this side on the strength of their work abroad. Kid Sneeze, specializing in the more risque songs, works the tables singing the more spicy Cole Porter lyrics and other unexpurgated versions.

Other high spots are Opal Cooper's French ballads, a medley of negro spirituals by a sextet and two orchestras supply dansapation, the International Five for the hot Harlem tempo stuff and Juan Huarte's, Argentine combo for the tangos, that are much in favor with the Salon Royal regulars.

Couvert is $3 and $4, the latter on Saturdays, open all night (hotel adjunct).

BARNEY'S NEW YORK

New York, Oct. 31.

As a welcome change from the fast-tempoed, "pansy" dominated, mid-town spots, Barney Gallant's Greenwich Village Club is a refuge for pleasure seekers who don't care about being intrigued by nudity or female impersonators. Barney has built his downtown venture on a solid foundation and has won and held a steady, substantial clientele.

For a $2 couvert tap, with $1 on Saturday, there is no better night club buy in New York at present. That reduced couvert scale is a step in the right direction for an atmospheric spot of this character, with no muscleing on the part of waiters to push the food and water sales. No hustle or hustle, no crowding and a sophisticated, well-behaved class of patrons all combine to make Barney's a pleasant drop-in spot.

Walter O'Keefe, heading the floor show and m. c.'ing, stands out to advantage and is a valuable asset here. O'Keefe, recently returned with Bobby Dolan, his song-writing partner, from Hollywood. He has developed into a brilliant commentator on current events. O'Keefe's vocabulary, delivery and appearance impress favorably, and his suave manner of working is strictly class. Practically a verbal columnist, O'Keefe, in full evening dress, talks currently about football, Senator Heflin, Mayor Thompson, or the kindred subjects. His shafts of humor click.

In addition with Dolan at the piano, O'Keefe scores with his original comedy songs. Among these is "Sagebrush Zaro Agin" and "In Hollywood." For a finish the boys have a satire on a Pacific coast radio program. O'Keefe mimics the phoney coast hill billies. His skit on the Flying Trapeze is the best. That Hollywood song and the inside stuff spilled on story conferences that precedes it also gathers in the laughs.

Supporting floor show consists of

(Continued on page 66)

Inside Stuff—Music

"Just Forget," DeSylva, Brown & Henderson, was taken over due to demand for the song after the record was released. The tune, which is written by Billy Smythe and Art Gilliam, was recorded for Columbia by Gilliam, pianist, about a month ago. It had no publisher then.

"Just to Let You Know"

A great little chiselling racket is being worked by a radio editor on a New York daily to popularize songs which he is interested in. This columnist sends letters to each orchestra leader and singer on the networks, saying, in effect:

"This is just to let you know that I am interested in such and such a song. Would appreciate it very much if you will use it as much as possible.

"Of course this favor will be reciprocated."

Without Benefit of Counsel

Fairchild and Lindholm, American pianists in London cabarets and on the air, lived in a Mayfair flat. They were told they had to vacate as they were making too much racket with their practicing. Consulting a lawyer, they were informed they could hit the instruments at will during the day.

But the next intimation they received was from a lieutenant colonel—saying he was connected with the Labor Ministry and if they didn't desist they'd have their labor permit withdrawn. Without consulting the lawyer, Fairchild and Lindholm are now thumping their pianos in another district.

Trick Recording

Lew White of NBC and Roxy organist, produced a new innovation in trick recording when he recorded a "hit of the week" dish.

Advised that the Durium Corp. was recording a certain number, Lew sold the idea to Paul Morris, of Durium, for the recording of an organ chorus introduced in perfect rhythm with Ted Fiorita's orchestra, in that way tieing up two "names."

Problem was how to record in synchronization, as Durium's lab is on 34th street and Lew White's studios are farther north. Through the co-operation of the N. Y. Telephone company, White, within two days, after having two telephone linemen work day and night, hooked up a recording line and private telephone connection between the studios and the Durium lab. Equipment was set up with the regular engineers' headphones used by White and Fiorito throughout the recording.

Kornheiser's 4 Numbers; Selling Foreign Rights

After it formally opened last week, Phil Kornheiser, Inc., new publisher, is hitting out on all cylinders.

Australian rights to Kornheiser's catalog for the next three years have been purchased by Albert's, of Sydney. Negotiations are now on for the British rights.

Firm is starting out with four numbers, "Hurt," "Wedding Bells Are Ringing Out For Sally," "On a Little Balcony in Spain" and "Thinking of You, Dear."

Departmental managers under Kornheiser are the latter's son Sid, just out of college, George Piantadosi and Bernie Pollock.

Cairo's Tango Outfit

Cairo, Nov. 4.

Edouard Blanco, billed as a world famous composer of tango music from the Argentine, and accompanied by an orchestra from the Pampas, is here for a feature attraction at the Kursaal theatre.

Unit will give concerts and also supply dance music in the casino.

MILLER QUITS HARMS

Charles Miller, for over 15 years with Harms as head of the arranging department, resigned this week with the intention of opening his own publishing house.

Miller has been planning the move for some time.

WOLFE BACK AT MARKS UNDER ODD CONTRACT

L. Wolfe Gilbert returned to the E. B. Marks firm Monday (3) to build up and manage a popular song department. Marks, publishing mainly standard music, has been without a popular song department since Gilbert stepped out about 10 years ago.

Gilbert goes in on an unique contract. He will select and handle all pop songs and share in the profits from all numbers handled by his song department.

When Gilbert returned from the coast with Abel Baer, about two months ago, it was their intention to go into the publishing biz with Dave Dreyer, another songwriter. Three have split and Baer, who has written songs with Gilbert for years, has realigned with Feist. Dreyer went with Berlin.

Heidt's at New Yorker

Debuting into hotel dance music, the Horace Heidt's California will start an eight-week engagement at the Hotel New Yorker before resuming the remainder of their Publix theatre tour. While in New York at the hotel, with the date to commence before Dec. 1, the Heidt bunch may double into one or both of the Paramount theatres in New York and Brooklyn. The Heidts are now on the coast, having been on the road for Publix since summer. That route carries them into the spring.

The Heidt band, known as a versatile musical organizati n, has been a stage attraction for years. While appearing in theatres they have been rehearsing and playing dance music, however.

Strauss Acclaimed

Paris, Oct. 27.

Richard Strauss, conducting in his own works at the Theatre des Champs Elysees, with the Staram orchestra, crowded the house. It was his first Paris appearance in 17 years, and the audience was wildly enthusiastic.

He will conduct two operas before returning to Germany, "Der Rosenkavalier" and "Salome."

Shifting Wolf

Los Angeles, Nov. 4.

Rube Wolf will be shifted around shortly, leaving Loew's State where he has been intermittently a number of seasons, for either the northwest or east. Another alternative is shifting him into Grauman's Chinese, Hollywood, when "Morocco" opens.

F&M wants to send Wolf out with a traveling band to bolster other stands.

Evangeline Day Substituted for Her, Says Miss Harrison in Suit

Leicester Harrison, broadcaster of horoscopes and astrologistic predictions, is suing WMCA for $3,000 actual loss of money and $50,000 for damages which Miss Harrison claims resulted when the station substituted Evangeline Day, using Miss Harrison's name for four weeks in the papers during the subbing, violated her contract with the station.

It appears that on Feb. 6 Miss Harrison, then broadcasting regularly from WMCA, walked out when her time was switched to accommodate the radioed dinner of the American Society of Chiropractors. Miss Harrison informed the station if it persisted in switching her time at its will, she would sue for violation of contract. This practice, Miss Harrison alleges, was continued and she refused to broadcast.

In a tiny show in the Hammerstein Theatre Building downstairs from the studio was Evangeline Day, then selling pamphlets on the signs of the zodiac after making a sideshow ballyhoo.

The studio management (Donald Flamm), according to Miss Harrison's claims, swung Miss Day into the breach. With brief coaching and "liberal reference" to Miss Harrison's continuities then on file, Miss Day was permitted to broadcast, it is alleged.

After they took Miss Day off WMCA, according to Miss Harrison, she bought time on WPCH, owned and operated by the same interests controlling WMCA.

Chatted

According to the story, Evangeline Adams went on the air for the first time April 9 last. Prior to her radio debut she and Miss Harrison had discussed broadcasting when Miss Harrison strolled over to Miss Adams' studio for a chat following her (Miss Harrison's) broadcast. Several months later Miss Adams landed a contract for a commercial.

Miss Harrison claims to be the highest paid astrologer and also the highest paid woman speaker in the radio world. She asserts that she has refused contracts amounting to thousands because, as she put it, "I wouldn't utter exaggerations or misstatements, nor would I send out mimeographed stock drivel, purporting to be personal horoscopes.

WONDERFUL MUSIC—ANYONE CAN PLAY
Concertina Plays by Roll
Free Folder. Pittle Co., Dept. D-7, New Bedford, Mass

BARNEY'S NEW YORK

(Continued from page 65)

Colleen Adams, striking blonde prima; Anita and Margo, Spanish dancers; Olive Brady, acrobatic hoofer, doubling from "Girl Crazy," and a Russian male quartet all round out an unusual floor show.

CLUB FOREST, N. O.

New Orleans, Nov. 1.

New show at the south's smartest roadhouse is "in." Clicks from the take-off, pleasing the locals and yokels unto the "wee" hours. Outstanding factor in its success is Jules Baduc's orchestra. Clever feller, this Jules. Sells himself, his band and the show just like that. At the end of a number, with light applause, he turns to the dancing mob and yells good-naturedly, "Stingy! Stingy!!" When the hands are heavy, he chirps, "Keep it up and we'll play all night." Baduc with his personality makes the large Club Forest intimate.

Floor show plays smartly. Just enough and no "stalling." Henry Berman brought back as m. c. keeps proceedings a-hum. Louise Plomer opens. Sings ballads. Looks like a nice girl and tries very hard. Everybody swung round for a peek at Tommy Harris, who leaves but little to the imagination while gyrating. Tommy betrays experiences. Seems to have taped her toes on many a night club floor. You guessed it—a barefoot dancer! Tommy had them tapping with their knives and forks and corks.

Dooley Sisters, twins, had a fan dance for color and a couple of jazz routines as a tag. Latter got most. Julia Gerity, a fav of last season, was nicely spotted. Still has plenty. Shoots her lyrics at 'em with the olden gusto even if the present collection is not so steamy. Great gal around a party. Always ready to pull up a chair or lift up a table. Berman crooned ballads ever so often, and the Three Blue Flashes, two stalwart boys and a pretty miss, were graceful, artistic and ultimately triumphant in their adagio moments. Lou Lemler makes a smiling floormaster, gracious and obliging.

The Karger boys can take a couple of bows on the Forcst. It's a natural. *Samuel.*

Ether Minstrel

Detroit, Nov. 4.

Francis MacGuire, song plugger here for Feist, has turned minstrel.

He is one of the minstrels every week over station WJR.

Band's 12-Hr. Record

Capetown, Nov. 4.

Phil Cohen's Kit Kat jazz orchestra has just set an endurance record for South Africa, playing 12 hours without a stop.

Test took place in Durban, Natal, the band starting at 11 a. m. and playing until 11 p. m. They repeated 50 selections five times each. Crowd came and went during the exhibition with a big assembly present at the finish.

Previous recorded endurance mark was 10 hours, made by an English outfit.

VARIETY BILLS

(Continued from page 47)

Sunkist Beauties
NEW HAVEN
Palace (7)
"Seeing Double"
C & C Stroud
Loomis Twins
Miller Twins
Elca Twins
Clute Twins
Nolan Twins
Parker Twins
St John Twins
Faila Twins
Holly Twins
Maltby Twins
NIAGARA FALLS
Strand (7)
"Idea in Blue"
Mitzi Mayfair
Renoff & Renova
Webster & Marine
Bob Bradies
Paul Russell
Sunkist Beauties
OAKLAND, CAL.
Oakland (7-13)
"Fountain of Y'th"
Lois Mayer
Barton & Young
Frank Stever
Bob & J Crosby
Ed Cheney
Sunkist Beauties
OKLAHOMA CITY
Orpheum (7)
"Busy Bee"
Liana Gaien
Cooper & Orren
Paul A Howard
Phil Arnold
Harry Green
Sunkist Beauties
PORTLAND, ORE.
Broadway (6-12)
"New Yorker"
Muriel Stryker
Whitey Roberts
Marjorie Burke
ROCKFORD
Coronado
1st half (7-9)
"Green Devil"
Peg Leg Bates
Miller Sis
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Klaud
SALEM, MASS.
Capitol
1st half (8-9)
"On the Set"
Rose Valyda
Marion Bellett
Gil Lamb
Delara & Lolita
Brown & Willis
Carla Torney Girls
SAN DIEGO
Fox (6-12)
"Seasons"
F Mellno Co
Lottie Loder
Ada Brodbent
Mack Bissett Dan's
SAN FRANCISCO
Fox (7-13)
"Doll Follies"
Les Klicks
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
Roy Loomis Dane's
SAN JOSE
California
2nd half (9-12)
U S Indian Bd
Chief Shunatona
Brenck's Horse
Bella Donna
SEATTLE
5th Ave. (6-12)
"Rhythm-a-Tic"
Harry Kahne
Georgia Lane De's
Lloyd & Brice
Jean McDonald
Margaret McNeil
SPRINGFIELD, MASS.
Fulton (7)
"Cadets"
Born & Lawrence
Miles Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Beauties
ST. LOUIS
Fox (7-13)
"Modes of H'wood"
Shore & Moore
Haline Frances
Danny Joy
Harry Smirl
12 Unison Steppers
TACOMA
Broadway (6-12)
"American Beauty"
Miss Universe
& Beauty Winners
Eddie Hanley Co
Hutt & Hutt
Toots Novelle
Sunkist Beauties
TULSA, OKLA.
Orpheum (7-13)
"Box o' Candy"
Lynn Cowan
Jones & Hull
Reeves & Lee
Marie, Irene & Lucy
WASHGTON, D.C.
Keith (7)
"City Service"
Shapiro & O'Malley
Sam Hearn
DeQuincy & Stanley
Laddie La Monte
Sob Mesa
Frank Sterling
Sunkist Beauties
WORCESTER
Palace (7)
"Country Club"
Masters & Grayce
McGrath & Deeds
Rae Samuels
Leonora Cori
Frank Elmer
Sunkist Beauties
YAKIMA
Capitol
1st half (8-9)
"Southern"
Hatt & Herman
Jimmy Lyons
Helen Warner
16 Tinies

PROVINCIAL

BIRMINGHAM
Empire
Harry Lauder
Norris Girls & Max
Wally Marelly
Mlle Levanda
Key & Keyworth
EDINBURGH
Empire
Layton & Johnson
Bobby Desu
Ann Day
Clay Keyes
Byron & Byron
Leslie Strange
Bello Avalon
3 Happy Boys
LEEDS
Empire
Nervo & Knox
Jean Kennedy
The Daros
The Virginians
Conrad's Pigeons
D & E Adaire
George Dorant
NOTTINGHAM
Empire
Marie Nyman
Sydney & Adelaide
Barois
Jimmy James
Tambo & Tambo
Lily Moore

LONDON

Week Nov. 1

FINSBURY PARK
Empire
Will Hay Co
Bennett & Williams
Johnson Clark
Australian Boys
Jose Collins
7 Hindustans
3 Eddies
Mary & Jane
Hippodrome
"Sons o' Guns"
Victoria Palace
"Victoria Vanities"
NEW CROSS
Empire
Alfredo Show
STRATFORD
Empire
Chefalo Show

Czech's Air Schooling

Prague, Oct. 25.

The Czechoslovak ministry of education has decided to introduce radio broadcasting in the public schools of the country, with performances once a week.

Subjects to be offered will be largely of an educational nature. Broadcasting performances to take place between the hours of 11 a. m. and 12 in the lower classes, and between two and five p. m. in the higher schools.

Charles Strickland band opens at the Fulton Royal, Brooklyn, Nov. 6.

Archie Loyd will handle the New England territory for Kornheiser, Inc.

Beverly Bayne on Air

Beverly Bayne, former picture actress, will radio debut with Gilbert Cable over NBC Nov. 25.

Gable, ex-newspaperman, will conduct a sustaining series of programs on Indians over the chain commencing Nov. 13.

Radio's Gross May Drop 20-25% After Lean Summer; Execs Hopeful

Razzing the Town

(Continued from page 48)

held his hands over his ears as if in great agony.

Hooey About Mort

There has always been a rumor concerning Mort Singer, now an R-K-O executive, formerly a producer and once upon a time a ticket seller at Litt and Dingwall's Bijou opera house, a rumor to the effect that Mort left Milwaukee because he got scared of the shooting that took place in every show at his theatre. You don't want to believe that, because Mort never ran away from anybody or anything. He was so small that he had to stand on a cracker-box at the Bijou window, but his courage was tremendous. Why, he even talked back to Ned Wayburn when that Man Mountain used to put on his shows at the La Salle and Princess theatres in Chicago. No, you don't want to believe any fear hooey about Mort.

Milwaukee gave Edwin Thanhouser his start. Together with Frank Hatch, an actor, Thanhouser came to the old Academy to try his luck with a stock company. It was rather hard going at first and Hatch got to believing the advance notices he had heard about the city and beat it. Shortly after that they had to keep the banks open to prevent the Thanhouser intake from blocking the sidewalks. The stock man later became one of the leading film producers.

The Ulric Habit

It was at this same Academy, then renamed the Shubert, that Lenore Ulric got away to a flying start in a company that had for two of its players Lowell Sherman and Ruth Chatterton. She had a habit of learning every other role in the play in the hope that somebody might get sick. Finally she up and left, owing to the health of the leading woman, and the next thing she was a Broadway star. That is what she got for getting mad at Milwaukee.

Our old friend Roxy will recall the time he and Bob Schoenecker took a fling at the picture game at the Alhambra. They borrowed the cashier's counter from the Princess cafe next door and went to it. They would undoubtedly be going yet, but the lease expired a couple of months after and they had to get out. There is a rumor among the mean folks of the burg that they quit because the Princess wanted its counter back.

And Gilda Gray. If there ever was a famous daughter, there she is. She shook Milwaukee so hard finally she became the best shimmy shaker in the world.

Gilda's Home Spot

Other show folks who used to make Milwaukee their home. Among them Edna Hibbard, who practiced gymnastics on the Davidson theatre box office rail when not at work playing kid roles with the Davidson's summer stock companies. And no other than the great Houdini, Paul Ash, Harry Langdon, Richie Mitchell, Arthur Weld and a lot of others got their early opportunities in this man's town.

Look us over some time when you're in the neighborhood. It's a mighty nice place to live, 110,720 theatre seats to fill, and several minutes during the day when some of them are not filled. Wisconsin voted wet a little while ago, and that may help.

Anyway, it's worth coming to town just to see the replica of Mr. Schlitz's barrel on top of the city hall tower.

MERGING N. E. FAIRS

Danbury, Conn., Nov. 4.

The merger fad is hitting the Connecticut fairs. Plans are now under way to consolidate the five fairs in Litchfield county into one fair association to be known as the Big "5".

Fairs forming the combine will be Plymouth, Goshen, Hapwinton, Riverton and Plymouth Agricultural society.

Radio has experienced one of its leanest summers since the establishment of broadcasting on a commercial plane. This is on a comparative basis. According to inside the summer slap will push radio grosses substantially below what it was for the fiscal last year.

On the exec end this comes as a reversal of thought which was expressed some months earlier, tending to indicate a record radio year.

NBC and Columbia are figured to do a combined biz of around $20,000,000 this year compared to the year before when NBC alone grossed something like $15,000,000. Drop is figured from 20 to 25 per cent, in executives' estimates.

Various reasons are advanced for the decline, outstanding being general conditions. Seemingly some of the firms who were wont to expend large sums on radio advertising curtailed their budgets for that purpose. There were less celebrity network hours than the summer before.

These are the big one-time broadcasts when merchants and firms shove over a huge radio slice for thousands of dollars. Also fewer network broadcasts in general.

Talent Angle

Another kickback came by way of talent. Advertisers have become more choicy in selecting artists and before they will spend money on programs now they make sure they can get the kind of artists they feel the public wants before any money goes out via radio exploitation. In some cases it's figured those artists also came too high for the firms to avail themselves.

Radio execs while admitting all this are by no means depressed. As it was given they look upon the dent in income as just one of those things and expect improvement with time and conditions.

NBC Ritz Program

Chicago, Nov. 4.

New sustaining N. B. C. program out of the Chicago studio is a flower for the classier fans.

Artist is Ennio Bolognini, former first cellist with the Chi Symphony. Every Saturday evening for 15 minutes.


TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

SONG HITS
TOM TRUESDALE
who, with his orchestra, dispenses tunes de luxe from the Park Central Hotel and via WABC, knows what's what in current music. That's why he features "Here Comes the Sun" "Go Home and Tell Your Mother" "Just a Little Closer"
ROBBINS MUSIC CORPORATION 799 SEVENTH AVE. NEW YORK

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
BEACON THEATRE
NEW YORK CITY

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

JESSE STAFFORD
and His ORCHESTRA
Now In Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

TED WEEMS
AND HIS
ORCHESTRA
ROOSEVELT HOTEL
HOLLYWOOD, CALIF.

AL LYNN
and His MUSIC MASTERS
The orchestra with that railroad opening
Permanent Address:
480 Brooklyn Ave., Brooklyn
Phone: President 4073
RADIO AND RECORDS

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

PAUL WHITEMAN
Now at
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing: "HERBERTIANA"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9:00 P. M.; every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Radio Has Killed Chautauquas and Lectures, but Med. Shows Survive

Talkers and radio broadcasting have eliminated the lecture stage. Insiders supposed to know lay it to that only a slight semblance of the Chautauquas, the educational platform and the stereoptical theatre is left. On the same score radio employment figures prove the hardest hit to be the explorer type, although the scenic film is also responsible for the fade.

Broadcaster moguls aver there is a veritable flood of explorer types shooting for the air lines. Travel artists and sociologists, while hit, are given as comparatively fewer. Latter may still utilize the school connection. Churches going talker and the broadcasting of sermons has taken the kick out of tented Evangelism.

Only the medicine show is left as an attracter for human models. This probably because the medicine show as done now is too crude to be injured with its equally as crude clientele.

Right now radio is basking in a halo of melodrama and narrative style yarns for broadcasting. Seems that most everything on the old 30-20-30 order is good for the ether lines.

Along with that comes the adventure stuff like "East of Cairo" or "Fighting Goldfish in China." Experts give it that the stories are practically going cannibalistic for material that way. The radio fans want mystery of all kinds.

The most recent of this lot is Lowell Thomas, author of "With Lawrence in Arabia" or something like that. Thomas is credited with having discovered the Caucasian leader of the desert Arabs, later an emissary of Britain in some diplomatic capacity.

Where the rub comes is that with so many explorers extant and all aiming for the air, almost only a few can be taken on.

Once the explorer much like an actor rehearsed his turn in the jungles, the mountains or the sea. He returned to show on a two-way commercial angle. The b. o. was the lecture stage and the publishing field. Latter, however, has dwindled.

Another important angle is a scarcity of financing for exploration. Much less than formerly.

There may be some survivors. These are outstanding personages of international reputation. Even they have gone the way of films. The smaller type have been choked off by the newsreels and the producers' own travelog series with canned explanations from behind in voice.

Even in the arts it's the survival of the fittest.

NEW AIR IDEAS

Western Stations Willing to Try Near Everything

Chicago, Nov. 4.

Western radio stations are making frantic efforts to dig up new ideas to put on the air. Anything and everything is radio meat out here, with the freakier the attraction the greater the publicity. In the great wide open West they now broadcast:

Corn husking contests.
Turtle races.
Miniature golf tournaments.
Alligator wrestling with humans.
Log rolling contests.
Hog calling contenders.
Plow races.
Bird lore.
Taffy pulling events.
Lessons in star reading.

The list could be extended to mention rodeos, cow milking, baby training, cookery, sewing, house and barn building, veterinary tips and training of husbands.

Hungry Mikes

Today, in the West, any attraction will have a mike hauled out to the event if the radio stations are notified in time. No one ever questions how entertaining the program may be. If its new, that's enough. It goes on the air.

Only field that hasn't been touched in the great plains section is regulation horse racing. No one has ever broadcast this news, simply because the track owners don't want it. Next year it is understood Homewood here is going to allow an announcer and a mike up in the judges' box.

NBC CUTTING DOWN; 10 TO 15% IN ALL DEPTS.

National Broadcasting Co., of the "Radio Family," along with several brothers and sisters, is cutting down all around on expenditures and will continue to do so, under orders, as long as the present business depression lasts. Instead of the reported 10% reduction in staff salaries, the economy movement was ordered approached through cuts of from 10% to 15% in all departmental budgets.

Program department, which covers radio artists and their salaries, is economizing, with the others, meaning probably a shave to minimum in program costs on the NBC chain, with nothing for superfluous talent or entertainment details.

Considering the NBC's recent announcement that it will spend approximately $30,000,000 in salaries for talent on the newtwork broadcasts his year, the 10% or thereabouts nick ruling made since then will mean plenty of saving in that end.

Each of the various NBC departments, including publicity, engineering and the others, is reported reined in tight where budget expenditures are concerned.

Denial was made to the report that individual salary reductions in a wholesale way will accompany or follow the budgets' decrease.

Playing All Angles

Chicago, Nov. 4.

Competition among song pluggers here reached the point of approaching electioneers using band wagons.

Pluggers wanted the political bands to spot plug tunes in between "Hail, Hail, the Gang's All Here," and "There'll Be a Hot Time in the Old Town Tonight."

Radio Gets Plenty Free Legit Talent for Asking; Actors Figure Publicity

Legit and musical stage people are volunteering services gratis over the radio to plug themselves and their shows.

CBS gets a large number of free legit talent. The network has a daily sustaining program called "Radio Home-Makers," on which it usually features members of current legit shows. This program is in charge of Augustin Duncan, brother of the late Isadora Duncan, and Richard Hale.

It's a reciprocal service gag, CBS receiving talent gratis and the talent figuring publicity from the broadcasts.

DOLLING DALLAS MUNY

Dallas, Nov. 4.

City commish will spend $12,000 remodelling WRR, muny owned broadcaster. Station has $5,000 clear, and rest will be bought on installment plan, with station netting enough to pay out.

Located on top Jefferson hotel, John Thorwald, maanger.

Radio Air Line

By Mark Vance

By way of giving a canned program a workout on a weekly basis and getting a line as to whether it can stand up under competition, a test was by the Plymouth series of "wax periods" on WOR Thursday night.

While some semblance of international halo was given the program through the recorded talk of the captain of the Bremen, sailing from New York on the world tour that is to be reported in the "canned" series, and Mayor Walker's serious words of bon voyage, there was little in the way of entertainment other than music by the Bremen's band, which did not come over effectively.

The recording job was not a great success, and the strong, vibrant voice of Walker did not sound very familiar and most unlike the breezy Walker heard in the "flesh."

Anonymous Band

The latest freak to catch attention is "The Band Without a Name." There may be a perfectly good reason for the band to withhold its name, yet what came over was along the regulation band routine. Nothing especially standout.

The announcers sometime wax a little too strong in their announcements. For instance, on WABC the Brennan band had the spieler saying Brennan was the "Giant of Jazz." That should annoy the king, Whiteman, still broadcasting from Chi with two weekly appearances. The entire Whiteman program now on air more entertaining than the majority he offered for Old Gold. No congestion of numbers nor repetition.

Sub for Huntley

Lloyd Huntley announced as having his Thursday time hereafter taken by Ted Fiorito. Too bad, if Huntley is stepping off the air completely. Has an entertaining band and has vocalists better than the average with most of the bands. Huntley has been one of WABC's standbys.

There have been many renditions of "Lime House Blues" vocally, but doubtful if any as effective as the version sung by Willard Robinson on WJZ Maxwell House Coffee hour. Robinson and his special arrangements keep the period up as a highlight.

Willie and Gene Howard hitting a better stride for broadcasting, and framing up their gags for a better reproduction than formerly on the Buick program from WABC.

Film Stars Broadcast

Raddie Harris putting a lot of personal pep into the Ohrbach jaunt with her interviews with film celebs. She presented Jean Harlow, from "Hell's Angeles," who scored nicely. Miss Harlow told of the heartaches and disillusionment that girls hoping to break into pictures find when going to Hollywood.

Marion Nixon at the "mike," and tipped off that even a picture actress can be stumped if she hasn't something prepared for the broadcast. She said she had expected to be on next week, but was going back unexpectedly to the coast Saturday (1); and was saying hello and goodbye at the same time.

Rudy Vallee trying to plug American Legion song, "To the Legion." But the song is far removed from the "Stein Song" or "Anchors Aweigh." On the Vallee program WEAF (Fleischmann Hour) was Kate Smith, whose voice was pleasing as an air proposition.

John P. Medbury made his first real air debut with the California Melodies on WABC and did well although the announcements held down his wisecracks.

Spellbinding and Osborne

Jack Frost period WEAF had some music appropriate to Hallowe'en. Still serious-typed music from the Arco birthday party, which has a mighty tough spot following Vallee.

May not mean anything, but WABC had a Republican rally precede Will Osborne. Everybody knows how dry those Republican speechfests are and how slow Osborne plays his numbers. It would have been far better, perhaps, for some band of the Duke Ellington type to have followed and stirred things up.

It's gotten so a person can now trade in almost anything from the home. From several stations goes the cry, "trade in your old radio" or "your old furniture." Where one period is drawing attention to the dollar down and a dollar a week plan, other programs are selling insurance or having thrift lectures by banking celebs.

Fanchon-Marco Period

Joseph K. Watson, Lydia Harris and Mae Estelle (one of those Helen Kane type of boob-a-dooopers) enlivened Fanchon & Marco period. Station continues to show improvement, with Jerry Franks acting as program director.

Usual midweekly outlay of music via Dunlap orchestra on WJZ. Tone Pictures on WABC and the Van Husen period on WABC. Annette Henshaw remains Van Husen's best bet.

Bamberger Little Symphony keeps right along on WOR and got a break by preceding some campaign periods. Seems like 30 minutes of wasted effort on the Detective Story on WABC. Pretty hard to make an ordinary exchange of conversation build up striking melo climaxes.

Apparently budgets for weekly program periods have not yet got increases to permit them to advance from their present placements. And the commercials which are willing to spend on the big networks but don't care to gamble on the less-important stations are not causing any congestion as to time on the five-minute lengthers.

Phone Dial System for Radio Use Brings A. T. & T. Into Field

Chicago, Nov. 4.

New invention installed in town in several hotels and offices, by which radio stations are dialed in just the same fashion as telephone numbers, started the rumor that the telephone companies are planning to enter this field.

As installed in the local NBC offices, speaker is attached to wall, while the dial is on the desk beside telephone. By dialing numbers from one to 99, it is possible to tune in immediately and automatically to 99 stations. To cut off station, you "hang up" by turning a small knob.

Telephone company could install this system into every home which has a telephone, with only little additional expense and difficulty.

Each home radio could then be dialed immediately to any of 99 stations. Tuning would always be needle-perfect, there would be no interference from stations on near-by wave-lengths. Would do away with all individual aerials. Would do away with all radios! The telephone company would have one master control radio, with a monthly service charge for each home speaker.

NBC UP AGAINST TALENT SHORTAGE IN CHI. SHIFT

A dearth of radio talent is felt by NBC in Chicago in attempting to fill the programs being transferred to the windy city from New York because of congestion in the eastern studios.

About 40 hours of sustaining time will be gradually shifted to Chicago from New York. Where NBC has hit a snag is in its attempt to find sufficient good ether talent locally to fill the programs. The heaviest lack of radio artists in Chi is felt among "names." There are not enough to supply the demand by NBC's new $1,000,000 plant out there. NBC studio in Chicago also has great need of capable dramatic ether artists, and can't dig them up. First rate singers with air experience are also not numerous.

NBC's New York bureau will not shift much of its talent to Chicago. Of the two commercials to date transferred from New York to Chicago, Empire Builders and Pure Oil, only one ether artist has been sent to Chicago with them. He is Harvey Hayes, associated for quite some time with the Empire Builders.

NBC controls no station in Chicago, but is affiliated with six which use its programs. They are WIBO, WGN, KYW, WEFL WENR and KFKX, all independently operated.

Niles Trammell is in charge of the Chicago NBC office.

Royalty for Artists on Radioed Discs in S. A.

Buenos Aires, Nov. 4.

Argentine courts have just handed down a ruling that disc record radio rights are vested in the performing artists, and where the records are broadcast by radio the performer may demand royalties.

Recording artists brought the suit which resulted in the decision. Principle is set up that artists may restrain the use of their records unless the broadcaster pays royalties.

Medbury's $104,000 Ask

Hollywood, Nov. 4.

John P. Medbury may go on the air once a week for a large oil company. The humorist is asking $104,000 a year through Hal Horne, his manager.

Lampe, Herbervaux Head Chicago NBC Programs

Chicago, Nov. 4.

Two commercial programs added to the N. B. C. roster last week, and both are shoe companies.

Friendly Five gets Dell Lampe orchestra, and Fred Waldner of the Maytag program. Thursdays on an extensive hookup.

Brown Built Foot-liters will be the Jules Herbervaux band, with Tom, Dick and Harry for the lyrics, and Howard Preston, former Chi Civic Opera, vocalist for the ritzier tunes.

Whiteman's Chi. Broadcasts

Chicago, Nov. 4.

Paul Whiteman will commence regular weekly broadcasts over CBS Nov. 13.

Band will broadcast from the Granada cafe, south side nite club, where it is now engaged. A special sound proof studio was erected in the club for Whiteman's broadcasts.

Whiteman has not been on CBS as a weekly feature since his contract with Old Gold expired last May.

He will play 30 minutes per broadcast.

Radioing from Boat

R-K-O's radio program Friday (7) evening will be sent from the nite club salon on the "Leviathan."

Boat moors at West 46th street.

RADIO SHOWS TOO DULL; FLOP

Chicago, Nov. 4.

Failure of the radio show at the Coliseum last week to come up to expectations, in attendance and sales, has about washed up such shows for Chicago. Radio shows instead of building in popularity have shown tendencies to fade. Public has indicated uninterested so decidedly it gives little hope for attendance increase for future radio shows.

In spite of all efforts on the part of the promoters to make the radio expositions as popular as the auto shows, the public continues to remain overwhelmingly faithful to the gas buggy exhibits. These latter have consistently drawn tremendous crowds, even in times when nobody has enough money to buy even a cigaret lighter.

Ice Boxes

In the case of radio, it's just the opposite. About the only external display the radio can make is new cabinet designs, which means something only to cabinet workers. Same goes for the terms of radio, most people just looking blank when the radio salesman mentions condenser, filament, grid or variable.

Radio shows have tended more and more to become glorified furniture exhibits, with the radio slipping slowly from the ace position. This year's show devoted a large portion of the floor space to refrigerators.

4 Out in CBS Shake-Up After Paley's Inquiry

As the result of an investigation which Herman Paley, head of CBS, was reported to have conducted, the network's personnel was given a shake Thursday (30). Bob Kerr, head of the orchestra department, and Henry Burr, head of the Artists' Bureau, were let out. Two others given notice were Leroy Montcastle, handling the business end of the Artists' Bureau, and Howard Huggles, assistant sales manager.

None of the CBS men given their notice was said to expect it. The three weeks' notice came as a surprise.

It was reported that numerous CBS radio bands had been warned to cease "chiselling," and plugging their own songs.

Kerr has gone with the Harry Roman vaude agency, through which he will sell his orchestras. A number of the bands on CBS are under personal contract to Kerr. His position with CBS is being filled by Ralph Wonders.

Julius Seaback, program director for CBS, in acting as head of the Artists' Bureau pro tem, until a new arrangement is made.

Drop Hagenbeck and Sparks Shows; Circus Field Narrows to Three

Chicago, Nov. 4.

Sparks and Hagenbeck-Wallace circus will not be on the road in 1931. Recent conference between John Ringling and several execs brought the decision to shelve these two properties for next year.

Several head men, who had yearly contracts with the Sparks outfit, were notified by mail their contracts would be void as the show was not going out. Same procedure for the H-W show.

Al. G. Barnes circus, on the Pacific Coast, is reported for sale. If this goes through will leave Ringling with only the Ringling Barnum, Sells-Floto and John Robinson for next year.

These three outfits, at present, are slated to go on tour in 1931. Understood there will also be considerable change in advance personnel, which will include many Ringling employees who will step into the shoes of the execs of the old American Circus Corp.

101 RANCH MAY TRY WORKING ON % BASIS

Chicago, Nov. 4.

101 Ranch circus will go out in 1931, but under whose management not yet decided. R. O. Scatterday is at present securing national ads for the program.

Should all buyers fail, it is possible R. M. Harvey, general agent, and Tom Manning, former manager, will manage and operate the trick for Zack Miller. Will then be run on percentage basis, with the three sharing.

Manning recently purchased a string of filling stations through Oklahoma, and is making his headquarters at Ardmore.

Ringling Concentrates All Program Printing

Chicago, Nov. 4.

Important change in the Ringling policy puts all program advertising in the hand of the Joe Mayer advertising company of New York. Mayer's has issued the Ringling Barnum program for 25 years, with the rest of the shows getting out their own programs in whatever section of the country they happened to open in.

Each circus has had an individual agent who handled this end, which has been worth about 10 grand yearly. Under the new policy the Mayer company will have charge of the booklets for all circuses and supply their own crews to secure ads.

Ask Billposters Take $25 Settlement on $180 Due

Chicago, Nov. 4.

Billposters on the Robbins Bros. circus have been asked by the owner, Fred Buchanan, to accept $25 in place of approximately $180 owing them for the season's work.

All the advance crew were two months in arrears in salaries when the show closed. This, with the two weeks' holdback, ran the amount up to the figure mentioned.

Posters will sue. Show is wintering this year at Lancaster, Mo.

Carnivals

(For current week, Nov. 3-8, when not otherwise indicated.)

Alex United, Williamson, N. C., 10-15.
Wesley, N. C.
Barker, Bremen, Ga.
Beckmann & Gerety, Houston, Tex.
Bruce Greater, Littleton, N. C.
Bunts, Loris, S. C., 11-15, Manning, S. C.
Coffin & Wilson, Simpleo, S. C.
Clark Exposition, Cecil, Ga.
Coe Bros., Dothan, Ala., 10-15, Marianna, Fla.
Dixie Expo., Greenville, Miss.
Greenbury, Coolidge, Ariz.
Heth, Newberry, S. C.
Jones, Waycross, Ga.
Krause Greater, Union, S. C.
Krekos, 6-11, Visalia, Calif.
Lee, Greenwood, Ga.
Melville-Reiss, Clinton, N. C.
Miami Expo., Madison, Fla.
Page, Dublin, Ga.
Rice Bros., Fitzgerald, Ga.
Rubin & Cherry, 3-11, Mobile, Ala.
Rubin & Cherry Model, Anderson, S. C.
Southern Exposition, Jackson, Ga.
Wade's of 29 Carolinas, S. C., 10-15, Bennettsville, S. C.
Wortham, John T., 31-8, Tucson, Ariz.

TICKET COMPLICATIONS

(Continued from page 57)

the New York area to feed the main office is being established on 45th street, east of Broadway. It is known as Postal's "theatre department" and reservations will be accepted starting Thursday (6).

Postal's entrance into the new field may be challenged in court on the grounds it's a public utility company incorporated to sell wire service. Its corps of lawyers think it no violation to enter the ticket division, classing distribution by sale a form of service.

Postal makes no secret that in accepting the managers' ticket proposition it is looking towards promoting Postal business. It is the opponent of Western Union, with the latter reported to having turned down the league's proposition.

The league's general plan with the resigned ticket agencies has undergone much revision. Theatres must not necessarily belong to the league to have Postal sell their tickets. The company will handle any tickets it outside showmen like the idea. In other words, nothing is opposition to Postal, except Western Union, said an I. T. & T. official.

Harking to the managerial call for speed, Postal to get its new business in action is willing to spend $200,000. An advertising campaign will cost about $40,000, the balance going for equipment if that much is required.

In the daily conferences with the I. T. & T. reps, the managers have shown much enthusiasm. Their confidence that the new plan will succeed is general. There is little doubt the alert Postal and I. T. & T. officials present had much to do with that. On the other hand, the managers realize they are doing business with immense corporate interests with large, skilful personnels.

The managers profess to believe the deal with Postal is a panacea for show business. No one can say whether the new ticket set-up will work advantageously but practical observers of the scheme tritely point out that the only really important function of a manager is to produce successes. The League's people appear to have forgotten that show business is no worse off than many others. Yet the hits on Broadway are selling out. It will be just as hard to get tickets for the hits as ever, it is claimed.

40% Off

Broadway today has now 40% of its legit theatres minus shows. Indicated business is about 60% of former levels. Managers seem to assume that is the fault of ticket brokers gypping. High prices apply only to the real smashes.

Among the flock of League announcements last week was one which claimed that business improvement immediately followed the news that Postal was going into the ticket business. The fact was that as the brokers were no longer getting allotments, they went to the box offices and bought tickets. Since there was no record made of those transactions, the box offices apparently showed increases. Nothing was said about the drop from agency sources.

Hotel Stands

During the early conferences it looked like the managers would do business only with the Postal and via box offices. Then it was brought out that the leading ticket agencies had cash in many of New York's leading hotels, a source of business that could not very well be disregarded. Since those hotel stands are rented on the basis that no other ticket agency can have the privilege, Postal was stopped. It looked like a blank wall for the League.

The League mapped out allotments to several brokers, completely reversing itself in the stand against the agencies and of necessity. Four agencies were told they would receive tickets along with Postal, but the allotments are less than before. Brokers concerned were not officially informed of the offer. Whereas each agency decided on the locations each agency received, the League is now directing that.

Early this week it was not certain if the four brokers would accept the League's tickets. All are angry, and a bitter fight with the managers may result.

Indications are that the League is attempting to rule all other agencies out of business. There was no little feeling among the 12 agencies not considered. The 16 accredited brokers had resigned simultaneously. With four possibly going back, the others are in no playful mood. Indirectly it is an invitation by the League for most of New York's agencies to try and stay in business by digging.

Ticket Division

The four agencies in the new plan are McBride's, Sullivan, Bascom and Broadway. As before, 25% of the lower floor tickets are to remain on sale at the box offices. Postal is to get 50% of the agency allotment, McBride's get 20%, Bascom 12½%, Sullivan 12½% and Broadway 4%. In the number of tickets to be allotted, say, for "Once in a Lifetime," Postal gets 200, McBride's 80, Bascom and Sullivan 50 each, and 20 for Broadway. Figures somewhat higher in houses of larger lower floor capacity. Broadway's allotment is considered but one-third of what that agency rates, its business being close to that of Sullivan. Broadway has a dozen hotel stands.

Postal officials were amazed at the many angles to the ticket matter. They proved excellent salesmen for their service, despite the fog that clouded the plan, so far as they were concerned.

Diggers vs. System

With Postal getting the bulk of the good locations, it looks as though its central agency will be open to wholesale digging by ticket agencies and a resale at whatever price tickets will bring. Postal admitted that could probably happen but felt confident that digging by gyps and others would be gradually eradicated.

All allotments to the Postal will go into the central or pooling office, being established on 45th street. Therein will be a large phone switch board. Persons calling Postal's "theatre department" will be connected.

Upon the customer accepting the reservations, a messenger boy will deliver an order which is redeemable at the box office on the night or afternoon of a performance. Tickets will be put in an envelope and sent to the box offices in the names of the customers. Actual possession of the tickets cannot be had until then. By that system it is hoped to keep tickets out of the hands of gyps. It is expected that there will be confusion for a while, but the Postal people say that will be worked out smoothly. It is further planned to have Postal booths in the lobbies of the theatres in the League, with a Postal employee on hand. Booths to be adjuncts to the box offices.

However, the whole plan with Postal looks to the brokers like an open book. Not the least surprising point of the whole matter is the over-night decision of the managers to tear down a system of ticket distribution that they aided over a period of 25 years. It is no task to sell tickets for a hit, but to properly distribute them is quite a different thing. Most of the patrons of agencies are of the moneyed class. Supplying them with tickets is frequently a matter of personal contact. The question is whether a percentage of such people—who really make up the down front audiences—will not be kept from the theatre—whether it is going to be harder to get good tickets than before. The League's reputed aim is to make it easier.

Charge Accounts

In the matter of charge accounts, Postal thinks it has that problem cured. It has 40,000 charge accounts of its own and figures that most of them are duplicated in the agencies.

Charge accounts will be carried on a wider scope, it is expected. Monday officials of the I. T. & T. were in conference with the League, with the idea of permitting phone subscribers to charge tickets to their phone accounts, in the same way that telegrams may be charged.

The younger element in the League appears to be laboring for the new ticket plan, with the maturer managers sitting in and concurring. Lawrence Langner, director of the Theatre Guild, is the real driving force of the League. He is dominating the conferences along with Postal officials. The ticket committee directing the new set-up is made up of Langner, Gilbert Miller and Lawrence Schwab. Off angle of Langner's activity is that the Theatre Guild developed its own system of distribution via subscription route. Only the stand-out Guild shows which last beyond the subscription period, to good business (such as "Strange Interlude") have done much business through the ticket agencies.

For Postal C. B. Allsopp is actually doing the contacting with the League and conferring on the plans. He is commercial vice-president of the telegraph corp. In all the proceedings too is Frank C. Page, vice-president of I. T. & T.

The League has called in 20 ex-box office men, engaging them for instructional purposes. They are to show clerks in the Postal offices how to handle orders for tickets. More box office men, of whom many are out of jobs, may be taken on.

It is understood that box offices are permitted to call back Postal allotments anytime within 24 hours prior to performance. Postal makes no protest over that as the accredited brokers did. Whether Postal can make a profit at 50 cents is not certain. A person calling any branch Postal office is supposed to be supplied with the tickets desired. The branch will communicate by wire or phone to the central agency. Telegraph messengers will then deliver the tickets to the buyer or deliver an order on the box office, tickets sold that way be returned to the theatres and held in the customer's name.

What may be Postal's main trouble is distribution prior to the performance and ability to act on last minute ticket demands. Agency men say that many sales to important people occur from 7 o'clock on, and that is one of the most important services that has made ticket agencies possible and profitable.

Postal agrees to pay the League 10c on each ticket sold through it. That is the new method of financing the League as against 15% from the former accredited brokers.

The Postal people concerned with the plan figured they were merely extending on their business of selling service. Under that theory they would not be called on to pay the government 5% on the 50-cent premiums. Reports are that the internal revenue department ruled that Postal is no different than any ticket broker and the tax applies (to be paid by the customer as now).

Under previous rulings the 50c. per ticket charge which the Postal regards a service is ruled excess over the box office price by the government. Since the law permitted a 75c. fee the government tax is 4c. per ticket. Therefore a pair of tickets will call for a total of $1.06 over the box office price if bought through Postal.

Buys

Prior to the Postal plan ticket agencies started buying for certain attractions, laying the money on the line at the box offices. "Flying High," which George White refused to put into the League, arranged for a new eight-week buy. Other shows which were in the League went about selling to all comers. It is understood the Shuberts ordered regular allotments to agencies for their shows this week, this week being open for ticket handling before Postal starts (10).

The new ticket set-up looks more complicated than the first one, which failed when the agencies got from under. With Postal's aid the suburban trade may probably benefit but show business needs more than that. Brokers are saying they are perfectly willing to sell at no more than 75c premium if the managers permit them to buy the quantity of tickets they want and for the shows they think are saleable.

Observers insist that no ticket system can make people go to see bad shows—they will pay only for the hits or near-hits.

GENTRY'S IN L. A. DEC. 4

Hollywood, Nov. 4.

Gentry Bros. circus, controlled by General Motors, will pitch tent near Cahuenga pass for a three-day engagement starting Dec. 4. This is the first circus outfit in town since the Ringling show last spring.

Obituary

JUAN A. HUNT

Juan Alphonz Hunt, best known in theatricals as "Doc" Hunt, died Oct. 26 in Coldwater, Mich.

"Doc" Hunt for 50 years had been active in show business. He had been identified with repertoire and minstrels and appeared in the "Way Down East," "The White Slave," "Black Crook," Al. G. Field's Minstrels and Haverly's Minstrels, at one time being a part owner of the Haverly outfit.

Prior to settling down in Coldwater, Mr. Hunt, who belonged to the Hotel Men's Association, managed and operated several hotels in the United States.

He is survived by his widow and daughter, known professionally as Mary Angeline Hunt. Interment in family plot in Quincy, Mich.

WILLIAM A. BECHTEL

William A. (Billy) Bechtel, 63, picture actor, died October 27 at his home in Hollywood, Cal., after a brief illness. He had been in pictures 13 years. Mr. Bechtel was one of the first recruits from legit, joining Edison comedies in 1907. Previously he had played with Lillian Russell.

Bechtel was born in Germany and as a child came to the States with an English repertory company. After four years with Edison he went to Biograph and played in the first Mack Sennett comedy. When pictures went to the coast Bechtel went along. He was a character actor.

His widow, Jenny Bechtel, is a retired professional.

NORMAN LEE SWARTOUT

Norman Lee Swartout, 51, playwright and editor and manager of the play department of Longmans, Green & Co., publishers, died Oct. 30 of heart disease at his home in Summit, N. J.

Mr. Swartout appeared on the professional stage for the first time with James K. Hackett in "Don Caesar's Return" at Wallack's, New York City. Following, he devoted himself to playwriting, authoring among others, "The Arrival of Kitty," "Every Man for Himself" and "Close to Nature."

His widow, Helen Louise Briggs Swartout, survives.

LOUETTE MILTON

Louette Milton, 23, picture actress, daughter of Mr. and Mrs. Frank Milton, Denver, died on a Union Pacific train in Wyoming Oct. 29. She had been in Hollywood, had played in "Bride of the Regiment." She was a member of the M-G-M trio and was returning to Denver to quit the screen and devote her life to religious work. She was credited with being able to sing the highest note ever recorded by the human voice, second F above high C, at the age of 14.

Her father is Frank Milton, former vaude actor, who runs the Rivoli, Denver. Her mother was one of the Long sisters (vaude). Interment in Denver.

ALPHONSE CLAIREMONT

Alphonse Clairemont of Fall River, Mass., died last week in a war veterans' hospital. He and his brother, Joseph, formerly did an acrobatic ladder act in vaude as the Clairemont Brothers. He served overseas with the 86th Division and was gassed during the Chateau Thierry drive.

Deceased was born in Oscoda, Mich.

THEODORE LEIBLER

Theodore Leibler, 44, of the team of Teddy and Daisy Lane, died in Chicago on October 30, of heart failure.

Mr. Leibler had been out of show business for about a year, but returned two weeks ago for a week-end date at the Crown, Chi. Widow and daughter, 9, survive.

JOHN D. HAMMOND

John Dallas Hammond, character stock actor and producer, died in Youngstown, O., October 29 from wounds and gas received in the World War. Hammond for some time was affiliated with the Lillian Desmond Players as business manager. Hammond was the husband of Miss Desmond, stock actress, who survives.

J. NELSON TALLEY

J. Nelson Talley, southern district manager for General Talking Pictures Euipment Corp., died October 27 of cancer in the Baptist Hospital, Memphis. Mr. Talley became ill last June but only recently was forced to enter the hospital.

He had been identified with films for 10 years and had joined the General Talking Pictures Co. when it was organized a year and a half ago.

His widow and five sons and a daughter survive.

Jack Gum, 46, manager of International Film Bureau in San Francisco and former veteran news photographer, died in the French Hospital in that city October 29. Gum was seriously injured about a month ago in a fall and had been in the hospital since. He was a native of Lodi, Cal.

Mrs. Katherine Marie Wallace, 63, many years owner and operator Arcade Theatre, Connellsville, Pa., died October 29 in Schenectady, N. Y. of injuries and shock from an auto accident. Her son, Augustus, also in the car, escaped serious injury. Another son, Hubert, is connected with theatrical interests in Syracuse.

Myrle F. Baker, 46, owner of the Baker Theatre, in Keokuk, Ia., and head of the Baker Amusement Co., died in Denver, Oct. 28. His widow and two daughters survive.

James G. Driscoll, former vaude singer, died last week in Fall River, Mass.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Surprise. Ten acts and six of them first rate. Proving that the Spartan stoicism with which Tuesday night at the Englewood is generally approached can be on occasion unnecessary.

Especially fine is the turn of Jules and Josie Walton (New Acts) which represents the last joint production effort of Maurie Greenwald and Al Weston before their recent split. This act will merely get its baptism locally. It's real future lies in the east. It's that good.

Walmsley and Keating (New Acts), Kirby and Duvall, and Monroe Brothers were individual comedy wows on a bill that kept the bargain hunting Tuesday nighters in continuous eruption. There was also some sturdy merriment from the Varsity Trio, three statuesque girls who wrestle without benefit of mats. Class, too, was included from the colored race in the unctuous persons of Chappelle and Stinette. This man and woman team, identified with productions, are high pressure song and dance entertainers. They were one of the big applause scorers of the evening.

Bill started prettily with Harry and Girlie, mixed acrobatic duo working in one. They make a very attractive appearance, notably the girl in lustrous tights. Ought to find a market on their general neatness. Lasalle and Loretta Trio, second, proved to be a slice of operatics in strawberry-colored stockings.

With no further billing than "Memory Wizard," and perhaps needing none since that tells all, a tall blond gentleman assisted by a young lady at the blackboard demonstrated the retentive plasticity of his mind. This turn has vaudeville possibilities but at present there is a wide area for improvement in the wizard's enunciation. Balcony missed half his remarks. He must study to throw his voice to better effect, also giving, as with time and added ease he will, more attention to selling his stuff.

Two men and two girls constitute "Dance Magic," a typical western flash, which has at least half an idea to distinguish it from the general run. Kirby and Duvall started with shrieks and managed to keep the laughs pretty steady, despite an inevitable letdown after the hysterical getaway. Comedy turns being scarce, this one, just in from the east, should find no difficulties.

Monroe Brothers, after all these years, are still an immensely diverting bounding bed turn. They didn't lose a new in closing and sent the customers out laughing, a great finish to a really distinguished bill. *Land.*

Regal

This is one of the few houses in the country where the performers don't try to ritz the audience and where everybody tosses pretension out of the window and settles down to enjoy themselves as thoroughly as possible.

Blue gags that would wreck the morale of other houses are merely hearty laughs for the colored crowds. Femme dancers can go as far as they like, either in stripping or shaking, and the hotter the better.

Opening rhumba dance by this chorus goes about as far as any burlesque show, and to this audience it was merely a session of good classy stepping. Immediately following came Baby Banks, colored, and not such a baby, who topped everything the chorus delivered in the way of hot hoofing.

Other act on regular bill was the O'Connor family, who have been here before, and who goaled em again. A solid dancing and comedy act that can't miss. The five-year-old youngster is getting more obstreperous daily, but the more smart-alecky the better he goes.

Arthur Borrella, comedy instrumentalist, led off a lineup of musical turns. Borrella plays the cornet, violin and sax, carying his routine with bits of rather weak hoke clowning. Bard and Abbie, another musical, got along better on the old s. a. Man plays straight to the dame's gagging.

El Cleve and Leaf open with a bit of weak golf humor, and then Cleve settled down to his regular xylophone specialty, with the lady coming on occasionally to spring a gag and break up the routine.

Three Pots of Pepper, colored hoofers, bring little new. Fast and loud. Calvert and Evans open weak and end strong. Comedy talk, some uke strumming and hoofing. Pleasing little turn, with the couple making friends in their brief appearance.

Goody Smith and Ora (trained bear) closed the lineup. The folks in audience seemed to enjoy, but kept glancing nervously over their shoulders to see that the aisles leading to the exits were clear.

"Anybody's War" (Par) feature. Business fair Thursday.

Bradley Palge replaces Gordon Westcotte and Beatrice Leeblie for Ethel Dunlap; with the "House of Fear," Playhouse, Chicago.

Jay Faggen, manager of the Publix-B. & K. Regal, Chicago, has teamed with Fats Waller and written "One Big Hour With My Big Moment" and "There's a Little It in Me" for Remick.

C. J. Peruchi, who has a stock company at Chattanooga, Tenn., opens another dramatic company at Macon, Ga., on Nov. 10.

Charles and Florence Hinton have opened a one-day musical stock company at the Victory theatre on the northwest side. Presented only on Saturday evening, with two performances.

Nan Dolan and Fred Miller, with the Peruchi stock at Macon, Ga.

Brickett theatre, Cleveland, opened last week with stock.

Rockford stock, Rockford, Ill., which was taken over by Ed Lee Rivers when Otis Oliver left, will keep going as business has picked up.

For the first time since their removal to the N. Y. Publix headquarters, John Balaban and Jules J. Rubens returned to town for a survey of their divisions.

Rubens spending his time touring Illinois and Indiana, while Balaban is considering the fate of stage shows in several spots.

A. E. Waltrip was run down by a taxicab on Michigan avenue last week.

Confined to his hotel with gashed leg and wrenched back. Condition not serious.

Mrs. Florentine Silver, mother of Morris Silver, mgr. of the William Morris office, Chicago, is seriously ill at the Woodlawn Hospital, Chicago, with heart ailment.

Frank Morgan, star of "Topaze," acted the role of the Duke of Florence in "The Firebrand," current piece at the Goodman theatre here, for one matinee.

Morgan did it for a lark. He continues in "Topaze."

Ruth Tester was a last-minute addition to "Garrick Gaieties" (Blackstone), joining the show after closing with the "Second Little Show" in New York.

The Blackstone hasn't housed a musical in 14 years.

Cashier at Berwyn theatre handed $222 to gunmen who held her up in the box-office last week.

Benefit show last Sunday matinee at the Erlanger to obtain funds for the American Theatrical Hospital had featured players from various shows participate.

Walter Meakin, former manager Logan Square and Windsor, recovering under Dr. Max Thorek at American Theatrical Hospital from a major operation.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTIC CITY	69	MONTREAL	69
BROOKLYN	70	NEW ENGLAND	69
BUFFALO	71	NEW HAVEN	71
CHICAGO	69	OTTAWA	69
DALLAS	71	PITTSBURGH	71
DENVER	70	ROCHESTER	69
DES MOINES	70	ST. LOUIS	70
DETROIT	70	SAN DIEGO	71
INDIANAPOLIS	71	SAN FRANCISCO	70
LOS ANGELES	70	SARANAC LAKE	70
LOUISVILLE	71	SEATTLE	71
MILWAUKEE	71	TOLEDO	70
MINNEAPOLIS	71	WASHINGTON	71

ROCHESTER, N. Y.

By DON RECORD

Lyceum—"Street Scene."
R-K-O Palace—"Silver Horde"; vaude.
R-K-O Temple—"Check and Double Check" (2d week).
Loew's Rochester—"Scotland Yard."
Eastman—"Her Wedding Night."
Regent—Raffles."
Capitol—"Top Speed."
Strand—"Change."
Family—"Change."

Amos 'n' Andy film broke house records at the Palace and then went to Temple for second week at regular prices, 35c top. Stays third week if business holds up.

Brockport has special election Nov. 11 to decide Sunday films fight. Vote also includes baseball and miniature golf.

Circle Ballroom, new dance place opened with "Miss Rochester" contest for $200 in prizes.

Ruth Jay per coming to Lyceum one night, Nov. 22.

Capitol city's newest theatre, doing good biz with Warner Bros. and First National franchise.

Victoria, former burlesque house reopens with sound about Thanksgiving and will be called the Apollo. Victoria, recently bought at bankruptcy sale for $430,000 by Maurice H. Kuhn, Hollywood, Calif., son of the original builder.

Use of costumes and properties of former Eastman theatre stage co., valued at thousands of dollars, has been granted to the University of Rochester Players. University Players will dedicate their new theatre in Drury Alvah Strong Hall on the new campus early in November with John Galsworthy's "Loyalties."

Josef Schiff, of the Eastman orchestra, quit music and became a photographer.

With opening of the Friday evening concert series in the Eastman theatre, Publix changes film opening to Saturday. Regent and R-K-O Temple are now only Friday openings while Little theatre offers new bill on Sunday.

OTTAWA, CAN.

By W. M. GLADISH

The ancient game of backgammon has struck Canada as a craze and theatre managers are watching its effects.

Manager Joe Franklin, Keith's received two complimentary tickets for opening of Capitol, Halifax, N. S., and then invested in round-trip transportation costing $50. Franklin opened the last theatre in Halifax 14 years ago.

The investigation into Famous Players Canadian Corp., ordered by the Canadian Government under the Combines Act, has not been opened to the public after all, despite first announcements. The inquiry has been held for a week behind closed doors.

Picture operators have protested to the Government against regulations providing for dividing the operators into four classes on the basis of results of a written examination. Operators claim classifying will upset present employment arrangements, as a booth must be directed by a Class 1 operator. Booth men want classification on the basis of record of performance.

The Governor-General and Viscountess Willingdon, are film fans, attending three shows in one week.

NEW ENGLAND

Frank A. Petrich, former Belfast, Me., theatre manager, pleaded guilty last week to embezzlement of $745 from the city of Belfast, when he served as clerk and treasurer. Petrich was held in $1,000 bail for the Superior Court.

A corporation to control the Plymouth Theatre, Worcester, Mass., dark for a year, has been formed by Joseph W. and Max L. Levenson, both of Boston, and Fred B. Murphy, Quincy.

A minnie golf course now installed in the Star, Pawtucket, R. I.

A special referendum was provided Nov. 4 at the election in Amesbury, Mass., whether voters favored Sunday films and minnie golf.

"Check and Double Check" played Warner's Strand, Worcester, Mass., one week only.

A sex picture catering to segregated audiences was cancelled shortly before it was to open at Yamins' Bijou, Fall River, Mass., Oct. 27. Result of squawks to police over type of advertising.

Managers of theatres in Nashua, N. H., joined in warnings that if miniature golf was permitted on Sunday they would open their houses in defiance of the Sunday shut law. Midget course operators finally decided not to do so. Police threatened prosecution.

ATLANTIC CITY

By GEO. R. WEINTRAUB

Pelham's Minstrels will be established at the Palace, headed by William Ward Pelham, son of the late Richard Ward Pelham or Pell as he was known when he formed his New York organization in 1843.

Fred G. Nixon-Nirdlinger, manager, Apollo, has taken his family to Nice for the winter. Lex Carlin in charge during his absence.

Tom Thumb golf courses which occupied almost every empty lot along the boardwalk last summer are opening indoors all over town.

New Roxy, seating 1,000, to feature Par pictures, ready about Dec. 1.

Sunday night vaude will start at the Apollo Nov. 16.

MONTREAL

His Majesty's—"Splinters."
Palace—"Moby Dick."
Capitol—"Three Faces East."
Loew's—"The Big Fight."
Princess—"What a Widow."
Imperial—Double bill.
Rex—"White Hell Pitz Palu" (2nd week).
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.
Gayety—Burlesque (Mutual).

Harry S. Dahn, manager Capitol, promoted district manager Famous Players Canadian Corp., with offices in Toronto.

Jack Reidy, assistant manager Palace, married Nov. 4 and spending honeymoon in Atlantic City.

George Ganetakos, director United Amusement Corporation, Ltd., resigns from Kiwanis.

All that is left of Montreal Theatre Managers' Association is small committee occasionally taking part in deliberations of Safety League of Province of Quebec. B. M. Garfield, Harry S. Dahn and Jimmy Adams still interested.

Claim that second-runs are being cut by censors after having been fully presented at main stems being probed by executives of big picture theatre interests here. Charge is that attempt being made to prejudice fans against neighborhoods which have been cutting into first-run grosses during past few months.

George Rotsky, Palace manager, is solving problem of presenting French language talkers which have flopped at all main stems here while still getting a big play in east-end second and third-runs. He placates French element among fans, who are very touchy as to language question, by advertising preview show of features where there is French interest. This plan was followed with big success with "Playboy of Paris" last week.

When in Chicago Visit These Hits

R-K-O STATE-LAKE
NOW PLAYING
AMOS 'N' ANDY
in "Check and Double Check"
A RADIO PICTURE

PLAYHOUSE Mats. Wed., Sat.
9TH BIG LAUGH WEEK
"HOUSE OF FEAR"
with CECIL SPOONER
THRILLS! CHILLS! AND LAUGHTER!

ERLANGER— Matinees Wed.-Sat.
DAVID BELASCO will present
It's a Wise Child
Last Season's N. Y. Comedy Hit
Original Belasco Theatre Cast

SELWYN Mats. Thurs.-Sat.
CLARK & McCULLOUGH
In the Musical Comedy
"STRIKE UP THE BAND"

BLACKSTONE THREE WEEKS ONLY
The Theatre Guild, Inc., presents
A Swift, Smart Musical Revue
GARRICK GAIETIES
(Not a Tenor Solo in a Carload)

ADELPHI Clark & Madison
JOE SMITH CHARLES DALE ALEXANDER CARR
in
MENDEL, INC.
with LISA SILBERT and ANNA CHANDLER

HOTEL KNICKERBOCKER
Opposite the Drake CHICAGO
Adjoining Palmolive Bldg.
Walton Pl., Just East of Michigan
Special Rates to the Profession!
Coffee Shop—Dining Room—
Smart, Cosmopolitan Atmosphere
Finer Rooms—Lower Rates

DAISY HOWARD
NOW LOCATED AT
140 No. State St., Chicago
MABEL SYKES STUDIO
Phone State 9261

"In the Heart of the Loop"
New City Hall Square Hotel
69 W. Randolph St. Phone Franklin 4740
CHICAGO
Rates for an outside room with private bath:
$2.25 per day, single.
$14 per week, single.
$2.50 per day, double.
$15 per week, double.
Large outside room with twin beds (private bath), $3 per day or $18 per week.

IN CHICAGO
LINDY'S RESTAURANT
On Randolph Street
Is Home, Sweet Home, to the Profession
A Good Place to Eat and Meet

THE UNION RESTAURANT
68 W. Randolph St., at Dearborn, CHICAGO (Recently enlarged)
R. WELCH ON THE MIGHTY WURLITZER ORGAN
Our Popular Prices Remain the Same for the Best Food
NO COVER CHARGE OPEN ALL NIGHT

EASTGATE HOTEL
"YOUR HOME IN CHICAGO"
"JUST A WHISPER FROM THE LOOP"
$15.00 a Week Single $20.00 a Week Twin Beds
Ontario Street at Michigan Avenue

HOTEL LORRAINE
CHICAGO
SINGLE ROOM, BATH, $2.00 UP
DOUBLE ROOM, BATH, $17.50 AND $21.00 WEEKLY
DOUBLE WITHOUT BATH, $14.00 WEEKLY
LEONARD HICKS, President

HOLLYWOOD
and Los Angeles

"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)

Phone Hollywood 6141

Sequel to suit of Scoop Scandals, animated cartoon project, for return of $500 advanced John D. Medbury, is countersuit by Medbury for a balance of $500 he claims due him.

"The Glory Declared," home-grown drama that opened and closed twice in one week at the Music Box last June, and the Ferris Hartman Comic Opera Co., which never opened at all, has been sued for program printing.

E. D. Patterson, assistant manager of Orpheum, left the theatre this week.

Fred Curtis suing the MacQuarrie Brothers for $201 alleged due him for commissions for placing the Beverly Hills Billies at the Chinese and Pantages Theatres.

Maurice (Doc) Hess, manager of Eva Tanguay, in the Hollywood hospital with a broken leg.

Joe Goodwin, who left Metro's song writing staff about four months ago to return to New York, is back in town.

Fanchon & Marco will send out an Idea, "Talent," headed by the Alexander Sisters.

"The Green Bottle," new mystery-meller written by John T. Murray, opens at the Vine Street Nov. 9.

Par's "Morocco" opens Dec. 4 at the Chinese under plans for an advanced price run and "Feet First," Harold Lloyd picture, is being spotted by Publix into the United Artists opening Nov. 12.

Columbia's contract with Constance Cummings, seven months under legal age, is up in court for approval. For playing Mary in "Criminal Code" she gets $125 a week. Her real name is Halver Stadet.

TOLEDO
By DICK McGEORGE

Yita Temple—"Sinners' Holiday."
Pantheon—"One Night at Susie's."
R-K-O Rivoli—"Life of the Party"; vaude.
R-K-O Palace—"Check and Double Check" (moved from Rivoli).
Toledo Paramount—"Laughter"; stage show.
Princess (Publix)—"The Squealer."
Casino—"Man Trouble."
Valentine—"Whoopee" (return).
State—Split week.
Ohio—Split week.

"Check and Double Check," which closed at the R-K-O Rivoli (31), broke house records which have stood for 10 years. Picture was moved to the R-K-O Palace, next door.

"Check and Double Check," at the Rivoli last week, was moved to the Palace Saturday for a week.

Green Mill, night club, remaining open despite damage by fire last week.

Bernie Lustig has moved his offices into the Valentine theatre.

"Whoopee," shown here three weeks ago, is back for a return date this week at the Valentine.

Toledo Blade has quit broadcasting local stories at noon from WSPD.

Mitch Woodbury, Times d. c., back on job after two weeks of New York.

Police are searching for a blue law fanatic in Portsmouth, O., who sent a note to City Manager C. A. Harrell, warning him that if film houses were open Sunday (2) he would kill Harrell, Municipal Judge W. R. Sprague and Patrolman Charles Benners.

Fifteen hundred kids attended benefit performance of "Feet First" at the Paramount Saturday. Each kid brought something to wear, and everything from fur-lined coats to shoes were turned in. Toledo "Blade" collaborated with Par.

Ohio theatre at Upper Sandusky hit by $5,000 fire Thursday. W. L. Bristol, manager.

SARANAC LAKE
By "HAPPY" BENWAY

Hans Bruno Meyer, after "airing" it for eight months, left for the "Big Street" absolutely okay.

Fred Buck (Waring's Pennsylvanians), a newcomer (incipient), is an up patient.

Miss "Frisco" DeVere, a late arrival, gets very good X-ray report, up for three meals daily and on limited exercise.

Angelus Papulis and Lilly Leonora gone back to bed for a while; slight change in X-ray showing.

George Harmon, between rest periods manages to broadcast good cheer over station WNBZ twice weekly.

Edward De Caro, showing improvement, on limited exercise, up three meals and received a very good x-ray report.

Ruby (Royce) Franklin, one of the miracle "cures" and comedians of the San, just okay, that's all.

Allie Bagley (Smith and Bagley) now up and showing improvement.

Write to those you know in Saranac.

Grant Simpson adding weight, looking and feeling much better.

Among the I. A. boys: Tommy Abbott, able to be up a little after bad seige; Al Downing, now in New York, reports first two weeks away from here, much favorable; Valentine Kincaid, so-so, on a milk diet; Vernon Lawrence, still a big outdoor man, okay; Joe Reilly at his best.

Weekly Passing Show

Looks like the holidays are here: Dick Kunl taking orders for Xmas cards....Andrew Molony, who operates the leading advertising agency here, doing well....Lawrence McCarthy piano's once in a while over WNBZ....Charles Libecap back among the bed patients....Roy Gordon and his partner, Miss Dean, were here visiting Mrs. Roy (Nell Gordon), who is doing well....Mike McNamee doing well....Nell Queally back to bed with a little setback.....Catherine Vogelle adding weight and doing well....Fred Rith got a 50% improvement report from his last x-ray.

Saranac's Colony
N. V. A. Lodge

Fred Rith, George Harmon, Jack Lewis, Vernon Lawrence, Lawrence McCarthy, Bobby Hatz, Edward DeCaro, Val. Kineald, George Neville, Dick Kunl, Chris Hagedorn, Ben Shafter, Helen O'Reilly, Ethel Clouds, Catherine Vogelle, Nellie Queally, Xela Edwards, Annamae Powers, Allie Bagley, Lilly Leonora, Angela Papulis, Eddie Voss, Wm. Holly, Julia Kubas, Leah Temple, J. C. Louden, Mike McNamee, Andreas Erving, Connie Reeves, Alice Carman, Harry Clark, Richard Moore, Mae Armitage, Harry English, Alf Pierce, Dorothy Harvard, Harry Namba, Doris Giltrap, Nell Gordon, Monroe Coleman, Frisco DeVere, Charles Libecap, Doris Moore, Ruby Franklin, Gladys Palmer, Ford Raymond, Fred Buck, Happy Benway, Chester Rice, Santanoni Apts.; Joe Reilly, 54 Sheppard avenue; James Haegney, 6 Military road; Russ Kelly, 19 Broadway; Andrew Molony, 19 Broadway; Harry Barrett, 302 Broadway; Charles Barrett, 302 Broadway; Dave (DHH) Hall, 6 Baker street; Walter Daley, 10 Baker street; Charley Bordely, Berkely Apts.; Jim Shields, 41 Park avenue; Eddie Diamond, 20 River street; Grant Simpson, general delivery.

Left Saranac Same Period

Al Downing, John J. Farrell, Edith Cohen, Hans Bruno Meyer.

Newcomers Same Period

Gladys Palmer, Fred Buck.

BROOKLYN
By JO ABRAMSON

Flatbush—"Made in France."
Jamaica—"Schoolgirl."
Boulevard—"Queen at Home."
Majestic—"Bird in Hand."
Paramount—"Playboy of Paris"; Stage Show.
Fox—"Big Trail"; Stage Show.
Met—"Billy the Kid"; Vaude.
Alber—"Halfshot at Sunrise"; Vaude.
Strand—"Girl of Golden West."
Star—"Flying Dutchman" Mutual.
Gayety—"Girls in Blue" (Mutual).
Oxford—Burlesque (stock).
Little Theatre—Ruth Draper.

Three new legits include "Made in France" (Lya de Putti), farce comedy, by Jack Larrick, produced by Laura Wilck at the Flatbush; "Queen at Home" (John Henry Mears) with Sylvia Field at Boulevard; "Schoolgirl" (Henry Forbes) with Joanna Roos at the Jamaica.

Next week's tryouts: Billy Rose's revue "Sweet and Low," with Fannie Brice and George Jessel at the Majestic; "An Affair of State," with Florence Eldrige at the Boulevard; "Oh Promise Me" (Sam Harris), with Lee Tracy, Mary Phillips and Donald Meek at the Flatbush.

Ruth Draper in for a week at the Brooklyn Little theatre in character sketches. Auspices Actors-managers.

DES MOINES
By R. W. MOORHEAD

Casino—"The Squealer."
Des Moines—"Whoopee."
Family—"Holiday."
Garden—"Near the Rainbow's End"; "True to the Navy."
Orpheum—"Check and Double Check"; Vaude.
Palace—Change.
Paramount—(Pressfilm). "Heads Up"; "Laughter."
President—Dark.
Strand—"Tillolm"; "College Lovers."

First road show of season, "Strictly Dishonorable," failed to draw.

Allied Theatre Owners' Association in convention here Oct. 28.

Esther Wagner, stock actress, has secured divorce from John Sloane, local attorney.

Lasses White to direct annual Elk's minstrels and featured.

Mysterious fire destroyed Rialto, Burlington, with loss of $80,000 covered by insurance. Central States Theatre corporation will rebuild.

George Givot, m. c. Paramount, while Al Morey is away. Morey returns to start fifth month.

All attendance records for local drama association productions broken in last 10 days with "Cock Robin."

Curtis-Wright Exhibition Corp. named defendant in several damage suits filed here as result of accident at Iowa state fair last Aug. 28, which resulted in death to one and injuries to a half dozen spectators.

Town to try cabaret again with opening of Alps cafe, which will offer vaude as a side feature.

DENVER
By J. A. ROSE

Aladdin—"Lilliom."
Denver—"Laughter"; stage show.
Paramount—"Abraham Lincoln."
Rialto—"Check and Double Check."
Tabor—"Big Trail."
Broadway—"O, Mama!" (stock).

Amos 'n' Andy's picture, after taking Paramount to new high, goes to Rialto for run.

R-K-O and M-G-M exchanges are exchanging offices, so that each may have more room.

Ted Mack, Denver m. c., back at Denver.

Rivoli, 2d run with tabloids stage shows, installing sound, as are the Princess, both Crested Butte and Meeker, Colo.

Order of standing in film bowling league: Warner Bros., Fox, First Nat'l-Sheffield, M-G-M, Film Delivery-Nat'l theatre, Paramount, Universal-UA, and Pathe. R-K-O, Friedel M-G-M has high average, 177; Gilmour high game, 240, and Conner high three games, 585.

Stock at Broadway, backed by Arthur M. Oberfelder, going good.

Started Oct. 11 with "The Criminal Code." Poor business first two weeks, but sale now indicates Denver will support it.

Alice Brady and William Post, Jr., leads. Miss Brady will stay three weeks. "O, Mama!" current and "June Moon" next.

DETROIT
By LEE ELMAN

Michigan—"Playboy of Paris."
Fox—"Love o' Mike."
Fisher—"Santa Fe Trail."
United Artists—"DuBarry."
Paramount—"Billy the Kid" (2d wk.).
R-K-O Downtown—"Amos 'n' Andy" (2d week).
Madison—"Dancing Sweeties."

Stan Bower and his Kentucky Colonels are appearing only three nights a week at the New Pier Ballroom, that place being open only those nights.

The engagement of "Hell's Angels" will end after the fifth week, picture being turned over to U. A. by Hughes. It was expected to stay at the Shubert Detroit for eight weeks.

Tracy and Duncan completed a year's solid at the Michigan theatre as a lobby act last week. During that time they have sung approximately 12,000 songs and have memorized about 700 numbers.

Ted Shallit, manager for Columbia pictures here, has obtained an injunction on the Palace theatre restraining them from advertising "Africa Talks" in conjunction with their showing of picture "Jango."

SAN FRANCISCO
By WALTER RIVERS

Ed Smith, division manager for Publix, will move his headquarters from San Francisco to Los Angeles this week. The move is to be a permanent one. He is taking with him A. C. Ackerman, Pacific coast division booker.

Mort Singer of R-K-O, who has been here for a week or more wrestling with labor problems, left for Chicago. He ironed out some of the problems, but a number of points are still unsettled.

Max Dolin, orchestra leader and violinist, is off writers from now on. In the meantime he has asked the police to help him find one by the name of Harry Reiter. Reiter, says Max, borrowed his typewriter so he could knock out some copy and earn a little dough. Max says mill and Reiter are missing.

College Players of San Francisco, under direction of James A. Gill, gave a first production to "Quits," comedy-drama by Cyrus Wood, Hollywood scenarist, and Leonard Ide in the College Players' theatre here.

"Jimmy" Swinnerton, artist and cartoonist, is the new head of the Bohemian Club.

Pee Wee golf courses in this town must shut down at midnight if they are within 100 feet of a hotel or apartment house. They cannot open before 7 a. m. Indoor courses are exempt from ruling.

More than half a dozen members of the Motion Picture Operators' Union are involved in indictments returned after the attempt to dynamite the Mission Theatre in Sacramento, Cal., will have a hearing in that town Nov. 5. Conspiracy is the charge.

ST. LOUIS
By E. M. CRIGLER

Ambassador—"Her Wedding Night."
Fox—Renegades."
Loew's State—"Whoopee."
Missouri—Laughter."
St. Louis—"Check and Double Check."
Capitol—"Ben Welch."
Garrick—Burlesque.

The St. Louis Symphony Orchestra opened its 51st season at the Odeon Friday night; Senor Arbos conducting.

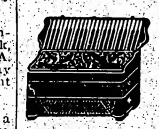
The first of three Schubert Memorial concerts to be given in St. Louis will be held evening Nov. 9 at the home of Mrs. E. Faust.

FAMOUS STEIN BOOKLET FREE
"HOW TO MAKE UP"
Complete instruction in the "Art of Make-Up" for amateur and professional use. Straight roles, character roles, etc. 16 pages in color. Free to anyone. Write
STEIN COSMETIC CO.
Dept. 50, 51 Madison Ave., N.Y.

THEATRICAL CUTS THE STANDARD ENGRAVING CO.

STRICTLY UNION MADE
H&M Theatrical Trunks
Hartmann, Oshkosh & Mendel Trunks
ALL MODELS—ALL SIZES ON HAND AT GREATLY REDUCED PRICES
COSTUME—SCENERY—PROPS
Also 1,000 USED TRUNKS OF EVERY DESCRIPTION, $5 and Up
WE DO REPAIRING WRITE FOR CATALOG
SAMUEL NATHANS, Inc.
868 Seventh Avenue, between 40th and 41st Streets, New York City
SOLE AGENTS FOR H & M TRUNKS IN THE EAST
Phones: Longacre 6197 Pennsylvania 9004

I. MILLER
INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY


Guerrini & Co.
The Leading and Largest ACCORDEON FACTORY in the United States
The only Factory that makes any set of Reeds — made by hand.
277-279 Columbus Avenue San Francisco, Cal.
Free Catalogues

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe

For Sale or to Lease
LONG OR SHORT TERM
THE PUBLIC THEATRE
66 Second Ave., S. E. Corner 4th St., N. Y. City
1754 Seats—One Balcony—Fireproof
BUILT AND EQUIPPED 1927
4-Story Office Building Included
Possession Next Season (Earlier Occupancy Might Be Arranged)
J. C. & M. G. MAYER
122 E. 42d St., New York Tel. Caledonia 0477
OR YOUR OWN BROKER

DARING! DIFFERENT! ORIGINAL!

Always the Hit of the Show!
Costumes of color, brilliancy and style that add just that necessary kick!
For Rent, Sale or Manufactured to Your Designs
For Prices
Wire or Write HARRY BOURNE
CARE
FANCHON & MARCO COSTUME CO.
643 SO OLIVE ST. LOS ANGELES, CAL.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"A Lady Surrenders."
Davidson—"Artists and Models."
Gayety—Mutual.
Majestic—"Du Barry" (2d week).
Pabst—German play Sunday; Newman lecture Thursday.
Palace-Orpheum—"Amos 'n' Andy (2d week).
Riverside—"The Pay Off"; vaude.
Strand—"Laughter."
Wisconsin—"Playboy of Paris"; stage show.

Eight thousand school teachers stormed the town last week making glad the hearts of local theatre managers.

Girl ushers have replaced the military young men at the Fox Wisconsin, the idea being that the girls will be more decorative and at the same time just as efficient. The boys who care for it will be given a chance at Fox assistant manager jobs.

Leon M. Gurda, building inspector, says the baby golf business is digging in for the winter. Ten local promoters will transfer their activities to four walls and a ceiling. One has so much confidence in the future of baby golf that he has gotten a permit for building a ten thousand dollar headquarters on South Kinnikinnic avenue.

Florence Killilea, president of the Milwaukee American Association Ball Club, will be married to Dr. Michael Boley, Nov. 25. She will continue as head of the club.

William Randolph Hearst and Paul Block have announced the amalgamation, beginning Nov. 1, of the "Sentinel," morning and Sunday paper, and the Wisconsin "News," evening, under the management of Paul Block. Block took over the "Sentinel" about a year ago.

Zona Gale spoke at the conference of Little Theatres held last week at headquarters of the Wisconsin Players. She thinks the legitimate theatre has more of a chance right now than ever before.

PITTSBURGH

By HAROLD W. COHEN

Alvin—"Uncle Vanya."
Nixon—"Cherries Are Ripe."
Pitt—"Meet the Wife" (Sharp stock).
Academy—Mutual.

Pictures

Penn—"Way for a Sailor"; stage show.
Stanley—"Life of the Party"; stage show).
Warner—"Amos 'n' Andy" (2d week).
Aldine—"Whoopee."
Fulton—"The Spoilers."
Harris—"Soldiers and Women"; "Men Without Law."
Enright—"Widow From Chicago"; stage show.
Sheridan Sq.—"The Spoilers."

Nixon gets Belasco's "It's a Wise Child" week of November 17, date originally held for Colleen Moore's "On the Loose," which has been yanked.

Fulton, downtown, has begun to feel Sheridan Square's Friday openings with day and date picture and as a result will switch this week from Saturday to a Friday inaugural. Friday biz of Sheridan Square lately has been tremendous, house gaining advantage of Fulton's heavier splurge in dailies.

Eddie Clifford now m. c. at Club Avalon in St. Louis after filling week's contract at Klein's Villa recently. It was erroneously stated here that Clifford stayed at the Villa only five days.

Dailies here last week fell hard for reported theft from a room in the William Penn hotel of Mrs. Preston Sturges, $10,500 diamond bracelet. The heiress, formerly Eleanor Post Hutton, was here with her husband, who furnished the libretto for "The Well of Romance," at the Nixon last week.

Mrs. Sturges reported her loss. Next day a clerk in a nearby building informed police that he had found a necklace. It was turned over to her in the presence of a detective, but reporters were barred from the room.

If the whole thing were trumped up by a p. a. didn't help show, taking it on the chin, anyway. Mr. and Mrs. Sturges, as a result, rated pictures and plenty of space in all three local rags.

DALLAS

By RUDY DONAT

Majestic—"On Your Back."
Palace—"Laughter"; stage show.
Melba—"The Bad Man."
Old Mill—"College Lovers."
Capitol—"Check and Double Check."

Rudy Vallee booked for Idlewild ball here Dec. 19. Only date in this section.

Wilye Stahl, pit conductor, Publix Palace, scheduled for shift, with Chris Thaulow reported replacing.

John Little, formerly with La Boheme nite club, has organized a band.

LETTERS

When Sending for Mail to VARIETY, Address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED ON ONE ISSUE ONLY

Adams Sis
Aldin O J
Allyn Marie
Barrett Jesse
Berry Chas
Campbell Muriel
Carton Tommy
Devral G
Daly Margaret
Dunn Ray
Goll Daisy
Griffin Joseph
Kelley James J
Kelso Mr
Lee Harriette
McCormack Frank
Neubauer Henry
O'Neill Sadie
O'Reilly Pat
Ritchie May
Steiner A B
Syvlia George
Truesdale Bill
Young Harry H

SEATTLE

By DAVE TREPP

Metropolitan—"Ritzy" (stock).
Orpheum—"Amos 'n' Andy (2d week); vaude.
Paramount—"Santa Fe Trail"; stage.
Fifth Ave.—"The Dancers"; stage.
Fox—"Billy the Kid."
Music Box—"Abraham Lincoln."
Blue Mouse—"Dancing Sweeties."
Liberty—"Office Wife."
Coliseum—"Up the River" (3d week).

John Hamrick, head of Blue Mouse and Music Box houses in Seattle, Portland and Tacoma, has gone to New York on annual month trip.

Jean Singer, blues singer now at Coffee Dan's, and Gus Hahn (non-prof.) married.

On the heels of the legit comeback at the Metropolitan (Erlanger) Eddie Cooke, manager Erlanger interests in Northwest, has booked "New Moon" to the Moore theatre (old President). Macloon & Albertson are starring Perry Askam in "New Moon," to run for two weeks, opening Nov. 17.

Legit took its fling at the Metropolitan opening last week to good figures with dramatic stock. Bainbridge Players showed a smart, lively comedy and a cast that won high favor.

Lukan's new Queen Anne theatre (formerly Cheerio) opened. New Lukan circuit also remaking Madrona theatre. Now has eight neighborhoods here.

Seattle Repertory Playhouse opened its own new theatre last Thursday when the players presented "Major Barbara."

Vaude at Follies doesn't pay. Acts also disappointed in too little time booked. House may go for pictures and stage presentations, locally produced, with line of girls and vaude specialties.

Oscar Oldknow here last week on first visit since he became Fox West Coast head. Conferred with Division Mgr. Earl Crabb and had meeting of managers from Washington, Idaho and Montana. Announced Coliseum will close Nov. 14 be revamped, and open about end of November.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—"Ripples."
Circle—"Amos 'n' Andy" (2nd wk.).
Indiana—"Little Accident."
Palace—"Billy the Kid."
Lyric—"Africa Speaks."
Apollo—"Renegades."
Ohio—"Office Wife."

English's had practically sell out on "Ripples," first real road attraction here in months. House under new management.

Civic theatre opened season with "The Royal Family." "Spread Eagle" Nov. 22.

Medley Harmony Four of local radio fame will open soon in R-K-O houses.

Miniature golf boosted the play on municipal courses the past year, making a profit of $16,500 on six city links. Park Superintendent Charles Sallee reported. First time in years the courses paid big.

English Theatre, Inc., capitalized at $100,000, filed papers with secretary of state. Interests controlling the Circle Theatre company, which recently purchased Valentine company's franchise on English's, form new corporation. Directors are Leo M. Rappaport, Herman Licber and Edgar O. Hunter. Boltare Eggleston, former Keith's manager here, manager.

Francis Patton, Mohamet, Ills., and Thomas McNutt of Matoon, Ills., will play leads in "Moan-on Revue," DePauw University show.

Ethor V. Million, 59, Hazelwood theatre operator, died Oct. 28 with a sudden heart attack. He had interest in three Indiana houses and had been cashier of a Hazelton bank for 30 years.

SAN DIEGO

By LON JEROME SMITH

Spreckels—"Africa Speaks."
Savoy — "Girl From Out Yonder" (stock).
Fox—"Virtuous Sin."
Fox Orpheum—"Up the River."
Fox California—"Live in the Rough."
Plaza—"Whoopee" (3d week).
Superba—"Life of the Party."
Cabrillo—"Check and Double Check."
Broadway—"Florodora Girl."
Fox Egyptian—"Song o' My Heart."
Fox North Park—"Animal Crackers."
Fox Fairmount—"Anybody's War."
Liberty—Burlesque (stock).

Harry Hartman, West Coast manager for this district, came here last week to inspect all Fox houses. Plans afoot to run road shows at the Fox California despite petitions by Spanish citizens here to change the house to first-run Spanish talkers.

Eddie Lawrence, formerly with Savoy Players, has opened a dramatic studio here.

Liberty giving a midnight show every Saturday featuring colored artists from the Douglas Night club. Packing 'em in.

Ray Winkle and band opened at the new Century ballroom Oct. 30.

"Animal Crackers" at the North Park (Fox neighb) did capacity during its stay there.

LOUISVILLE, KY.

Alamo—"Sinners' Holiday."
Brown—"Check and Double Check."
Mary Anderson—"Virtuous Sin."
Rialto—"Girl of the Golden West."
State—"Way of a Sailor."
Strand—"Renegades."

Town excited over first "flesh" show in several years, and first presentation type ever to play here. Acts on first bill at National are Moree, Stone and Lee, Vernon Stiles, Bert Faye and Steve Moroni. Unit is Fanchon & Marco's "Milky Way Idea." Admission same as other houses.

Happy Ray and Co., who played the Savoy for seven straight years before talkers changed theatre's policy, resumes there shortly.

Col. Billy Rendon, new manager Hippodrome, plans vaude and films there in a few weeks.

La Argentina proved draw at the Memorial Auditorium and grossed around $2,600.

Boyd Martin, dramatic critic Courier-Journal, did a neat directorial job of the season's first show by the Players Club.

WASHINGTON, D. C.

By JOHN J. DALY.

Belasco (Shubert)—David Belasco's "Tonight or Never" (Helen Gahagan).
National (Erlanger-Rapley)—"The Subway Express."
Auditorium—Industrial Exposition.

Pictures

Palace—"DuBarry—Woman of Passion."
Earle—"Truth About Youth."
Fox—"Scotland Yard."
Rialto—"Eyes of the World."
Columbia—"Whoopee."
Metro—"Last of the Lone Wolf."
Keith's (R-K-O)—"Check and Double Check" (2d wk.).
Little—"Unguarded Girls."

When Mrs. Fiske closed here Nov. 1 two of her plays were put in the discard. These were "Becky Sharp" and "Mrs. Bumpstead-Leigh." The star continues her turn in only "Ladies of the Jury." The reason assigned is one show is easier to handle than three and cheaper to transport.

Mrs. Harriet Hawley Locher, who conceived the idea of a public service and educational department in motion-picture theatres, starting out with the Stanley-Crandall outfit (now under WB), now with the Washington Fox theatre, to do special publicity work.

NEW HAVEN

By H. M. BONE

Shubert—"An Affair of State" (1st half); "Marseilles" (2nd half).
Hyperion—Dark.
Fox-Poli—"Big Trail"; F. & M. Idea.
Paramount—"Laughter"; Publix unit.
Roger Sherman—"Scarlet Pages."
Fox-Bijou—"Renegades."

Charles Hopkins considering taking over "Saints' Parade," which had its premiere here Friday (3) by Yale Drama School.

Mary Boland in "The Vinegar Tree," booked at Shubert three days starting Nov. 13.

Joseph Grannis managing Roger Sherman since C. J. Latta was transferred to Cleveland. Dan Finn in from Hartford to handle publicity.

Shubert, only legit house, playing to small audiences. "Michael and Mary," last here, failed to draw, and local belief prevails if road shows continue to flop the Shubert will close its doors.

David Pardell, a product of Prof. Baker's drama school, will direct productions of Elm City Players.

HOTELS FOR SHOW PEOPLE

YOUR NEW YORK HOME



REASONABLY PRICED—
IN THE HEART OF THEATRE LAND
PRACTICAL and ECONOMICAL
HANG UP YOUR HAT—ORDER YOUR GROCERIES
"YOU'RE HOME"

HILDONA COURT
341-347 W. 45th ST. 6 STORIES FIREPROOF 1-2-3 ROOM SUITES
FROM $18.00 UP WEEKLY —FURNISHED—

IRVINGTON HALL
355 W. 51st STREET 2-3-4 ROOM SUITES
FROM $22.50 UP WEEKLY —FURNISHED—

HENRI COURT
351-355 W. 48th ST. 3-4 ROOM SUITES
FROM $25.00 UP WEEKLY—FURNISHED.
CONNECTING TERRACE ENTRANCES
CHARLES H. ZIEGLER, Mgr.
245 W. 49th St., N.Y.C. Bry. 9000

Phone: LONGACRE 0805 GEO P SCHNEIDER Prop
THE BERTHA FURNISHED APARTMENTS
COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY
325 West 43rd Street NEW YORK CITY
Private Bath. 3-4 Rooms. Catering to the comfort and convenience of the profession.
STEAM HEAT AND ELECTRIC LIGHT. $15.00 UP Mrs. Jackson now in charge

MINNEAPOLIS

Metropolitan—"Topaze" (road show).
Lyceum—"The Apple Cart" (N. Y. Theatre Guild).
Shubert—"Little Miss Trigger" (Bainbridge stock).
Minnesota—"Way for a Sailor"; Publix stage show; "High Speed."
Gayety—"Bohemian Nights" (stock burlesque).
Century—"Whoopee."
State—"Moby Dick."
Lyric—"Up the River."
Aster—"Men of the North."

Two legit road shows here simultaneously this week, "Topaze" at Metropolitan, and "The Apple Cart" at Lyceum, considered unusual for this town which is so rarely visited by a touring show.

The Gayety has added wrestling matches every Thursday night to its stock burlesque shows.

University of Minnesota students staged musical comedy, "Keep 'Em Happy," with book and music written by a pair of undergraduates last week.

Junior Repertory Co., presenting plays for children, opens its second season a the Woman's Club theatre this week with "Master Skylark" as the first show.

BUFFALO

By SIDNEY BURTON

Teck—"Hell's Angels."
Buffalo—"Laughter."
Century—"Amos 'n' Andy."
Hipp—Lawful Larceny."
Great Lakes—"Billy the Kid."
Lafayette—"Hell's Island."
Hollywood (Little)—"Captain of the Guard."

John Emerson and Anita Loos, the latter just back from Europe, hit Buffalo Wednesday to look over their Banky-Lalloccue comedy, "Cherries Are Ripe."

Opening of Bono's Mayfair night club increases number downtown places to six. Business generally slim.

Both the Buffalo and Hollywood (Little) featuring "ear phones for the deaf" in advertising.

PARAMOUNT, L. A.

(Continued from page 46)

Abel from the Paramount, Brooklyn, for one of those community sing-organ recitals. Abel's introductories literally pleaded, via the slides, for love and affection from his neighbors, but it must be recorded that for all the sincerity and persistence of his stereopticon pleading the neighbors didn't warm up as they usually do in Brooklyn.

With that, Jack Partington was sent out here to put on the units. This is his final show. Next week a Frank Cambria production comes through direct from the east on the new itinerary of having the shows hop in from Minneapolis to Tejsico and down to L. A., thence back to Denver, New Orleans, etc.

For one thing, the current "Collegiate" unit is a curious hodgepodge, neither collegiate nor Publix and yet showing a semblance of that sameness of Publix unit casting which even the laity must by now recognize as being stereotyped and formula. Take any Publix unit and you find the same m. c., the same stage band, the same dancing team, the same comedians and the same vocalizing songstress. It shouldn't Helen Kane-ish since a cross between Sophie Tucker and Fannie Brice. Result is at times almost maddening. As much maddening by the mediocrity of it all as the obviousness that skillfull production might have turned out a better job. This week Illustrates how senseless able talent can be avalanched by a mess of trimmings which nullifies whatever basic intent there might be to the unit.

The house picked up Everett Hoagland and his orchestra, a local radio combo, and then almost buried them. Having its own pit bunch, which doubles on-stage, the extra band (with its own leader, who alternated between sitting in with his men and with conducting) left almost nothing to do for Ray Bolger, the m. c.

This, the third week for Belger, forces the conclusion that so far he has meant nothing. A seasoned enough hoofing comedian, his assignment as comedy-emcee is nullified because he seems to have no ceremonies to master. Everybody does his or her stuff in regulation manner, roughly slapped into the general scheme of things, and it's altogether a slipshop affair.

Jerry Lester and Hank Garson, who promised so well by their workout in a hokum local revue, "Temptations," that the Morris agency signed them for a number of years, are not afforded opportunities, nor do they plumb their own depths in this unit. Mere "turn" in only.

Maureen and Sonny Suzette, Roland Foster, with Bolger and the Hoagland band, just shift along in loose manner.

When one of the comedians in the Hoagland aggregation burlesqued a Kane type of songstress the audience's sudden reversal of interest should be an indication to Publix as to what the customers think of the formula stage oprys.

This local Paramount indicates a floundering conception of policy. The house is ballyhooed, bannered and sheeted like a freshman's flivver, although on Mack truck proportions, giving the house a decidedly pop front, while within the more or less snappy Publix service obtains.

On the matter of billing, after taking about a month to discover it had something in Rubinoff, they are now almost overdoing it by giving everything to the energetic maestro who certainly has established himself in short order with his commandeering baton and the impressive earnestness of his musical direction.

Earl Abel will also get to 'em in short order. He has started off right, and while they are notoriously shy on the community sing thing, it is true it was equally tough in New York, and still is. It's only in Chi and a few other spots that they go for the warbling hustle.

House is being hard hit currently by the unusual even for California heat, combined with the Amos 'n' Andy draw at the nearby Orpheum. Will Rogers in person at the Stats, and an established anti-pathy locally to pictures sans names. This was proved by "Laughter" last week with a $17,000 gross, which, despite its quality, didn't go over, although Fredric March and Nancy Carroll are cast names in the film.

Abel.

THE DUPLEX
HOUSEKEEPING FURNISHED APARTMENTS
330 West 43rd Street, New York
Medallion 8587

Three and four rooms with bath, complete kitchen. Modern in every particular. Will accommodate four or more adults.

$12.00 UP WEEKLY

ANOTHER CLEVER FANCHON AND MARCO IDEA

•

Engagement Renewed

•

ABE LYMAN



and his Internationally Famous Orchestra—for an additional year after 40 consecutive weeks at Fox Carthay Circle Theatre show-place of the Golden West. • • •

Thanks to Oscar Oldnow, W. R. Sheehan, Howard Sheehan, and Fanchon and Marco. • • • •

Many thanks to H. B. Franklin and J. J. Franklin for past favors. • • •

Thanks to Spencer Leve and his Competent Staff.

•

BRUNSWICK RECORDING ORCHESTRA

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1930, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 100 No. 18 NEW YORK, WEDNESDAY, NOVEMBER 12, 1930 80 PAGES

DANCE HALLS ALL STARVING

Acts Slip Indie Booker for $8 Date; Pay Commish, Work and Starve

Scale of salaries paid by one of the dying New York indie vaude booking offices for the several one-day, Saturday or Sunday, stands it is booking. All but a few of the remaining indies are not much better:

Teams—$8.
Trios—$10.
"Big" acts (flashes, etc.)—$15.

For the $8 engagement a team must present the booker with $2 before receiving a contract. The $2 is slipped to the booker by the act's agent in a handshake. That knocks the gross down to $6 at the start. Booker's and agent's commissions, 10% each, amounts to $1.60, or 80c apiece. Add $2 and $1.60 and get

(Continued on page 50)

1ST GIGOLO ON STAGE; ROLE NOT YET CAST

When the Shuberts bring "Wonderbar" to Broadway it will be the first time that the Parisian "gigolo" will be seen as a stage character in the States.

Shuberts are still seeking a man to play the "gig" part, now being done in the Paris production by Harry Pilcer, former New York dancer.

William Gaxton was considered but Gaxton turned it down for more reasons than one. Harry Richman had the chance until he went into "Sons o' Guns."

The "gig" must sing and dance. That eliminates a number under Shubert contract.

10c Talkers

Minneapolis, Nov. 11.

Bijou in the lower loop district, seating 1,400, has cut its scale to a dime. The grind house, independent, plays talkers.

Nearby grind houses continue to charge 15 and 20c., playing a better grade of pictures.

The nearest Publix circuit opposition, 1,600-seat Palace, three blocks away, charges 50c.

BEAUTS AND LEGION

Patriots Will Supervise "Miss America" Tests

Chicago, Nov. 11.

National Bathing Beauty Pageant will be revived next fall at Atlantic City under auspices of the American Legion. Legion posts throughout the land have pledged support.

Publix theatres are set in for a national hook-up.

Pageant was dumped by its backers, Atlantic City hotel men, a flop sometime ago. Ed Corcoran did the reviving and will handle the thing next season.

Some Dumb!

Chicago, Nov. 11.

Arthur Hammerstein asked Jim Thornton what he thought of a new chorus girl in "Sweet Adeline."

"That girl," replied Jim, "is so dumb she thinks there is a handle on the Chamber of Commerce."

ALL GAMBLERS CHUMPS, MEX THEORY

Los Angeles, Nov. 11.

Mexican border resorts, catering to the mob who get a kick out of doing a bit of gambling, are getting tough with their patrons. Operating on the theory that anyone who comes into their places is a chump they're beginning to show contempt for the boys and girls out for a fling.

In working the sucker theory to the limit the houses are beginning to forget about the legit percentage in gambling, which should be enough and are ringing in the phoneys.

At the most popular of these resorts a wealthy Toronto baker was taken for $19,500 in a blackjack game. Things were going along great, with the Canadian sportsman

(Continued on page 24)

Less and Cleaner Falls

Number of impervised roller skating rinks in the Bronx doing so well, a syndicate has completed the Fordham Skating Palace at a cost of nearly $250,000. Place devoted to roller skating only. Same syndicate plans another for Brooklyn, and may cover the city.

Claimed for roller skating less prattfalls than ice skating and not so messy.

Philharmonic Supper

Chicago, Nov. 11.

At the end of the day the tired business man, or woman, may be to Kimball hall here and partake at 6:30 p. m. of one hour of classic music rendered by 45 musicians for an admission of 75c. This, theoretically, refreshes and invigorates the tired person.

Experiment is being conducted by Serge Skalski, age 56.

There are 350 seats in the hall.

BUSINESS SLUMP ALL OVER U. S.

Stepping Spots in New York Alone Decline by 105—Operators Desperate for Draw Feature — Heavy Band Dates Misleading; All Percentage Deals

BIG BEAUT SUPPLY

Ballrooms and dance halls of all kinds in New York and the east are not taking enough business away from the theatres or anywhere else to please them. The dance places in this section, from the most spacious hall on Broadway, to the smallest in the jerkwater road stands, are limping through the worst season they have experienced since the war.

Without having determined the cause for the skid, eastern ballroom operators are using every known trick to break the fall. They are trying without much success.

In New York a dearth of musicals and stage revues has thrown a large number of stunning girls into the ballrooms as "hostesses" and "instructresses." Both are classic

(Continued on page 31)

Singing Models in Dept. Stores to Lull Buyers Into Buying Dresses

Department stores in the east are trying anything in a theatrical way to display and sell their dress wares and are tying up with Mme. Molly Crotcher of New York for a new style of fashion show. Mme. Crotcher is using singing models who, when parading before the discerning buyers, will go into special songs written for them.

Hugo Riesenfeld was engaged to supply the special manikin music.

The first presentation of the Crotcher models will be at the Mosque theatre, Newark, N. J., with the modiste establishment of the Bamburger store using the singing models. No charge, but admission strictly invitational. This will be in March for one week, the fashions displayed only at night. There will be different musical numbers for each change of wardrobe.

A contract has also been signed with Eton's store in Toronto for a singing model display in the Theatre Royale.

Just what additional value warbling models can place in a new make or cut of femme outfit remains to be seen and heard.

One of the reasons in having the models sing is that they may attract buyers who otherwise would attend shows.

Gold Diggers Fall in With Times, Save, Stay Home, to Hang on to Papa

Made to Order

Harry Cohn, Col's producer, in New York for a few days last week, stopped at the Savoy-Plaza, having come east on a swindle sheet. Jack Warner, also in town, was stopping at the same hangout.

Walking through the hotel's lobby, pretty decent looking blonde stopped in front of Cohn, saying:

"Oh, Mr. Warner, when did you get in?"

It was a double burn for Cohn, who growled:

"What's the trouble with you? Don't you know me with my clothes on?"

CHI. CASHIERS IN DAILY FEAR

Chicago, Nov. 11.

World's most nervous profession is Chicago's picture house box office employees. Most of the odd 400 boys and girls are so afraid of the town's gat mob and their weakness and fondness for holding-up theatres, they are miserable.

Most suffer intense anguish worrying which house will be held-up tomorrow.

Many want to quit and can't because their cars aren't paid for.

And many, although having per-

(Continued on page 50)

Unseen Booze Arguers

Hollywood, Nov. 11.

Al Rogell, indie producer working on the Metropolitan lot, is about to close with Clarence S. Darrow and Upton Sinclair to supply the wet and dry debative arguments in "Prohibition," a picture he is planning.

The jurist and author will merely contribute their writings and not appear in the picture.

Leo Morrison handling the negotiations.

Can't Work Even for Apples, So Sells 'Em

Selling apples for a living is not a gag with James Marsh, actor, who has been trying his level best to land a Mutual burlesque job.

So daily Marsh and his box of apples are to be seen at 47th and Seventh avenue at the Mayfair theatre corner. Marsh pays $2 a box and by selling the 100 in each box for 5c each makes three bucks on each box. Says he nabs $4 or $5 a day.

Broadway gold-diggers, hard hit by the present economy wave, are turning legit. That goes for the girls grown accustomed to living off side and now in reduced circumstances, as well as those femmes who still have a hold on a boy friend with a bank-roll or an income.

Nowadays a girl still hanging on, takes no chances on losing her meal ticket and avoiding arguments and spots that he might walk out on.

Gold-diggers now are truer and better behaved than at any time within the past dozen years. They try to take an interest in the business affairs of their providers, and do their best to cheer up the boys who talk depression.

The Broadway butterfly who once stepped out four or five times a week to shows and night clubs, in many cases with a different escort nightly, is now content to stick close to the flat most of the week. One weekly visit to a night club suffices, according to class night club operators around town, who miss the familiar faces of the girls they

(Continued on page 6)

PHOTOS IN PROOF FOR VAUDE CLOTHES

Vaudeville actors will be mugged "before" and "after" like dress shirts in a laundry window under a plan submitted by Mrs. Bernice Mindlin, R-K-O's "fashion counsellor."

Mrs. Mindlin's theory is that the best record of result accomplished in her dolling up of vaude acts can be secured with photographs.

First photos of acts will be snapped when they play in the Royal theatre in the Bronx. That's where they're expected to look the worst. "After," or when washed up, the acts will be again photographed at the Madison, Brooklyn.

Mrs. Mindlin's thought is that it's one thing to get a straight man to have his pants pressed, but to prove it is another.

An Antique Bridge

Swanzey, N. H., Nov. 11.

Henry Ford is endeavoring to buy an antique covered bridge here.

Denman Thompson, noted actor, walked over the bridge when he went from his summer home to the barber shop in the village.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Shorts Instead of Tests May Be New Mode of Actors' Tryouts

Shorts may be used almost entirely in the future instead of tests by Paramount and Warner Bros. for choosing talker talent. Both companies are discussing its adoption.

Advantages of the talker short over the bare-faced test as a gauge are numerous. Most favor the actor.

Those who are inclined to the short over the test at Paramount and Warners claim the former is most advantageous. They declare a short can supply a clear insight on audience reaction to a player. The brief tests now generally in use are not shown before audiences.

Shorts as testers would give a considerable break to players, mostly comedians, who need a few moments to warm up. The tests as now taken often fail to give this type of actor a chance, also the player inexperienced in picture work.

One argument is that the only definite information available through the quick and cold test is that regarding physical suitability. Whether the player has what is wanted in the acting line is frequently misjudged, either way.

A part in a short affords a player the scope and time to show both physical and playing talent, another argument. Subsequent audience reaction can settle it finally.

Cost Angle

From a business standpoint the short has another edge, according to arguments. Cost of the customary test is wasted unless the candidate clicks. That happens rarely in contrast to the number of tests made by the major companies. In a short, sold and shown to the public, the actor being tested for feature value would fill a spot that would rate a salary anyway.

This would pay the players for their time during the test besides the chance offered if the result is successful.

Walter Meyers, Warners' casting and booking head, has advised the WB producers that he favors, along with other Warnerites, the talker short as the most thorough test. At Paramount, east and west, several are reported similarly minded.

Extras Get 18c Daily In India—Nautch Girl Leads at $35 Monthly

Calcutta, Oct. 27.

There are now many reputable film producing studios in India, particularly in the Bombay district, with plenty of financial backing. One concern starts on colored talkers next month under the direction of the same man who produced "Light of Asia."

Studios of a lower grade, however, are springing up, making the usual "historical" pictures. Many film leads here get the equivalent of $35 per month for 31 working days.

Most of the women players are of the "Nautch girl" variety, meaning that all their lives they have danced before wealthy Indians. The educated woman is forbidden by caste and religion to appear before the public on either stage or screen.

Producers are compelled, for purely Indian pictures, to draw upon three classes Nautch girls, Eurasians (half-castes) and sweeper women. The latter have no caste at all and, after clearing up food remnants and garbage, can appear as any female character.

Extras at these studios receive about 18 cents a day. Such pictures, however, are designed to draw the masses in rural districts to the dilapidated canvas theatres.

Doubly Displeased

Hollywood, Nov. 11.

Dissatisfied with the parts and her salary, Jean Peers has asked Columbia for a release.

Miss Peers' contract has four months to go at $150 per week.

"The man who distrusts everyone he sees, must spend much time in front of his mirror."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

The Hollywood Way

Hollywood, Nov. 11.

The Hollywood way must be the right way, and to get it right, the colony has gone heavy for etiquette.

Etiquette in this land of over nights means something more than asking the headwaiter which fork is which. To have the home service more than perfect, the bunch has started reading the Emily Post book on "Etiquette." It tells how and what to do and when to do it.

This crowd seems to believe they are in need of Miss Post's info.

Because an extra spoon alongside out here could break up the best dinner party at present. And which side of the parlor to stand as the guests arrive is more important than the next picture, although the biggest points settled to date are whether the hostess or the right hand guest is to get food first, and if the vegetables shall be placed on a blue plate in the kitchen or served to the free lunchers at the table.

Sample Cases Between Pictures Is Survival Method Even for Names

Hollywood, Nov. 11.

Doubling on jobs by players and studio employees has become quite general lately because of long waits between pictures.

Even featured actors and highly paid (when they work) technicians, are taking jobs on the side to keep room and board constant.

One leading man who averages about one week a month in the studios is a salesman on the side for a local jewelry firm. An actress whose name has been in lights demonstrates typewriters between studio checks. Many are selling insurance.

In most cases the doublers capitalize on the studio connections to carry out the secondary job.

SAILINGS

Nov. 22 (New York to Paris), Bob Kane (Ile de France).

Nov. 18 (London to New York) Sydney Hayden (Leviathan).

Nov. 16 (Los Angeles to Honolulu) Eddie Cantor and wife (City of Los Angeles).

Nov. 15 (New York to Paris) Sadie Schoengold, Sam Auerbach, George Gould (Bremen).

Nov. 14 (New York to London) Arthur Hornblow, Jr. (Olympic).

Nov. 12 (London to New York) Alfred Lyons (Majestic).

Nov. 13 (Paris to New York via London) Jack Campbell (American Farmer).

Nov. 12 (New York to London) Harry Foster, Mark Ostrer (Aquitania).

Nov. 11 (New York to London) Rose Perfect, Caitos Bros. (Lafayette).

Nov. 9 (San Francisco to Orient) Ed. Perkins (Tjichibu).

Nov. 8 (Paris to New York) William Seabrook, Marjorie Worthington (Franconia).

Nov. 8 (Paris to New York) Mae Murray (New York).

Nov. 7 (Capetown to London) Cliff Martell (Armandale Castle).

Nov. 6 (London to New York) 3 Rolling Stones (France).

Nov. 6 (Paris to New York), Alan Updegraff (Pres. Roosevelt).

Nov. 5 (Paris to New York), Mrs. Jesse Lasky (France).

Nov. 5 (Paris to New York), Mr. and Mrs. Jerome Kern (Olympic).

Gary Cooper, Realtor

Hollywood, Nov. 11.

Purchasing 462 acres of land back of the film colony at Malibu Beach, Gary Cooper is planning to subdivide the ground into lots.

Judge Cooper, Gary's father, will carry out the real estate end.



WILL MAHONEY

In Earl Carroll's "Sketch Book" The New Haven "Register" said: "Will Mahoney, one of the cleverest stepper-comedians the stage has seen in many years, handled most of the comedy and was himself worth the price of admission. Time and again he carried the spectators close to hysteria with laughter."

Direction
RALPH G. FARNUM
1560 Broadway

BILLIE BURKE IN VAUDE?

Would Be Legit Actress' First Twice Daily Try—Will Do Sketch

Billie Burke may shortly enter vaudeville for R-K-O. If so it will mark her debut in this amusement branch. Negotiations are now on to set the engagement.

Miss Burke (Mrs. Flo Ziegfeld) will do a sketch. If agreed upon she will either open late this month or wait until after the holidays.

NOT A LEADING MAN IN ENTIRE LAYOFF MOB

Out of the thousands of layoffs in New York, Paramount couldn't find a leading man for Nancy Carroll in "Stolen Heaven." After dozens were interviewed and numerous players tested, the studio finally decided to send for Phillips Holmes, one of the players on the Hollywood contract list.

Work on the picture at Astoria was held up for a week over casting difficulties. Rehearsals started Monday. Up to yesterday (11) the third principal part hadn't been filled. It calls for a sophisticated man-about-town type.

Nearest any easterner got to the lead job was Paul Muni, who muffed in a final test.

Picture starts Nov. 13. Original date was Nov. 1.

3 RETURNED LEGITS PLACED IN SAME SHOW

Three legit names that went into pictures and are back from Hollywood are to be in the new musical show, as yet unnamed, to be produced by Bobby Connolly and Arthur Swanstrom. They are Gus Shy, Irene Delroy and Jack Whiting.

Shy is under contract with Metro and it is understood the latter will assume half his salary in the show. Miss Delroy and Whiting have Warner contracts, with WB possibly having the same arrangement. Warners say they are not backing the show.

The new musical will be authored by Fields, Rogers and Hart, a book and score combination which was split last season but is back as a writing threesome.

Tracking Customers

Hollywood, Nov. 11.

Business is so scarce with local tailors and haberdashers catering to picture people several are engaging dressing rooms at the studios grabbing actors and execs as they pass the door.

Alexander and Ovlatt, haberdashers, have Nat Deverich, former studio exec, in charge of their touring store which plays three-day dates at all the studios. Same system is used by two tailors and a shoe store.

Few Ailments Made Manifest by Theatre Patrons—Indigestion 1st

Dusting the Attic

DUNCAN SISTERS
Song and Piano
12 Mins.; One
Fifth Ave.
(From "Variety," May 11, 1917)

The Duncan Sisters are two blonde girls presenting what should be termed a stereotyped sister act. The girls possess a restricted song routine, with the possible exception of a patriotic number used as an encore. One is a pianiste, accompanying her sister, who lends all numbers, with the exception of two duets, in which the girls lack harmony.

Number leader has not been sufficiently groomed to handle character songs, and it would be advisable to drop the one number of this order. The Duncan Sisters are not ripe as yet for the big time.

The Duncan Sisters ripened into the top sister team of America, and became possibly the most imitated of all, with probable exception of the Cherry girls.

Fox-WC and U. A. Rift Even Seeps Into Mayfair Affair

Hollywood, Nov. 11.

The second Mayfair supper dance of the fall at the Biltmore Saturday night, at which Joseph M. Schenck and Sid Grauman were patrons, took on a deeper air of local rivalry in view of the United Artists attack on Fox West Coast's alleged monopoly of the theatre situation out here.

The presence at this always brilliant social gathering of the most representative film executives, occasioned an unusual tension. Eddie Cantor took up the U.A. cause by kiddingly deprecating Al Jolson as being among the antiquated United Artists. This crack, at the expense of the U.A. roster, went the rounds widely and quickly, as such remarks always do out here. They even 'phone 'em. It seemed to rankle deep with Schenck, Goldwyn, Grauman, Chaplin, etc.

Jolson, when called upon, said there would be no show as he had just heard that Fox West Coast had also bought the Biltmore hotel.

Adjoining ringside tables held Winnie Sheehan, Sol Wurtzel and Oscar S. Oldknow at one; Sam Goldwyn, Joe and Nick Schenck, with the Cantors, Jolsons and Thalbergs among their large party at another, Louis B. Mayer had his own party and Hearst and Marion Davies were entertaining nearby.

Hearst's presence was significant through his "Examiner" ballyhooing the attack on FWC. This the Fox-Metro factions regard as most peculiar if for no other reason than Hearst's affiliations with Cosmopolitan. More peculiar still, because of Hearst's recent editorial plug for the Fox people.

The general air was aromatic and the hungry-for-gossip film insiders made the most of the UA-FWC factionism. They got that way, and this way, in Hollywood.

Huston or Skinner

Hollywood, Nov. 11.

Otis Skinner's old play, "The Honor of the Family," may be done with either Skinner or Walter Huston at First National.

Huston is asking $50,000 from now on per picture. This is the hitch so far as he is concerned. He got $40,000 from FN for "Bad Man."

Because of this Skinner may be brought west for the role.

BORZAGE SLANDER SUIT

Hollywood, Nov. 11.

A trial date will be set in Federal court for the case of Pinney and Pinney vs. Borzage and Borzage.

Pinney and Pinney are butler and cook, Borzage and Borzage are film director and wife.

The Pinneys say their reputations were damaged $10,000 each by remarks concerning their character.

From an incipient angle on a medical tack the Broadway film houses are health giving resorts compared to other recreation spots, indoor or out anywhere. A survey of the 1,250,000 estimated customers that hit the 16 weekly and long-run theatres on the Main Stem every seven days less than one-tenth of 1% fall ill during incumbency in the playhouse. That's not always while seeing the performance.

It has been analyzed the most serious ailment ever offered to a customer in a Broadway film house has been indigestion. Next to that it's a headache. Weather makes no difference.

Conversely on the same angle Broadway is a pretty healthy thoroughfare. That's considering the 40 or so legit shows current take another 400,000 customers weekly.

These figures may be liberal but so are the ustomers. The latter seemingly from analysis never get sick until just outside the film houses. It's a rigid rule for the de luxers to care for them whether in or out. Inside the customers just go for it after getting the thought from without.

Picking Spots

On windy days the theatres have to contend with stymied eyes. That could even happen on other days. On days when crowds are thick and on holidays the big job is trying to keep that extra ailment of bang-up knee from occurring. Customers sometimes slip on the thick carpets. That's handed seriously. It's the

(Continued on page 42)

News Personalities

Hollywood, Nov. 11.

Rating of West Coast personalities in regard to their news values, as established by cities throughout the country, is not what some might crack it up to be.

Local wire services give Chaplin a clean first, in social and picture activities.

Second in nation-wide news value is Aimee Semple MacPherson, the evangelist, and third Clara Bow.

Jack Dempsey is rated fourth, with opinion that he'll be completely out of the picture if he doesn't do "something" within a year.

Carewe's Garbage Plant

Dallas, Nov. 11.

With location selected, Edwin Carewe's garbage disposal plant for city of Dallas began Nov. 3.

Project'll cost Carewe around $200,000, with city contract for garbage as gravy. Plant will be completed next year.

Jobyna Ralston's Return

Hollywood, Nov. 11.

Jobyna Ralston, former star and out of pictures since marrying Richard Arlen three years ago, may return to the screen.

She is mentioned for the femme lead in an independent to be produced by Bruce Mitchell.

A 3 Months' Loaf

Hollywood, Nov. 11.

On the Paramount payroll three months as an actor without getting an assignment, Bruce Rogers' younger brother, Buddy, has finally been dropped.

Also out is William Austin, English character artist.

WEATHER

Washington, Nov. 11.

The Weather Bureau furnished the following outlook for week beginning tomorrow:

Occasional rain Wednesday and from Ohio eastward to Atlantic coast Thursday, then generally fair over week-end; mild temperature Wednesday (12) in Atlantic states; colder in Chicago area Thursday and Friday and in eastern states Friday and Saturday.

Warmer about Sunday (16).

Paris, Nov. 11.

Continued wet weather is working to the advantage of the modistes, driving strollers indoors.

USELESS EXTRAS PILE IN

N.Y. to L.A., or L.A. to N.Y. Makes A Difference How Stars Act

Chicago, Nov. 9.

An observing Pullman conductor, who has been hauling stage and screen stars, both ways, between Chicago and Los Angeles for quite a spell, claims there's a big difference in the action and temperament of the mob from the East to the West, as compared with those coming from the West, East.

"Going west," he says, "they're like a bunch of highschoolers. Most have contracts which they keep looking at every 15 minutes. They know they can't flop in Hollywood.

Laughter, companionship, conviviality and generally it's a pretty sweet trip for the conductor.

But coming back, as many are lately, for stage or vaude again, it's very different.

"You can spot the change in L. A. when they board the rattler. Some of the lone femmes chew all the corners of the envelope containing their bundle of tickets.

"The men don't smile. The women cry.

"Once the train begins rolling they all make a dash for the observation platform, eating up the lights and scenery as though it were the last look.

Choo-Choo Conversation

"After half an hour they're all back in their spots, talking. It's their talk that gets me. I've kept up in the picture thing and can talk the lingo, but I don't get a chance. Here's an example of what goes on the whole trip, night and day, until I'm glad when we reach Chi."

"Have a cig, dearie."

"Naw. Think I wanta ruin my pipes. You know I'm going open the Palace Sunday, and honey—honey, I'm afraid. Can't we double instead of me trailing on that stage alone?

"Say, Frankie, they tell me in Chi they'll move the band up on the stage back of you, so it won't seem so lonesome and big."

"Well, all I can say I wish the first show was over."

"What'd you sign them R-K-O contracts so quick for? I shoulda worked up an act before we started.

"Say, what do you think about me singing 'Sunnyside Up.' Think that's too old?

"Wonder if that chauffeur will get through with the car without an accident. I told him to catch us with a wire on the train at Denver. But I suppose he won't.

"That's just something else for me to worry about.

Palace Worries

"You know, Frankie, they ain't no retakes on them vaude stages. You either go over or you flop—And if I get the birdie—well, you know, I'm a star now—

"Say, do you suppose we could cancel?

"I wonder if I do get the birdie if we can get back on the lots?

"I wish musical comedy pictures had clicked.

"Naw, I don't want a drink. I tell you I gotta get my voice in shape. Let's rehearse a couple of numbers.

"Hope I packed that pink gown. You know, if I wear that maybe the vaude mob will remember me from that last picture—

"Of all the senseless dumps to break in at, Chi's the worst. Why didn't I pick an R-K-O house around L. A. where I could've invited some real friends?

"Tell that porter I don't want the bed made up. I'm too nervous. I don't wanta sleep.

"This is all your doings. I didn't want to go east. And it's nearly four years since I was on a stage.

"Say, we gotta figure out some cute lines to say when I walk on.

"How'd this be: 'Dear Public, I'm so delighted to be back with you again. I like starring in pictures, but—'

"That 'dear pabble' is out. They don't use that since the country went dry.

"Well, you got me in this mess, so you write the opening lines—and it better be good."

Jack Warner's 'Point'

Hollywood, Nov. 11.

Jack Warner ran into a stoppage with a motor cop and the matter of speed was talked over.

To convince the officer he was wrong, Warner produced "credentials." Among them were badges and appointments to anything of official importance in California.

"These look pretty good," said the cop. "But you don't look like Jack Warner."

"Did Abe Lincoln look like a president?" countered Jack.

Which is why the cop gave him a ticket.

DUNCAN SISTERS ARE SHORTLY SPLITTING

Years ago the first kid harmony singing sister team, with a thousand imitators since, the Duncan Sisters will dissolve their stage partnership within a couple of weeks. Currently they are at the Palace, New York.

Vivian Duncan, now Mrs. Nils Asther, will sail from New York the end of this month, with her husband, for Berlin. The Asthers are expectant.

The other Duncan girl, Rosita, the comedienne of the team, is looking about for a musical comedy engagement.

Starting as an obscure kid turn, the Duncan girls rose to a salary of $5,500 weekly, regular, and have earned as high as $8,000 in a week, playing in a picture house on percentage. They have appeared internationally, in vaudeville and musicals.

Miss MacDonald's Contract

Hollywood, Nov. 11.

Before leaving for New York yesterday Jeanette MacDonald signed a Fox term contract.

Her first assignment when returning will be "All Women Are Bad," co-starring Edmund Lowe. Production work starts in three weeks with William K. Howard directing.

While east Miss MacDonald will broadcast on Nov. 19 for Camel cigarets over NBC, for a reported $2,500.

Confession Films

Hollywood, Nov. 11.

Preparing for production on "Confessions of a Co-Ed," Paramount has decided on a sequel. Latter is titled "Confessions of a Debutante."

Cornell Woolwich has been assigned to write the first story. It is said there is a possible third on the confessions' schedule, this "Confessions of a Bride."

25-Year-Old Play Hit, 'Hoorah' for Will Rogers

Hollywood, Nov. 11.

Fox has purchased "The Heir to the Hoorah," for Will Rogers. This is the late Paul Armstrong's play hit of 25 years ago, with a cowboy background.

Picture is scheduled for Rogers when he completes "Connecticut Yankee," his next film.

W. B. Dropping Janny

Hollywood, Nov. 11.

Warners has decided not to renew the contract of Janny, kid actor, when his option comes up around the first of the year.

Meanwhile they are sending him on the road for six weeks of personal appearances.

LESS THAN DAY A WK. FOR BUT FEW

Demand for Picture Extras on Coast Greatly Reduced by Less Exterior Mob Scenes for Talkers—Out of 17,000 Extras Registered but 3,000 Looked Upon as Regulars

FAN BLURBS LURE

Hollywood, Nov. 11.

Bucking the extra list has always been tagged the toughest pastime extant, but within the last few months, due to the changing type of pictures, from the outdoor variety to the more limited cast type, the task of squeezing into a mob has gone from bad to worse, plus.

Despite this and the warnings broadcast from Hollywood, aimed at youngsters aspiring for film fame, the list looking for that just-around-the-corner opportunity is increasing.

More than a year ago the Central Casting Bureau, from which the studios get their extras, closed its registration books to prospective extras, yet every train brings pilgrims heading for the casting bureau.

Aspiration becomes perspiration, but what becomes of the droves that still come or how many of the professional extras who have been in the business for years continues eating, is a poser.

Central Casting's books were closed with a registered list numbering 17,541, of which 3,000 are considered regulars. Latter are those who get the general calls and the remainder, mostly part timers, get only big mob stuff.

For the past year the daily average of extras used was less than 500. If this were confined only to the regulars, it would mean one day's work a week average, but as the number includes the occasions when the part timers were called, the average is brought much lower.

Dependent on Pictures

Few of the so-called regulars have other occupations. They are dependent on the mob work for a living, and some have families. Yet they're sticking—hanging on for the same reason that attracts the daily pilgrims: fan blurbs that Janet Gaynor, Charles Farrell, Marion Nixon, et al., were once extras.

Less than a dozen of any note today in pictures got there from the mob. Hays office has tried to hammer this home before but one fan blurb spoils it all.

Chances against new extras used to be 1,000 to 1. Today the odds have been quadrupled.

TOM MEIGHAN BACK

For Character Part in Fox's "Young Sinners"—Year off Screen

Thomas Meighan, who retired from the screen a year ago, has been engaged by Fox for a character role in "Young Sinners."

Dennis McSweeney, manager of John McCormick, negotiated the contract with J. J. McCarthy for Fox.

Meighan has been absent from the screen since the release of his first talker, "The Argyle Case." His role in "Young Sinners" calls for him to play a robust athletic trainer with an Irish brogue.

METRO LIKES RALSTON

Hollywood, Nov. 11.

Metro is negotiating with Esther Ralston for a term contract.

Currently Miss Ralston is in the femme lead of "The Southerner," which marks her return to films after a year in vaude.

Hollywood's Classy Art Disciples Extinct; All Out-talked by Talkers

Hollywood, Nov. 11.

For the first time in many years Hollywood is without one of those arty groups trying to improve the "standard" of pictures. It's one of the things talkers have done to improve local conditions.

At one time there were three groups canvassing for smaller and artier pictures. When the finds were projected, no one could tell what it was all about. These offerings were laid at the feet of official Hollywood with a coquettish interrogation as to why the art of Europe could not be injected into the productions of Hollywood.

Every now and then some of the local art disciples would scrape together enough dough to produce a picture. As a rule it was a nightmare of trick shots supposed to represent the thoughts of a dying man, a murderer of women and children, or the exciting life of a railroad crossing tender whose wife had a yen for the "Follies."

Showings of these pictures were attended by Hollywood's long-haired colony, who like their pictures and organizations have also passed on with the coming of talkers.

Pash for Morbid

Biggest boosters of the art worshippers were foreign directors and actors with a leaning towards the morbid and Hollywood's supposed intelligentsia with no leaning whatsoever. They'd applaud and huzzah anything that looked "different." After the show they'd gather outside the theatre and talk of the greater art which would some day conquer. Hollywood as a result of their pioneering. It was noted that none of the directors who attended these affairs ever copped any of the stuff in the foreign flickers. They would, of course, try to be a bit arty on their own, but the producers would see that the art was cut short unless it was an unusual camera angle or something of that kind.

Of all the arty mob and importations who were supposed to be unusual, only one director has survived the Hollywood angle. The director survived solely because he had something on the ball. He's unusual, but there's a reason for everything he does.

The others were unusual for no reason at all.

Last Word

Hollywood, Nov. 11.

Paramount didn't figure in the Academy's awards, but got in the last word in broadcasting the affair on the Coast.

One solid hour of bouquet passing for other studios was topped off by this startling announcement:

"You have just been listening to the Academy's awards for good pictures, broadcast over KNX from the Paramount studio in Hollywood. If it's a Paramount picture it's the best show in town."

HOLMAN-WEBB WEDDING REPORTED IN CINCY

Cincinnati, Nov. 11.

Libby Holman's folks, who live here, are telling their friends they intend going to New York, to see Miss Holman married on Nov. 21 to Clifton Webb.

The Holmans say Webb's relatives are now in New York, awaiting the event.

Libby Holman and Clifton Webb are co-stars with Fred Allen in "Three's a Crowd," current musical smash. The same trio were together in the "Little Show" of last season.

Alberta Vaughn Broke

Los Angeles, Nov. 11.

Alberta Vaughn, pictures, has been declared bankrupt with no assets to apply against $5,421 liabilities. Principal items she owes are $688 income tax for 1926 and judgments in three civil suits.

Two photographers are out $540 and various casting directories and trade papers lose $321.

High English Salary

London, Nov. 11.

Madeleine Carroll has signed with Reginald Fogwell Productions, new indie unit, to make five films during the next year for $50,000.

This is the highest figure contract ever landed by a film artist this side, with an exception.

Arranging Concert Tour To Keep Mrs. Sills Busy

Hollywood, Nov. 11.

Doris Kenyon, widow of Milton Sills, has been prevailed upon by her friend Eleanor Painter, the operetta diva, to go out on a concert tour and sort of keep busy.

Besides an actress Miss Kenyon is an accomplished pianiste and songstress. She was to have appeared with the Philharmonic in Los Angeles two weeks after her husband's death.

Miss Kenyon starts her concert tour with the same organization during its January recitals. The Behymer concert bureau is also laying out an itinerary.

Dickey and Talbot Out

Hollywood, Nov. 11.

Paul Dickey, on the Fox payroll for the past four weeks as a writer, is off.

Another departure was that of Hayden Talbot, former London correspondent, and at Fox for a year.

McCOY'S HELMET

Hollywood, Nov. 11.

Tim McCoy, Metro's former western star, will don a fireman's helmet for Universal.

He'll be the ace fire eater in the planned "Heroes of the Flame" serial.

Crawford as Super

Warners are considering retiring Bobby Crawford to Hollywood as a supervisor of production.

Crawford went some months ago as "overseer of the Brothers' musical and on the lot."

INDEX

Pictures	2-15
Foreign	6-7
Picture Reviews	21
Film House Reviews	58
Talking Shorts	21
Vaudeville	46-50
Vaude Reviews	52
New Acts	52
Bills	57
Times Square	56-58
Editorial	62
Women's Page	60-61
Legitimate	63-67
Literati	72
Music	70-71
Obituary	66
Correspondence	57-59
Radio	74-75
Night Clubs	76
Outdoors	76
Legit List	78
Inside Pictures	51
Burlesque	51
Foreign Show News	64-65
Sports	68
Inside Legit	63
Legit Reviews	68, 70-71
News from the Ladies	61
Inside Vaude	50
Inside Music	73

Hollywood's Do's-Don'ts to Steer Young Women Right for Six Months

Hollywood, Nov. 11.

"The New Decalogue," or "How to Make the Grade in Hollywood," should be the title of a list of do's and don'ts compiled by a socially successful young woman in this town for the benefit of ambitious girls who come out from the east with no particular fame or overwhelming beauty. According to this girl, who is in a position to know, it's possible to start from scratch and, by following her advice for six months, emerge as one of the outstanding figures in the film colony. All it requires is a little cash and some common sense.

Her primer contains 10 points, listed at random, not necessarily in the order of their importance:

1—Be seen everywhere for the first six months. Go to every picture opening and show, even if you have to buy the tickets yourself, and don't miss any of the smart dances and lunch places. If people see you often enough they'll begin to think you must be important.

2—Dress conspicuously, but not flashily. Wear smart lines to interest other women and bright colors to attract men. Black stockings are a help.

3—Don't get hooked up too definitely with one man. It keeps others away and narrows the scope of your future activities. Play the field for the first six months.

4—Appear in public as frequently as possible with at least two men, even if they're only extra boys. It makes you look popular. If you can surround yourself with a quartet, so much the better.

5—Always wear a corsage. Buy it yourself, if necessary, but wear those orchids or gardenias. Nothing conveys the impression of popularity like a few flowers at the shoulder. If you have them on when a man comes to call, the next time he'll send them himself.

Right Answers

6—Never let anyone hear you say "no" to a drink or "yes" to a man. The former makes people think you're a bum sport and the latter gives you a wrong start. You needn't drink the stuff if you don't like it, but always keep a glass before you. As for the other angle, use your own judgment, but keep quiet about it.

7—Keep away from married men. In Hollywood, where people are publicly conventional in inverse ratio to their private morals, that kind of chiseling is fatal. Especially for the first six months.

8—Don't neglect other women. You can't get anywhere socially in this town without them.

9—Build up the tradition that you are hard to get—but not impossible.

10—Laugh at everybody's jokes and listen to everybody's anecdotes. Then you will get a reputation for being witty and a clever conversationalist.

SIX IN REALIFE ON CURRENT M-G LIST

Hollywood, Nov. 11.

Metro's current program may include around six pictures in Realife, the special magnifying process that company employed in "Billy, the Kid." Studio has no plans for 70 mm. positives and prints.

A third picture for Realife will be a racing story under title of "Horse Flesh," to follow "Great Meadow," now in production with Charles Brabin directing.

Metro's wide film process boils down to a magnifying of 35 mm. positive, with positive brought down from 70 mm. negative. Through this process texture of the prints is without the porousness found in 35 mm. magnified.

Under the process, only one negative is made, with exhibs having option of projecting the picture as is or magnified.

OWSLEY CAST EAST

Hollywood, Nov. 11.

Paramount has placed Monroe Owsley under a term contract and will send him east for a role in "Strictly Business," scheduled for Claudette Colbert and Frederic March.

Owsley is a former New York stage actor who came out for Pathe and made an impression in "Holiday."

God of Hollywood

Vina Delmar, author of "Bad Girl," when asked about the various religious cults that flourish on the coast, having recently returned from there, replied:

"Oh, yes, they're very religious in Hollywood, out there God is Paramount."

PAR'S PARIS STUDIOS CONTINUING INDEF.

Paramount contemplates an international buildup of a commuting troupe of stars and players that will work in all types of films, foreign and American. The principal idea is to create an international group of new personalities available for any market Par may wish to cast them. Periodic visitations are planned for nearly all of Par's foreign studios for work in New York or Hollywood as the situation may demand.

It's a co-ordination of the various production and operating departments of Par all over the world, making them all one world-wide unit.

The other angle is to provide Par's foreign staffs with an insight into the working attitude of the home office departments and the psychology of American production and direction.

Bob Kane, Par's foreign studio chief, is now in New York to confer for that very purpose. He is scheduled to trace castings on certain films which will be made in Long Island City to mark for the planting of several foreign names into roles here. Kane sails back to Paris this week.

The first tack will be only on two films, names of which have not been given. No mention of Hollywood production was made, but it was given that the system would later take other actors and execs to the Coast for the same purpose.

Set at Joinville

While here Kane has confined on the new foreign production schedule which Par will set in motion along about February. That is after the present schedule has been completed. There is no change in the present production program at Joinville contemplated.

So far as the theatre operating end of Par's foreign properties is concerned it was stated that Par contemplates no change in executive end. Earl St. John, now running Par's foreign houses, will continue in that capacity.

Par has about 25 theatres in Europe, eight of which are in England. Four more are either under construction or planned for that country. Other houses are spread through France, Belgium and Spain.

Detroit's Indies Donate 10% Nite's Gross to Fund

Detroit, Nov. 11.

Local Allied Theatres are donating 10% of the gross one night a week to the mayor's unemployment fund.

A sign announces the house is an Allied theatre and that it is co-operating with the mayor.

West Stays with U. A. On Yearly Picture Basis

Hollywood, Nov. 11.

Roland West, U. A. director, will continue with that company on a one picture a year schedule, same as he has been doing for several years.

Having completed "The Bat Whispers," West is now in quest of another story in which he can use Chester Morris, who had the lead in "Bat."

HOLT-KELCEY IN 'EXPRESS'

Jack Holt, now on "Dirigible," has been given the inspector, the lead by Columbia in talker version of "Subway Express." Fred Kelcey will play the "dumb dick."

Holt and Kelcey had similar roles in "The Donovan Affair."



RED CROSS ROLL CALL

President Hoover advocates enrolling in this, our national insurance against suffering of disaster. Membership drive from now until Thanksgiving Day.

The Red Cross should be supported by all of us, some day any of us may have claims upon its assistance or protection.

YORK and KING

A Kibitzer

Hollywood, Nov. 11.

In a police station scene for "Criminal Code" at Columbia the script called for a pinochle game.

They had to call in a technical expert.

PATHE TO RADIO FOR $5,000,000 NOT DUPONT

Pathe has agreed with R-K-O upon a buy at $5,000,000. This is said to include all Pathe assets, other than its 49% in the Dupont raw film company and the pictures Pathe now has in work. The latter will be taken over by R-K-O at their investment costs.

The Pathe interest in Dupont is estimated at another $5,000,000. Report is R-K-O wanted to also buy that asset, but Pathe preferred to cling to it.

Pathe physically will not pass to R-K-O until the Pathe stockholders have voted upon the deal. That may be within 30 or 60 days.

Terms of the purchase are reported as a series of notes covering the full amount of the five millions, payable at intervals during the next five years.

Among the assets to be transferred by Pathe are its term contracts of Ann Harding, Helen Twelvetrees and Constance Bennett, for starring talkers, besides the Pathe sound news reel. Pathe's Hollywood studio goes with the deal.

Oldest Producer

It's understood that Radio Pictures, to which Pathe will go for operation, will continue Pathe under its established brand name and as a distinct producer. It is not reported as to exchange handling, but it is considered likely the exchanges of the two companies will be combined, for economy.

Pathe is the oldest picture producer and distributor in America. It started as the American branch of the French parent Pathe, with its emblem, the Pathe rooster, known over the world.

Negotiations in New York for the sale have been going along for some time, often off and as often on, between David Sarnoff and Hiram Brown for Radio, and Jos. P. Kennedy for Pathe. The successful ending was reached last week.

OAKIE AND SHOW?

Jack Oakie, from pictures, and Charles Winniger may be secured for "Lucky Seven," musical which Max Gordon will produce with Erlanger's next spring.

Oakie's last legit appearance in New York was as a chorus boy. There is some question remaining over the stage show engagement.

Marie Dressler Tied

Hollywood, Nov. 11.

Metro has tied up Marie Dressler under a new term contract.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Several Mexico City business men have formed a syndicate to build up a new gambling concession in Tia Juana, which would fight for a slice of Agua Caliente's biz. With a group of promoters also splurging with a resort in Ensenada, and New York interests reported active in establishing a casino in Mexican City, all for American trade, Mexico looks in for a hot gambling war.

With "Women Who Take," Radio's first legit venture, a flop lasting two weeks, the studio has dropped its option on the Mason theatre downtown and is reported interested in opening a Hollywood theatre for any further staging. Meanwhile, plans for the second play are currently cold.

It has developed into a long time between play purchases by Coast studios, which stopped promiscuous buying when economy came in. Play brokers are feeling the pinch.

Roschelle Hudson, 17, who helped her boy friend for his Radio picture test, got a contract, but the b.f. didn't.

"Saint Johnson" is on the list again for production at U., with Eddie Laemmle at the helm. It's been that way several times.

Howard Hughes has titled his bid to $125,000 for "The Greeks Had a Name For It," current on Broadway. Looks like William Harris, Jr., will let him have it.

Arthur Hornblow, Jr., leaves for London Nov. 14 to confer with several English writers about stories for Sam Goldwyn's stars.

"Boudoir Diplomat" is back in the repair room at U. Newest doctoring will be done by William Hurlburt.

Loaned to Radio for "Beau Ideal" before starting on his Metro contract, Lester Vail, juve, may stay Radio. That studio wants to buy him.

Paramount execs say there'll be no radical cut in personnel payroll. Only letouts will be what can come under the head of "routine."

Gaston Glass is likely lead for the French "Big Trail," going into production next month. Spanish "Trail" goes in Monday.

Belasco and Curran bought Coast rights to "Up Pops the Devil" for Christmas opening here.

With both Universal and Metro bidding for Sergei Eisenstein, it looks as if the latter concern will get him. Irving Thalberg and the directors have been in several huddles.

On the theory theatre audiences aren't getting enough familiar players, Warners will have at least two b.o. "names" in all next season's product. Studio reopens Dec. 15, with four pictures going in. Training school will be instituted for promising acting talent.

Art Shires, cast in a secondary part in U's "Leatherpushers," says he'll play the champ or nothing. Still in the air.

Carl Laemmle, Jr., suffering from a cold, going away for two weeks.

Howard Hughes, after spending $1,000,000 for a new plant for Multicolor, on which he has an option, may abandon his color plans for black and white. He figures on getting the lab business from United Artists.

"Lonely Wives," stage farce, bought by Pathe. Female impersonation angle with either Charles Ruggles or Edward Everett Horton getting top spot.

Gumbiner Bros., with new downtown house, have obtained Metro and Fox pictures in spite of opposition. Gumbiners plan to open New Year's Eve with Charles Chaplin's "City Lights" for a run, at probably $1.50. New house, seating 2,000, will have a clubroom and restaurant, where patrons may smoke and eat while seeing picture.

Par will try to build up Stuart Erwin and Skeets Gallagher into a comedy team.

Mollie O'Day and Edmund Burns have leads in "Sea Devils," Larry Darmour production going in Tuesday (11).

Illness of her father prevents Helen Menken from coming here for lead in Civic Repertory Theatre's "Infinite Shoeblack".

Grauman may take charge of the Blossom Room of the Hotel Roosevelt again.

Doug Fairbanks, Jr., for the lead in "Many a Slip" at U is off, with Lew Ayres remaining in the part. WB originally wanted to swap Fairbanks for Ayres.

Harry Weber's first suit for commissions as an agent have been filed against Belle Bennett for $450 and Eddie Gribbon for $750.

Harrison Wylie, former assistant art director at Columbia, has succeeded Edward Jewell, head of the department. Wylie at one time had Jewell's job.

Universal will not foreignize "Half Gods," George Melford, slated to meg, has been switched to Spanish "Boudoir Diplomat." Arthur Gregor, who was to direct the latter, is off the payroll temporarily. He will return to make the Spanish "Resurrection."

Paul Fejos, engaged to direct "The Great Lover" at Metro, has been switched to "Girls Together." "Lover," shelved.

Fox West Coast Boulevard theatre goes back to a split week. Second run policy Nov. 13, after three years of first runs.

Reports of reconciliation of Tom Mix with his wife as a result of his present illness are incorrect. Mix's illness is a minor operation to correct a muscular condition.

Barbara Bedford lead in Columbia's next western for Buck Jones.

Exhibitors served out of the L. A. exchanges are asking Radio to extend play dates on "Check and Double Check." Most cases double time is wanted.

Radio Pictures will use 6,000 extras in shooting the final land rush scenes on "Cimarron."

Rita Le Roy, Radio contract player, and Pat Harman, screen heavy, staged a socking contest in the lobby of a local hotel with Miss Le Roy getting the decision after one blow. Harmon took the count minus three teeth.

Theatre Mart's new play, "Ex Gangster," was postponed because the lead, Victor Lewis, was called on picture location.

BROOKLINE, MASS., CAN HAVE THEATRE NOW

Brookline, Mass., Nov. 11.

Residents of this theatre-less town, the largest in the United States, having a population of 47,437, voted on Nov. 4 in favor of allowing theatres to be built. The vote was: Yes, 8,219; no, 6,884.

The same proposal was defeated in 1923 by a vote of 5,634 to 1,619. School teachers and clergymen led the campaign against theatres.

Par-Publix and Warner Brothers are reported seeking a location for a Brookline house.

In East Greenwich, R. I., the citizens voted on election day in favor of Sunday shows.

Harry Cohn's Quick Trip

Harry Cohn, producing head for Columbia, was in New York for four days last week. Cohn came east with the print of "Tol'able David." It features Richard Cromwell, a kid in his first screen experience.

Real purpose of Cohn's visit is said to have been to see the George Kaufman stage show, "Once in a Life Time." He just wanted to see it, not over anxious to buy the film rights.

Kathryn Crawford's Year

Kathryn Crawford has been in pictures for the past year with Universal and Paramount. Now she is returning to the stage in the rebuilt Billy Rose musical.

EXHIBS' AMAZING STAND

Studios Anxious as 'Show-Me' Execs From East Start Trek Coastward

Hollywood, Nov. 11.

The studios are on their toes as the result of the New York executives' "show me" attitude on film product. Arrival of Hiram S. Brown to consult with Joseph I. Schnitzer at Radio Pictures, and of Nicholas M. Schenck at Metro, following close on the heels of Arthur Loew's getting here and the oncoming of Adolph Zukor, indicate a continuous trek from coast to coast by the New York execs who want to know what's what on the quality of west coast production.

The picture is what counts first, last and primarily these days, state the executive heads of the picture companies, and it's up to the studios to fill the bill.

With biz at the box-offices what it has been of late, as a general thing it is conceded the extra trimmings cannot overcome a poor picture.

Meantime the Metro economy wave is on as started a fortnight ago, although the general feeling is that despite the company's attitude not to renew or extend on contracts, the week-to-week continuation will be virtually of the same effect by the middle of January, aver the scenario writers, who were let out, or are on the anxious seat, the same status will obtain and they will be in demand once again at usual peak salaries.

Metro's abandonment of its musical department was a wholesale slash, saving about $25,000 weekly on the payroll. Martin Broones, the music head, was made a supervisor, but without an assignment as yet. Contract songwriters will be bought off or kept hanging around. Jimmy McHugh and Dorothy Fields, each contracted at $1,000 a week for the next three months, turned down settlements, not fancying the attitude of the company which advised them just a week before they left that M-G-M would "appreciate" a deferment of the contract. Harry Rapf says he'll keep 'em doing incidental music for shorts.

Herbert Stothart, another Broadway composer, rejected a settlement proposition.

Schenck, with Louis B. Mayer and Irving G. Thalberg, called all Metro directors and supervisors together to urge economy on production.

Parking Space for Dog Sleds Now in Canada, And Other Oddities

Chicago, Nov. 11.

Publix, in Canada, is opening a house shortly in Sudbury, Ont., that will have a space reserved in the rear for parking of dog sleds.

J. J. Fitzgibbon, who is director of operations of all Publix houses in this territory covers an area of about 3,500 miles. Some of the theatres are reached by boat. Others are so distant they require two days' travel.

When Fitzgibbon wants to hold a managerial get-together, he is reported as enlisting the aid of the famous Northwestern Mounted Police, who start a month ahead rounding up the boys.

Rosmer Directs for B. I.; First Is Dreyfus Trial

London, Nov. 11.

British International has placed under a year's contract Milton Rosmer, formerly associated as producer with Gainsborough.

His first assignment will be the picturization of the famous Dreyfus trial and scandal in France.

Hotter Title

Hollywood, Nov. 11.

Radio's "Queen's Husband," from the play of the same title, has been given a hotter handle.

It's now "The Royal Bed."

Horowitz for Ticket Tax On Top of Censorship

Dallas, Nov. 11.

Trouble, and lots of it, is looming in the footsteps of Will Horowitz's recent election as head of the Texas allied exhibs. Houston exhib started fireworks with an intensive ad campaign in Houston "Chronicle," advocating state censorship of films as possible counter attack of his failure to secure an injunction against zoning in a Federal court a couple of months ago.

In daily's ads, Horowitz is appealing to women's clubs and voters to adopt the Hays code as state law, with thumbs down heavy on the sexy stuff. So far, campaign limited to "Chronicle" and "Press" (same ownership), with papers refusing to run any free publicity, unless both sides, chains and indies, get an even break.

Besides that, Horowitz is also set to push an admission and seating tax for presentment at next state legislature in Jan. Idea seems to force tariff from houses at 35 cents and over, plus another tax for theatres averaging $100,000 and over, annual gross receipts, with little question that chain-controlled houses would get it in the neck. That might cost Publix $5,000,000 annually.

State attorney general's office so far indifferent to Horowitz's onslaught. Next step planned, it is said, is to prejudice small town exhibs towards influencing their home town legislators for anti-chain laws.

Horowitz presented plan for a state censor board at annual Texas allied meet here last month, but members refused to adopt it. Then he resorted to the public angle, advocating municipal censorship for Houston before legislature sits.

The Houston situation is queer. Town is the largest in Texas. Indie exhibs are 12, including Horowitz, with other 11 okay on zoning. Horwitz has had downtown second run monopoly for several years, 3 houses at 25, 15, and 15 cents, and, between the three, had around 120 days' protection on films. His ads are plenty hot and public is ignorant of what it's all about.

Standing in Doubt

Horowitz's standing with the rest of the Texas allied members doubtful. With the territorial clause out of the new zoning plan, comparatively few indies are affected. Some feared future complications, which is, more or less, Horowitz's selling point.

Without small town support Horowitz's fight for anti-trust legislation would be futile, unless forced by public opinion, such pressure involving a pretty heavy cash outlay.

Dallas distribs are silent as to what they'll do about it, but little doubt of brewing counter attack. Like rest, waiting for developments.

It looks like big trouble as Horowitz's anti-trust ballyhoo involves the protection of his Houston monopoly, something other indies are not overlooking. Unless current anti-trust sympathy nourished among small towners by economic distress is fired, Horowitz's squawk will likely remain local.

Zukor's Coast Trip

Adolph Zukor expects to leave New York tomorrow (12) for his seasonal trip to the Paramount studios at Hollywood.

No set date for his return.

HOROWITZ-MYERS ASK FOR CENSORS

Film Industry Boils Over Display Advertisements by Indie Exhib in Houston Papers Traducing Picture Business — Uses Myers' Quotation

MAYBE THEIR FINISH

The picture industry at last is determined to rid itself of such masqueraders as leaders of independent groups who are "hand biters," unable to keep up with these salary moochers in an effort to extort fancy prices for theatre holdings.

Precipitation of this crisis, which leads to the above war manifesto being issued in highest film circles, was brought on by the most amazing utterance and procedure ever before experienced in any department of the industry.

Down in Houston Will Horowitz, Paramount-Publix partner under an involved agreement, bought the president of Allied States Exhibitors indie aggregation there and then advertised in big display in local papers that he would fight for the institution of censorship in Texas. More amazing, however, in view of the fact that the Allied States' president, Abram Myers, is a lawyer and former member of the Federal Trade Commission, is the utterance in the ad crediting Myers, now head of National Allied, with stating:

"This is the only weapon (censorship) left to us in the fight to make our theatres decent. I promise you the national support of our organization; promise you a similar fight in every state now without proper state censorship."

If Myers attempts to materialize such a declaration industry leaders are prepared to seek action against him as an attorney on the ground that he would be guilty of champerty in deliberately fomenting litigation and restraint of trade.

No sooner were copies of the ad, printed in a Houston daily, received in New York than photostats were made and circulated among filmdom's leaders. Indignation was higher than it has ever been, doubt being at first expressed that anyone connected with the business could endorse a movement which exists in only six states where hundreds of thousands of dollars in box office returns are sacrificed through censor-edited film.

Particularly since the advent of

(Continued on page 42)

AFTER-SCHOOL SHOWS FOR KIDS

Fox Theatres is contemplating a novelty theatre unit as a supplementary division to the regular circuit may do it on its own. Talking Picture Epics, first scheduled to tie in with Fox, may not be.

Fox intends to begin the operation when certain theatres now being conditioned can be readied for it. First will probably be the Cameo, Monticello, scheduled to open Nov. 19. Others so far named are the Walton, Bronx, and the Steinway, Brooklyn.

Those houses will be operated on a short subject program with an adventure film between 3 and 9 p. m. Especially aimed for the kids, the shows go on after school hours.

Fox now has about 12 dark houses in and around New York. They will probably form the nucleus of the new unit.

U. A. Draws Shubert Parallel with Fox West Coast's Alleged Side Stepping of Schenck's Pictures

Hollywood, Nov. 11.

The Fox people are burning up at the United Artist attack, arguing that U. A. confesses films' weakness by refusing to accept same at a minimum guarantee and gamble on percentages as the other producers who play Fox West Coast theatres.

In reply United Artists executives cite the Shuberts as parallel to how the Broadway legit producers killed off the road show by telling allied producers who booked in Shubert houses that it was no use sending out original casts as the hicks in the sticks would accept the third rate company and the producers wouldn't get better terms in the Shubert houses.

Similarly, FWC's attitude is that better quality pictures from U. A. cannot get more money under the present rentals, so why should U. A. bother with expensive product.

The Schenck organization is reported considering free shows at the Shrine Auditorium for one week, with its stars making personal appearances to protest against what is termed a Fox shutout.

Eddie Cantor and Al Jolson are playing an indie theatre in Alhambra starting today (11), along with "Whoopee," as opposition to West Coast's house in nearby Pasadena.

That stories on UA's charges went direct to the dailies was a distinct surprise. UA did not do that in its similar scrap with Publix last summer over product deals. Hardly had

(Continued on page 28)

Myers' Vague

Washington, Nov. 11.

Abram Myers seems somewhat vague on the Horowitz advertising in Texas. Questioned by a "Variety" reporter, he made no direct statement.

Myers submitted some wires he had received and answered on the Horowitz subject. One of his answers stated he "was not sufficiently acquainted with the Horowitz plan to discuss it intelligently."

Myers claims he did not mention censorship in his Houston speech.

HARRY COHN'S FIRST VACATION ON B'WAY

Hollywood, Nov. 11.

Harry Cohn, Columbia's producer, is about to take his first real Broadway vacation during the 10 years he has been making Columbia pictures on this coast. Cohn has wired the studio to that effect. He is now on his way west from a short business trip to New York, where he carried the print of "Tolerable David."

Upon arriving here Cohn will supervise the cutting of a couple of his completed pictures for Columbia, "Criminal Code" and "Dirigible." H will then hike back to Broadway by Dec. 1, to remain about two months in the east, compiling script material for Columbia's next season's program.

During Harry's absence from the studio, his brother, Jack, will replace him. Jack will come on from the New York office when advised of his brother's date of departure.

Harry is confronted by a large problem, the studio force says, before his eastern visit can start. He must decide which car will go with him, his Hispano or Rolls. Just now the betting is on the Rolls, although that, like the Hispano, is second hand, and cost less.

SAENGER'S GYM GIFT TO CATHOLIC CHURCH

New Orleans, Nov. 11.

Julian Saenger's gymnasium, which the former picture executive gave Father Wynnhoven for his home for homeless boys, at Marero, opposite New Orleans, was dedicated Sunday by Archbishop Shaw of the southern diocese. Building cost $50,000.

Julian was eulogized in several speeches.

No Hard Times Clips

Chicago, Nov. 11.

Emil Stern has ordered complete elimination from newsreels playing the Essaness circuit of all clips referring to unemployment or hard times.

Hy Daab Called West

Hollywood, Nov. 11.

Hy Daab is on his way here, called west by Jos. Schnitzer of Radio Pictures.

Daab's suggestions are wanted, it is said, on publicity campaigns in connection with the releasing of two of Radio's pictures, "Beau Ideal" and "Cimarron."

Sam Jaffee on Lot

Hollywood, Nov. 11.

Sam Jaffee, Paramount production manager, returned from the east Sunday.

James Wilkinson, chief cutter, is staying east another week.

Full Hays Membership Is Frowned Upon for Foreign Film Maker

Declaring that it would be suicidal to let foreign producers within their inner circle, several American picture makers are prepared to spike at the time of application the move to open to the world the gates of the Hays organization. At no time can American filmdom ever let in outsiders without throwing the political machine, which is conceded to have functioned so successfully, into discord and discard.

Hays members will countenance a special form of membership, it is said. This would preclude such a member from all but general meetings. The foreign party would be prohibited entry at all times to the Hays sanctum while in session. It could be among those present only when "invited."

Haysites seem certain the Hays organization never intended letting down the bars when some of its liaison officers recently made the first offer in this direction to one of the most aggressive of foreign representatives here.

Because the matter has not been carried any further, in that no application for this foreign concern's entry has yet been filed with the organization, Haysites are certain Hays never intended the invite to be anything more than a good will gesture and a smart move.

HEARST'S BACKS U. A. IN FIGHT AGAINST FOX

Detroit, Nov. 11.

William Randolph Hearst is backing the United Artists in their fight against the Fox West Coast chain, orders came into the Detroit "Times," local Hearst sheet, to play up the battle between the Fox West Coast and the U. A. stars to all the space that it was possible to give the story.

Those orders arrived long before the gathered from the Hearst news services came into town.

Kane's $49,000 Hungarian Version Snubbed by Budapest—All Films Off

Budapest, Nov. 1.

Announced by a great blowing of trumpets, Paramount's first all-Hungarian talker, made at the Joinville studios during the summer, proved a fatal failure. "The Doctor's Secret," Barrie play, with the Hungarian version written for the screen by Zsolt Harsanyi, suffers from being too much stage and too little screen. It was directed by an eminent stage manager, but with no screen imagination.

French studio evidently held the purse strings pretty tightly, for there are no more than four indoor and one outdoor sets in the whole picture. One report is that the feature cost $49,000.

At Joinville not only were the same five sets used for the eight different language versions made of this picture, but evidently even the same dresses for the actresses. Gizi Bajor, leading woman, is so badly dressed that the clothes can't possibly have been made for her. She was so poorly made up, too, that the audience fairly gasped. Gizi Bajor is the unquestioned stage favorite in Hungary. Arthur Somlay, playing opposite, is very good, as is Blanka Szombathelyi, whose name has been little known so far, in a minor part.

So the hope that foreign-made Hungarian versions will set the picture business here on its feet has been vain. The public is much more critical towards an Hungarian version made in France by an American company than it is towards an American-made English-speaking picture. However, Par. is making up for the failure of its Hungarian picture by the great success of "Love Parade," now running at Royal Apollo.

Metro's Troubles

On the other hand Metro, which has prepared for an important campaign here with the lease of a theatre, has also been unfortunate. "The Kiss" and "Rogue Song" ran no longer than a fortnight each. "Dynamite" could only hold 10 days.

"Dynamite's" foreign version is partly English, partly silent, and partly German. After the explosion in the mine, the actors' lips continue to move in English, but three voices speak in German. The audience laughed and that was the end of drama.

Metro's other picture, the German version made from Ferenc Molner's "Olympia," is little short of perfect. It is the best picture technically that has been seen here yet. Here, again, Metro had bad luck, but this time none of their own doing.

As reported, the censor prohibited the showing of this picture, ridiculous since the stage original of the Molnar play ran here for months. Ultimately, the minister of interior permitted the release, but two scenes had to be cut.

One, the playing of the "Gotterhalte," which used to be the Austrian anthem in those bygone days when Austria and Hungary were joined together and hated each other. In those days the anthem, played whenever a member of the Hapsburg family appeared officially, was a red rag in the eyes of Hungarian nationalists. People scarcely remember it now and no one has the slightest objection to it—except the censor.

Films Doing Badly

On the whole pictures are doing badly enough. Fox "Follies 1930" was middling, Columbia's "Ladies of Leisure" even worse. The German version of Paramount's "Dr. Fu Manchu" had the same failing as "Dynamite"—lips moving in English and lines spoken in German.

UFA's student picture, "Ein Burschenlied aus Heidelberg," sentimental imitation of "The Student Prince," is running in four houses simultaneously and pleases the public. Decsi's and Kamara are doing pretty well with another German picture, "Die vom Rummelplatz."

It is small consolation that the theatres here accuse the pictures of ruining their business. Picture houses will soon have none for anyone to ruin.

Deyers' L'Aiglon

The Hague, Nov. 11.

Lien Deyers, Dutch film star appearing in UFA pictures, has been engaged by Jarosy to play the lead in a German talking picture version by Tourjansky of Rostand's "L'Aiglon."

Studios Jammed

Paris, Nov. 11.

All studios are operating at capacity here.

Available studio space is so limited and the press of production schedules so severe, French producers may be compelled to make some of their subjects outside French territory.

Blistered Coast Agents Drop Fiery Immigrants

Hollywood, Nov. 11.

Local agents, with an eye on the studios being opened in foreign countries by American producers, are dropping foreign players from their lists.

Continental players can't get the salaries paid English players, with comparison giving them about one-third. In addition, agents say, the foreigners are very temperamental about commissions, even for Hollywood.

Czech Comedy Gets Over But Drama Falls Down

Prague, Nov. 1.

Vlasta Burian, Czechoslovakia's foremost comedian, scored a great success in the highly amusing Czech film version of "the K. and K." As Burian once served in the Austrian army he is well acquainted with the foibles of former high Austrian officers. Burien speaks an excellent Austro-German.

Another native made picture opening was the very mediocre "homeland" at the Avion theatre. Film tells the story of two brothers, country peasants, in love with the same woman. The American army, in which Czech soldiers are serving, are seen marching down Fifth avenue and later fighting under Pershing. Finale has the Czech-American soldier meeting his dying brother on the battlefield, who confesses his sins. The Czech-American, proud of his American uniform, then returns home to be happily united with his lady love and son.

Phoney Plot Charge Recoils on Gaumont

London, Nov. 11.

On the eve of a gala performance of British films at the new Victoria last week Clayton Hutton, Gaumont British publicity chief, is supposed to have cabled leading American papers saying that U. S. renters on this side were trying to crab the show. The inside statement on the move is that it was an attempt to take a slap at certain distributors who don't do business with Gaumont.

The result has been a heavy comeback in Gaumont through the American houses concerned, with Hutton being in bad with the directorate for trying to pull the stunt.

Trial of ⅁ Fraud Case

London, Nov. 11.

Philip Abse, proprietor of four cinemas in South Wales, and Jacob Solomon, manager of these houses, were committed for trial on charges of conspiring to defraud in making returns for pictures booked in on a percentage basis.

Plaintiff is First National Pictures.

MERCHANT GOES FILM

Capetown, Nov. 11.

Isaac Ochberg, well known local merchant who holds a controlling interest in the important site which is still waiting the erection of Kinemas, Ltd., supercinema here, has become a member of Kinemas, Ltd., board of directors.

Incident has aroused considerable public curiosity as to the extent to which Ochberg is interested in the film concern.



JOE TERMINI

"The Somnolent Melodist"

"Variety," last issue, said "—had a tough time drawing himself away. Forced to 3 encores and brought back once after the house went dark."

ArKayOing Hippodrome, New York, next week (Nov. 15)

Want Original Print Of U's 'Hell's Heroes,' No German Version

Berlin, Nov. 1.

Universal's "Hell's Heroes" has been shown in a preview before the Berlin public and trade press and leading personalities of artistic and scientific circles.

The Universal requested the audience to refrain from public criticism but to let its Berlin office know by letter their opinion on the picture. Almost the entire gathering agreed that the picture should be shown here with the addition of some German titles rather than have it screened in a German version.

William Wyler, who directed, was present with the film winning much acclaim at the private showing.

Morris Signs French Legit Co. for Multis

Hollywood, Nov. 11.

Whole stock company of Andre Ferrier, who produced plays in French here and in San Francisco, has been contracted for by the William Morris Agency.

They are for French version spots.

Diggers Nurse Papas

(Continued from page 1)

could depend on to steer trade their way consistently.

Slack Trade

Indications are that three of Times Square's class night clubs, running along profitable for years, will fold before Thanksgiving, due to weekly losses since opening for the current season. All the clubs have cut overhead, especially on the entertainment end. Every night club promotion idea including guests nights and frequent changes of the floor show line-up has been tried at most of the clubs with little effect on the couvert paying clientele. One or two of these clubs are not paying off regularly.

No gold-digger, who knows her stuff, tries to put the bit on a b.f. without first administering a heavy dose of verbal novocaine. The girls are even paying for temporary waves and making them last as long as permanents. Some of the girls are talking matrimony and in earnest over it, where no entangling alliance already exists.

In proof of how far the girls have gone in their endeavor to avoid flooding their sugar papas with bills for new wearing apparel and other trinkets, is this conversation overheard the other night at an adjoining table in a nite club.

She—"I got my fur coat, the one you bought me last year, out of storage this afternoon and it looks marvelous!"

He—"Really?"

She—"Certainly, it looks as good as new and I won't need a new coat this winter."

Anyone on Broadway or even Park Avenue, knows that last statement makes history.

British Studios

Germany's Sound Line

Berlin, Nov. 1.

370 picture houses in Germany are provided with Klangfilm apparatus.

233 with Tobis apparatus.

29 with Gaumont apparatus.

2 with Klangfilm-Gaumont apparatus.

Some 233 Klangfilm equipments and 17 from Tobis have been exported.

League Will Award Peace Film Prize on Dec. 9

Berlin, October, 1930.

The "Comite International pour la Diffusion Artistique et Literaire par le Cinematographe" (C. I. D. A. L. C.), which is the international committee for the promotion of an understanding among the nations by way of talking pictures, will distribute its prize of 150,000 francs Dec. 9. Besides this prize for the best manuscript, the jury has at its disposal another 25,000 francs for the distinction of works which are only partially fitted for the purpose in question.

The first performance of the prize film will take place in Geneva before the delegates of the League of Nations. Selection of manuscripts to be sent to the committee will take place in each country by a committee for the film-peace-prize."

Holland in a Bad Way Over Film Tax

The Hague, Nov. 3.

Amusement tax is killing the cinema business in Holland and the managements have started a campaign to lower the tax. In Rotterdam they have been successful. Alderman on the finance committee of the Town Council has promised a revision in the scale. A similar course has been taken in Amsterdam and the Hague. Local managers even offered inspection of their books to prove that the tax is unbearable.

At Groningen the situation is so bad, that the tax of 25% which is exacted on the gross takings means a levy of 33 1-3% on the net proceeds. If the cinemas are closed it is certain that legit producers, vaudeville-managers, etc., will follow suit and Groningen will be showless.

Fox Trying to Lease Studio Space in Paris

Paris, Nov. 11.

Recent developments make it evident that arrangements for Fox production here are undecided.

Instead of going ahead with creating studio facilities, the company is carrying on negotiations with Pathe-Natan and Gaumont-Aubert-Franco for the use of existence studio space.

Guessing on Young

London, Nov. 4.

Owen D. Young of the Radio Corp. going to Berlin. All may not yet be well on the agreement between American electrical forces and Seimens-Halske and other European talker equipment groups.

Young is possibly over to fix things.

FRENCH MUSICAL FILM

Paris, Nov. 3.

Lucien Muratore will be in "Come Back to Me," to be made by Dorothy Farnum of Osso productions. Reynaldo Hahn, whose book, "The Divine Sarah," has just been published, will do the score for this picture.

Picture starts as soon as a girl is found, who can sing and play a prima donna.

6,000 SEATS

Paris, Nov. 3.

Gaumont Palace, largest film theatre in Europe, will reopen early in 1931, after having been remodeled.

It will now have a seating capacity of 6,000 and is the nice house of the Gaumont-Franco-Film-Aubert circuit.

(After the fashion of local film columnists)

London, Nov. 4.

Everyone is working very hard at the studios. They did not even stop to offer me tea when I arrived there yesterday. I do not like going to the studios, as there is never anyone to show me around, and I just adore falling over cables and things.

Capt. Claude Drinkwater was busy on "The Purple Passion" when I dropped in on his set, and I was pleased to find Maj. Tomkins, who was at Oxford with me, supervising the lighting equipment. The "mike," as we technicians call the microphone, was in the care of Vice-Admiral Smith, with whom I lunched the previous day.

Shooting was delayed a little due to an accident to Lieut. Col. Thompson, the property man, who was hit by a hot carbon while chatting amiably to Field-Marshal Jones between takes.

Air Commander Cohan, one of the smartest cameramen in the country, was busy turning on a scene representing the opulent ease of gay Paris, and the shooting struck me as altogether excellent.

Accompanied by Submarine Officer Naughton, who is known to his pals at the club at "Torpedo," I had an introduction to Peggy Pimples, the leading lady. In private life, of course, she is Lady Smith-Smith, and was previously married to Lord Shoreditch. She has the cutest little American accent and picked up her title after a dirty night at the Immorality Club.

After an interval during which Flying Officer Smelt entertained me with some choice anecdotes he had picked up at the Savoy that morning, I watched Captain Drinkwater, whose pals call him "Tonic," put Miss Pimples through her paces.

The leading man—an old pal of mine, we were at Borstal together—is Isaac Amami, although his real name is just plain Isaac. He has a frightfully camera proof face and makes a very good dinner companion. We dined together last night.

Later, while drinking tea in the studio restaurant, I had a chat with the Rt. Hon. Maggie Lounge, who is shortly starting on her first picture, "Exit Quickly." Brig. Gen. Prouse is in charge of retakes.

The commissionaire on the door of the studios, by the way, is an old army man.

Broken Putters

Los Angeles, Nov. 11.

Nobody in the small golf biz has the price of a classified ad left. That "Times" special section which filled a third of a page this summer lacked a single item Sunday.

Only two courses found new owners in October, according to legal sales notices.

Proposed Quota Film Bankrupts Glavany

London, Nov. 3.

Guiseppe Glavany took the bankruptcy route with liabilities of $30,760 and assets estimated at $4,000. Used to be a cameraman and took a flier into production making a Quota silent for Warners.

Was to have gotten $17,500 advance against shares but when the opus, "Down Stream," was finished at cost of $30,000, the Board of Trade said this was not qualified to rank for the Quota because the promoter of producing concern was an alien. So Galvany tried to ride it by on a distributing unit he formed for the purpose.

'Ave Maria' as Film

Paris, Nov. 3.

A Berlin cinema producer has bought the rights to Gounod's "Ave Maria."

Dorothy Barbour has been offered the chance to do the scenario, which may be made into a German talker suitable to this music.

NEW FRENCH "AVIATOR"

Hollywood, Nov. 11.

First National's French "Aviator" will not be the same story as the original English version. Title also will be changed.

Humphrey Pearson and Irving Asher are writing the new yarn.

Mussolini O. K.'s 10% Foreign Dialog Until Next June as Exhibs Protest

Rome, Nov. 11.

Following the recent ediot of the ministry of the Interior to strip imported pictures of English dialog, a commission of theatre owners, renters and producers, including Pittaluga, approached Mussolini directly asking a revision of the rule.

They explained that the home industry was not yet in a position to supply the needs of the country's film market and that it was necessary for the well being of the industry as a whole to allow foreign talkers to have a certain percentage of alien dialog. Otherwise, the films are mutilated beyond reason in preparing them for Italian exhibition.

Mussolini weighed the arguments of his visitors, particularly marking the statements of Pittaluga—he is known here affectionately as "the big red headed boy of Liguria"—in favor of liberality.

Thereafter Il Duce said he would issue an order permitting 10% foreign dialog to be effective until the end of June as a tentative system in order to give the subject further study.

It long has been observed here that Mussolini is much more liberal minded in such matters than his own censors.

'EXPRESS' FILM CRITIC OUT ON ECONOMY WAVE

London, Nov. 11.

George Atkinson, leading film reviewer here, leaves the daily and Sunday "Express" at the end of the year. His withdrawal is said to be due to a difference with the editorial management on its policy.

Beaverbrook has appointed Gordon Beckles to take over the assignment on the daily "Express," with Hannen Swaffer to do both the theatrical and screen features. The change is expected to go into effect before the termination of Atkinson's contract, although it has not been officially set yet.

Atkinson's resignation is another illustration of editorial economy in the Beaverbrook newspapers, where big editorial salary cuts are being made.

Clive MacManus, film reviewer on the "Evening Standard," was also recently released, due to retrenchment.

Banky's Silent Picture Turns 'Em Away—Milan

Milan, Nov. 11.

Hint of the Italian fan public's willingness to go for silent pictures comes in the response to the new Vilma Banky-United Artists production here, titled for this territory "Nuovo Mondo" ("This Is Heaven").

Picture is at the Excelsior, which has just turned to films. The picture turned them away during the entire first day, many fans declaring they preferred the silents to talkers.

German Capt. as Advisor

Hollywood, Nov. 11.

Captain Frederick Lyons of the Germany navy is now technical advisor at Fox for "U Boat."

Eisenstein Between?

Hollywood, Nov. 11.

Universal and Serge Eisenstein may get together if either the studio or the Russian director can find a story mutually suitable.

While Eisenstein may yet go over to Metro, his deal with U is on and regardless of the Metro outcome.

Tom Holt Arrives

Hollywood, Nov. 11.

Thomas Holt, executive with Williamson Talt, Australian theatre operator, is here looking over sound equipment. It is reported that Williamson will produce pictures and is buying all equipment here.

Holt leaves for New York Saturday for a conference with RCA.

NO PLAGIARISM ON 'ABIE'S IRISH ROSE'

Monday the Federal Circuit Court of Appeals affirmed the decision of Judge Goddard in favor of Universal pictures and Carl Laemmle who were sued by Anne Nichols for $3,000,000 on her contention that the picture, "The Cohens and Kellys," was plagiarized from her famous "Abie's Irish Rose." The appeals court rendered a unanimous decision, which makes it doubtful whether the case will reach the U. S. Supreme Court.

The opinion was written by Justice Learned Hand who concluded a long opinion with the observation that future cases of the kind could very well dispense with the voluminous testimony of experts. The record of the appeal consisted of between 500 and 600 pages, mostly the opinions of experts. The justice declared that testimony of experts in such cases should not be permitted, since it serves only to confuse the court.

Justice Hand in analyzing "Abie" and "Cohens and Kellys" said:

In Public Domain

"We found the plot of the second play was too different to infringe because the most detailed pattern common to both eliminated so much from each that its content went into the public domain, and for this reason we said: 'This mere subsection of a plot was not susceptible of copyright.'"

"If the 'Twelfth Night,'" continues the opinion, "were copyrighted, it is quite possible that a second comer might so closely imitate Sir Toby Belch or Malvolio as to infringe, but it would not be enough that for one of his characters he cast a riotout knight who kept wassail to the discomfort of the household, or a vain, foppish steward who became amorous of his mistress. These would be no more than Shakespeare's 'ideas' in the play, as little capable of monopoly as Einstein's doctrine of relativity or Darwin's theory of the mutation of species. It follows that the less developed the characters, the less they can be copyrighted; that is the penalty the author pays for marking them too indistinctly.

"In the two plays at bar we think as to incident and character, the defendant took no more—assuming that he took anything at all—than the law allowed. If the defendant took too much from the plaintiff, it may well have been because her amazing success seemed to prove that this was a subject of enduring popularity.

"Though the plaintiff discovered the vein, she could not keep it to herself; so defined, the theme was too generalized an abstraction of what she wrote. It was only a part of her 'ideas.' Nor does she fare better with her characters. It is indeed scarcely credible that she should not have been aware of these stock figures, the low comedy Jew and Irishman. The defendant has not taken from her more than their prototypes have contained for many decades.

"There are but four characters common to both plays, the lovers and the fathers. The lovers are so faintly indicated as to be no more than stage properties. They are loving and fertile; that is really all that can be said about them and any one else is quite within his rights if he puts loving and fertile lovers in a play of his own, wherever he gets the cue."

Suit was filed by O'Brien, Malevinsky and Driscoll for Miss Nichols in March, 1926, tried late in 1928 and the decision in favor of Universal was handed down in May, 1929. The appeal was argued on Oct. 30 of this year. M. L. Malevinsky prepared and tried the case originally. Judge I. R. Ockard argued the appeal for Miss Nichols, former governor Nathan Miller and Siegfried F. Hartman appearing for U. Harry Pollard, who directed the picture, was a co-defendant.

Universal estimates the action cost it $400,000 for defense, with attorneys' fees.

AIRES' BIZ POOR

No Hit Films—First British Made Film Fares Badly

Buenos Aires, Nov. 11.

Film business is poor at the local theatres, main reason being that not a single hit production is being offered.

British International's "Flame of Love" went floppo. This is the first English release here following some European productions originating mostly with UFA, which is a concessionary here.

"Jazz" Okay, but Milan in Doubt On Two Others

Milan, Nov. 11.

Great influx of American pictures here with these general results:

"King of Jazz" (W), a substantial hit in simultaneous release at the Corso and Reale theatres. Capacity audiences rule in both houses. The natives did not particularly enthuse over the color and production of the film (this was given the Coast Academy award as the best of the year). Standard music themes won warm response, with the audience joining in songs. Still, much of the melodics left the crowd unmoved. Also such allen airs as "Killarney," "Comin' Thru the Rye" and certain Scotch folk songs left them frigid.

"Vagabond King" (Par), also in color, enjoyed no advantage from this effect. The singing of the two leads, Dennis King and Jeannette MacDonald, was the only element that they liked. Recording and reproduction are flawless here. Drama of the story did not satisfy the Latins. For instance the "Rose Duet" after the gallows reprieve scene provoked general hilarity. Local fans also object to the mob effects which they regard as confusing rather than impressive. Of course, the drastic cutting of dialog under the government rule affected the film adversely.

"Journey's End" (Tiff) had a curious experience. At the last minute the authorities decided that the picture was inappropriate for exhibition on Victory Day and it was consequently postponed a few days at the Olympia theatre. This version is a boiled down edition and created a profound impression. Picasso's interpretation of "Capt. Stanhope," while excellent, was regarded by the Italians as too artificial. Playing of the English cast was the leading topic of comment.

Talley-Gaumont?

London, Nov. 11.

Keith Ayling, who left the editorship of the Gaumont British newsreel recently, has joined Truman Talley, until lately Continental representative of the Fox Newsreel, in a tour of Europe. They expect to get to the States later on.

Talley is officially out of the Fox Movietone personnel, but it is reported he may be informally operating in behalf of the development of the newsreel department of that company on the Continent.

Meanwhile, Reg Howard has taken over control of all the Gaumont periodicals and newsreel services.

Overstays Permit

London, Nov. 11.

Harry Lachman, film man, whose permit expired Nov. 5, has been notified by the Home Secretary's office that it will not be renewed, but he is still here.

It is understood Lachman has lined up Rothschild money to make talkers here and political strings are being pulled to give him an extension of residence in this country.

LANGE COMING NORTH

Buenos Aires, Nov. 11.

Fred Lange, Paramount executive here, is departing for New York in a few days.

He goes by way of Chile where the distribution branch has lately been somewhat reorganized.

U. S. Distribs Operate Foreign Deluxers Built by Foreigners

LEHAR CONVINCED OF SOUND FILMS SUBSTANCE

Vienna, Nov. 11.

Franz Lehar has been converted to sound films.

"I am all for the new medium of screen music," he said to Variety's correspondent. "At first I was hostile to the whole idea, probably because the recording apparatus was too imperfect to do justice to the violins which are especially dear to me.

"Generally speaking, in a musical sense, I could not find myself in the film medium. But now I recognize the triumph of technique which has made the seemingly impossible possible. I have been invited to create music for pictures but have not yet found a suitable subject. I will go to work as soon as I do.

"Since sound films can bring first class music into the smallest villages, I think they are of the greatest importance to opera and operetta composers."

Canada Inquiry Into F-P-Can's Methods at Home Is Broadened

Ottawa, Nov. 11.

The Canadian government, through an order-in-council, has authorized the commission appointed to investigate the Famous Players Canadian Corp. under the combines act to go further than first arranged. Provision has been made for a staff of experts to assist in the inquiry which will be conducted in three cities, Toronto, Montreal and Ottawa.

The commission will determine if Famous Players has interfered with the booking of pictures by independents, as claimed; if Famous Players has deliberately crowded out legitimate road productions from Canada, and if the company has engaged employes and performers from the United States who could otherwise be obtained in Canada. Talent for stage shows was formerly home-brew but acts are now being brought in from the United States, it is claimed.

2 Native Mades Get Over in Paris Houses

Paris, Nov. 11.

New pictures of European origin are doing well in Paris.

Paramount opened its French version, made in Joinville, of "Sarah and Son" under the French title of "Toute sa Vie" ("All Her Life"), which enjoyed a good reception. Marcelle Chantal's fine acting contributed greatly to its success.

The Olympia offered as a new attraction "Nos Maitres, les Domestiques" ("Our Masters the Servants"), derived from the play "Lord Richard in the Pantry." Picture was made in England by Halk and was well received.

After the first few performances at the Olympia, the film was re-edited, eliminating certain sequences calculated to offend the servant class in Paris.

A mob of 50 rowdy visitors went into the theatre and made a disturbance expressing disapproval of the sequences in question. It is supposed they were connected with the servants' union. Police were called and the offenders summarily ejected.

U's Newsreel Tieup

London, Nov. 11.

Universal is negotiating a newspaper tieup here in connection with its newsreel service, the same as in the States. The newspapers involved are supposed to be the Oldham group.

Such a move would bring Universal into line with Fox Movietone and the Gaumont [illegible] of which work in conjunction [illegible]

Filmdom is out-smarting Europe. It is letting foreigners invest their capital in brand new theatres in the biggest spots on the Continent. These are guaranteed against additional taxation. They provide a first run outlet for American product for as long as America desires to retain them.

One large theatre, American-controlled, is worth 100 small foreign houses which, in silent days, had to be canvassed with all of the usual sales bickerings and expenses. The small houses in the old days, it is also conceded by theatre spokesmen, held no advantage in the way of operation cost to the American producer.

Under the "you own" and "we operate and book" policy, admitted to be the motivating factor in America's effort to rehabilitate prestige and commercial value of Hollywood in Europe, that American gravy for operation alone can represent an extra $3,000 or more weekly which Hollywood never got before.

One Gross

Figuring that many pictures will bring $2,500 for a week's run in a single new house of the new policy, American producers will get out of that house around $5,500. This means more than the returns from well over 100 foreign shooting galleries of the silent days.

Americans have an understanding, it is said, that Europe's new picture theatre map, that part of it representing American operated theatres, will find none of those houses conflicting in runs. They will be far enough apart, at first at least, so that the single picture of one company may be first run simultaneously. In this way, it is pointed out, contingents and tariffs can remain and mount, and still America will have enough of its own product overseas to feed its own show windows.

FN SUES WALES EXHIB SHARING TERM PROBE

London, Nov. 11.

Kinematograph Renters' Society and Cinematograph Exhibitors' Association have formed a joint committee to investigate causes of alleged fraud in exhibitors' returns on sharing percentage contracts.

Renters have presented charges of many frauds alleged to have been committed by smaller theatre owners. Frank Hill, of the Renters' Society, heads the committee which has already examined a number of exhibitors. There is said to be a possibility that these cases will be prosecuted in the courts.

First National last week instituted court proceedings against an exhibitor in the south of Wales, setting up a charge of fraud in percentage statements. This is the first case of the kind on record here.

IN RED BUT PLUNGE

English Co. Shows Deficit, but Theatre Plan Goes On

Elephant & Castle Theatre Co. shows a further loss of $13,655, bringing total debit up to $55,355. Plans for rebuilding a large seater picture house now passed by London County Council, with Maxwell's Associated British Cinemas Company going into this project for $300,000.

Leads in Versions

Hollywood, Nov. 11.

The Spanish version of "East Lynne" is being made simultaneously with the English. This Fox work is also distinguished by its freelance cast, notably Ann Harding, Conrad Nagel.

Fox is also Spanishing "The Man Who Came Back," with the Gaynor-Farrell combo.

Manager's Dual Events

Rome, Nov. 11.

Alberico Abate Pacanowski's local general manager, will figure in two events shortly.

The first is the opening under his direction of the new Baberini theatre, Nov. 15, the most luxurious house here. Second event will be [illegible] to Ethiopia Sandra, [illegible] New York.

'Feet' $55,200—'Hell' $46,500 and A-A's $43,000 B'way Highlights, 'War Nurse' a Bust at $7,000

With perfect theatre weather and three drawing football games on Saturday, Broadway picture emporiums still showed marked b. o. conservatism in general. Harold Lloyd's $55,200 for "Feet First," at the Rialto, and Amos 'n' Andy's $43,000 for the Mayfair's first week are bright figures, but even above these is the gross for "Doorway to Hell" of $46,500 on its first week at the Strand. Latter picture is in its second week and will go a third.

"Tol'able David" (Col) replaces the Amos 'n' Andy picture next Friday (14), the latter moving same date to the Cameo, New York.

Elsewhere there was little to wax enthusiastic about. The Paramount got a break with $86,400, on Duke Ellington's band and Chevalier's "Playboy of Paris" and both holding over. Grandeur took the expected dive at the Roxy, doing $74,000 on "Big Trail's" second week. Picture disjointed. Incidentally, only Paramount now is left to introduce its wide screen idea on Broadway.

"Kismet," on Warners' Vitascope, at the Hollywood, had just a fair opening week at $19,000.

Second week of "Big House" got the Capitol $69,000. At the Rivoli Paramount is ready to slip in "Morocco." DuBarry opened with what is ordinarily a third or fourth week's figure, $39,600, and goes out this Thursday.

Fairly healthy start at the Winter Garden, $10,000 for two days, for "Life of the Party." Globe, with "East Is West," just broke even at $17,000. The British people will fold fold up at the Cohan if a few more of their pictures are as bad as "Flame of Love." This took in only around $2,000 for Anna May Wong's first starring vehicle.

"War Nurse" is dying at between $6,000 and $7,000 in its second week at the Astor.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,-120; $1-$1.50) (3d week). A well-known flop, between $6,000 and $7,-000; error gave this $20,000 in first week; should have been $10,000, and that's high.

Capitol—"Big House" (M-G) (4,-620; 25-85-$1.50). At $69,000 just all right on holdover.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (15th week). Jean Harlow's personals boosted Criterion $2,200 to over $11,-000; Gaiety is just waiting for that sub-lessee.

Cohan—"Flame of Love" (BIP) (1,137; 75c). Worst one the Britishers have spotted here; got but $2,000.

Globe—"East Is West" (U) (1,065; 35-50-75). At $17,000 not strong.

Hollywood—"Kismet" (WB) (1,-066; $1-$2) (2d week). $19,000 just intermediate starting week; doesn't look like a long bet.

Mayfair—"Check and Double Check" (Radio) (2,200; 40-$1) (2d week). First full week's figure $43,-000 for this new house; tremendous, but picture does not indicate same tempo in second week; past week end (four days) did $17,000. "Tol'able David" (Col) opens this Friday (14), with the Amos 'n' Andy film moving to the Cameo, N. Y.

Paramount—"Playboy of Paris" (Par) (3,665; 65-85-$1). At $86,400 just $18,000 over preceding week; Duke Ellington's band got much credit, even though Chevalier is in the picture; show and film, being held over.

Rialto—"Feet First" (Par) (2,000; 40-85-$1) (2d week). Healthy at $55,200; excellent start.

Rivoli—"Du Barry" (UA) (2,200; 40-65-85-$1) (2d week). Very much off at $39,600 on first week; theatre has "Morocco" (Par) ready to slip in this Friday.

Roxy—"Big Trail" (Fox) (6,205; 50-75-$1.50). Dove to $74,000 in second week and yanked for "Renegades" (Fox); first on Grandeur here. "Happy Days" last February did $134,000 in first eight days and $111,000 on second week, which is also indicative of the times.

Strand—"Doorway to Hell" (WB) (2,900; 25-50-75) (2d week). For its first week got $46,500, very strong; in second week now, and stays a third, rare in this house.

Warners—"Outward Bound" (WB) (1,400; $1-$2) (8th week). Second week at this house means its seventh week on Broadway, as was at the Hollywood; at $10,000 and being forced.

Winter Garden—"Life of the Party" (WB) (1,418; 35-85-$1) (2d week). Winnie Lightner special got off to good opening two days, $10,500.

Dave Golden On Staff

Hollywood, Nov. 11.

Dave Golden, Johnie's brother, has been added to Paramount's staff of writers.

'Big Trail' Mild, Balto., to $10,500—Stage Show at Century, Big, $24,000

Baltimore, Nov. 11.
(Draw. Pop., 850,000)
(Weather: Fine)

Outdoor opposition to the screens last week. Clear weather, the opener of the fall meet at Pimlico, election and the Navy-Ohio game Saturday b. o. crimpers.

Century, returning to stage-show-pit band policy, was a serious drain on other houses. It was the only big first-runner in town to chalk up a big b. o. score. Others all squealed, and neighborhoods, too.

"The Big Trail," of which big things were expected at the New, was withdrawn after a single week. Amos 'n Andy found two weeks plenty at Keith's. "Virtuous Sin," no b. o. lure at the big Stanley, and "Reno" no panic at Rivoli.

Estimates for Last Week

Century (Loew), "A Lady's Morals" and stage show (3,300; 35-60). Return of stage show and pit band got ovation at every performance. Picture pleased, but secondary as draw. Stage show "Pastels" pleased. George Wild again at the conductor's desk. Only house in town to successfully buck outdoor opposition, with exception of high-brow Little. Great week at about $24,000.

Stanley (Loew), "Virtuous Sin" (3,600; 25-60). Opinions on film differed, although generally liked. Decidedly off at $11,500.

Rivoli (Wilson Amus. Co.), "Reno" (2,000; 25-60) Old stagers in this one no match for opposition. Eased off to about 75 per cent of normal, which means $6,000.

New (M. Mechanic), "The Big Trail" (1,400; 25-50). Disappointment. Came in for an indefinite run and went out at the end of first week. Just good at $10,500.

Venetia (Loew, United Artists), "Night at Susie's" (1,500; 25-35). First runner for this roof house. Draw wasn't so bad. $3,100.

Keith's (Schanbergers), "Check and Double Check" (2,500; 25-50). Another extended run disappointment. At least month figured, but two weeks apparently plenty. Started with a rush but ran into stiff competition second week and eased off. $10,000 2d week.

Little (Moviegraphs of Md.), "La Grand Mare" 1st half; "M. Parkes" 2nd half (267; 50). Hook up with Alliance Francaise big success. Rush audience on Monday night drew headline story next day. $1,400. Good.

Auditorium (Schanbergers), "Life of Party" (1,500; 50-1.00). Fairly good week. Films of this type not big enough to draw big at $1 top. $5,500.

Metropolitan (Warner - Equity), "Little Accident" (1,300; 15-25). Held over account of exceptional opening week and justified. $6,000.

Hippodrome (Pearce & Schenck), "Eyes of World," tab stage show (2,250; 25-50). Pretty consistent draw. $7,000.

Canada Likes 'Whoopee'; $16,000 at Loew's Toronto

Toronto, Nov. 11.
(Draw. Pop., 800,000)
Weather: cool.

"Whoopee," at Loew's is first film musical revue to go over big in months.

"Up the River," at Uptown and Amos 'n' Andy (2d week) only had a fair draw.

Bert Lytell, Toronto native, no longer big draw here.

Estimates for Last Week

Loew's (2,200; 65-85) "Whoopee." O. K. Loew's getting popular again; $16,000.

Royal Alexandra (2,200; 50-$3) "Street Singer," Queenie Smith and "So Long My Heart for You" put this over big. Stage comedy well liked; $20,000.

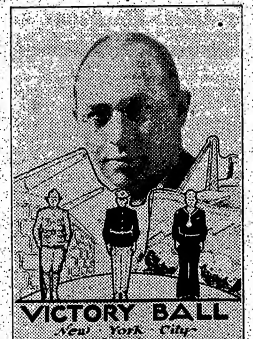
Imperial (3,500; 35-65) "Up the River." Fair picture and revue; $17,500.

Shea's Hip (2,600; 30-65) "Last of Lone Wolf." Only vaude house left. Not so hot; $16,000.

Uptown (3,000; 35-65) "Atlantic" (British). House only getting second run pictures and going back; $12,000.

Tivoli (1,600; 35-65) "Check and Double Check." Better than some expected; 2d week only fair; $15,000.

Empire (1,560; 25-$1) "Dear Old England." Stock; ordinary stock



SCORE TWO

When you read the society columns, note the frequent mention of the name MEYER DAVIS' ORCHESTRA. Concrete evidence of capitalizing seventeen years of unbroken popularity.

Two more—the VICTORY BALL, November 10th, and ARMISTICE BALL, November 11—at the Hotel ASTOR. Both orchestras conducted by Joe Moss.

NEW HAVEN VERY MILD

Nothing Did Real Well in Town Last Week.

New Haven, Nov. 11.
(Draw Pop, 300,000)
Weather, favorable.

Very few S. R. O. signs in New Haven these days. Houses in general just about breaking even or shedding a little blood. No outstanding film last week, although "Laughter" with help of good stage show did well.

Estimates for Last Week

Roger Sherman (WB), (2,200; 60) —"Scarlet Pages" (FN). Dropped considerably after heavy Amos 'n Andy" week, but still good.

Paramount (Publix), (2,353; 65)—"Laughter" (Par) and Publix "Old Man Rhythm" stage hit. Picture well received and $17,000 means good business.

Fox-Poli (Fox), (3,040; 65)—"Big Trail" (Fox) and F. & M. "Romance" idea. Not so good as expected; $15,-800. Fair.

Bijou (Fox), (1,636; 50)—"Renegades" (Fox). Moderate at $4,200.

Too Much Western, Too Much Dance Same Week

Seattle, Nov. 11.
(Draw pop, 450,000)
Weather: Cooler, foggy

This burg had two westerns and two dance (in title) pictures last week, with the former outdrawing the latter. However, too much of each.

Horace Heidt and band responsible for biz at the Paramount. Stellar band not publicized as warranted, and so biz disappointed. Amos 'n' Andy down some on 2d week, after great first week. Yet very good second week. "Billy the Kid" surprised at the Fox, lines rule nights. Mats off as not ladies' picture Coliseum had good week with "Up the River," after two weeks at Fox. Rumors on this house are that after week's cleaning up and renovating will open as a pop grind, 15-25. Also rumored may close indefinitely. Rumors afloat on Paramount, where stage show out next week and band also out.

Estimates for Last Week

Paramount (Pub) (3,106; 25-60)—"Santa Fe Trail" (Par). Too many westerns of late here, four almost in a row. Picture didn't mean a thing. What draw due to Heidt band. Out front liked 'em. Advertising department should have stepped harder on Heidt. Biz only fair; $11,000.

5th Ave. (Fox) (2,500; 25-60)—"The Dancers" (Fox). Stage show. Name meant nothing. Biz light, though classed as fair; $12,500.

Fox (2,500; 25-60)—"Billy the Kid" (M-G-M). Owen Sweeney band hit high spot. Picture beat expectations. Good; $15,000, excellent.

Blue Mouse (Hamrick) (900; 25-50-75)—"Dancing Sweeties" (WB); $4,300.

Music Box (Hamrick) (1,000; 25-50-75)—"Abraham Lincoln" (UA). Good biz. Liked; $6,700; off toward end of week.

Liberty (Jensen-von Herberg)—"Office Wife" (WB). Fair; $5,900.

Coliseum (Fox) (1,800; 25-50)—"Up the River" (Fox). Laughmaker and good week; $3,900.

Orpheum (R-K-O) (2,700; 25-60) —"Check and Double Check" (Radio). Good second week. Better vaude, too; $13,300.

Dorsay-Brendel Leads

Hollywood, Nov. 11.

Fifi Dorsay and El Brendel are set as the leads for the Fox comedy, "Poor John."

$42,000 for Mastbaum Called Good; "Life Party," H.O., Stanley, on $22,000

Stage Unit for Try At Louisville Astonishes Town at Big $16,300

Louisville, Nov. 11.
(Draw. Pop., 500,000)
Weather: cold

First stage presentation in years was "Milky Way Idea" of Fanchon & Marco at the National last week. It drew the staggering sum of $16,300, in spite of the unit being loosely knit. Abe Bass, owner, is encouraged by the results. Take was a surprise to local showmen who have maintained the off-center-stem house couldn't draw crowds from main drag.

In spite of his record of 104 consecutive weeks as m. c. in a deluxer, Harlan Christie will probably be replaced at the National by another m. c. within a month. He didn't click so well here. The film, "Once a Gentleman," was mild amusement but passable. Success of the renovated National substantiates "Variety's" contention the natives would go for high-type flesh.

Brown came through with its first legit holdover and "Check and Double Check" stays on after breaking the house record with $8,400. Previous high was $5,900. Film played to about 42,000 people, sensational for this theatre with only 1,509 seats and five shows daily.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40) "Sinners Holiday" (Fox). Grant Withers starred, mistake. Fair programer to average $4,300.

Brown (Brown) (1,509; 15-25-40) "Check and Double Check" (Radio). Terrific draw and held up in spite of disappointing fare. Broke house record of $5,900 with $8,400.

Mary Anderson (R-K-O) (1,387; 30-50) "Virtuous Sin" (Par). Usual business was good for this one against strongest competition in months; $4,100.

National (Bass) (2,300; 35-50) "Once a Gentleman," Fanchon & Marco "Milky Way Idea" on stage. Pulling power of this combo attributed 90% to music and acts with little to recommend film. Patrons went for flesh in a big way and house made money for first time in five years; $16,300, very satisfactory.

Rialto (R-K-O) (2,940; 30-50) "Girl of Golden West" (FN); $4,300, just so-so.

State (Loew) (3,252; 35-50 "Way for Sailor" (M-G). Another meaningless film for Jack Gilbert, all wet at b. o.; $9,900.

Strand (4th Ave.) (1,865; 35-50) "Renegades" (Fox). Weak but out of red at $5,100.

FRISCO TAKES SPURT; NEARLY ALL BENEFIT

San Francisco, Nov. 11.

Decided upward trend on Market street. Several houses got smash grosses. Among these is the Warfield which neared Saturday and Sunday records with "Min and Bill."

Fox with "Billy the Kid" above normal. Publix is getting its biggest money in months in "Fect First."

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Billy the Kid" (Metro). Excellent opening and strong through week, close to $45,000. Good for this house.

Warfield (Fox) (2,672; 50-65-90)—"Min and Bill" (Metro). Heaviest here since "Cock Eyed World." $33,000 biggest figure in six months.

Paramount (Publix) (2,698; 35-50-65-$1)—"Only Saps Work." (Pub) With special stage show heavily plugged, above normal at $17,000.

California (Publix) (2,220; 35-50-65-90)—"Feet First" (Par). Winner from start. Held up big throughout week, doing big at $23,000.

St. Francis (Publix) (1,375; 35-50-90)—"Playboy of Paris" (Par). 4th and final week slipped some but considered fair at $6,000.

Orpheum (R-K-O) (2,270; 35-50-65)—"Amos 'n' Andy" (Radio). Did not hold up as expected. Third week dropped about $20,000 under opening but got $10,000, average at this house.

Golden Gate (R-K-O) (2,485; 30-40-50-65) — "Today" (Majestic). Plus vaude with few draw names did above average. $16,000, very good.

Embassy (Wagnon) (1,365; 50-65-90)—"Life of Party" (WB). In 2d week slipped heavily. Hardly fair at $5,000.

Philadelphia, Nov. 11.

Film business fairly good last week in Philly, but much inclined to be spotty.

Mastbaum got $42,000 with the combination of a weak picture feature, "One Night at Susie's," and a strong stage bill headed by the Marx brothers in person. That figure is the best this big house has had since last spring, but looks rather puny alongside the records of $50,000 and more not uncommon last season. Mastbaum used to figure on weekly average of $45,000 or $46,000; recently its average gross has been $40,000 or less.

"Check and Double Check" nosedived in second week at the Boyd. "Amos 'n' Andy" dropped from $28,-000 to $15,000. This house has a strange record of late. Most of its pictures have started off as smashes and then folded up alarmingly in second week.

The Stanley got $22,000, fair, with "Life of the Party." Enough to hold picture over. Stanton also did moderately well with "Her Man" at $9,000.

"Lincoln" folded badly in its past performances at the Aldine, but "Africa Speaks," opening Wednesday night, got $9,000 the rest of the week and looks good for a month's stay. Philly is generally a push-over for animal pictures.

Keith's did nothing to boast with "Monte Carlo" despite corking notices. Between $15,000 and $16,-000 reported. After a fine start, "Big House" has not been doing anything exceptional at home of Paramount films.

On the happier side were the Earle, Fox and Karlton. First named went to $20,000 for the first time this year with "East Is West" as film feature and usual stage show. Fox, with Fifi Dorsay in person and Roxy Gang and Ballet held over, got $29,000. Best in long time. "Scotland Yard" on screen.

Little Karlton got $6,000, very good, for Doorway to Hell," brought down after two fine weeks at the Stanley.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"One Night at Susie's" (FN). Weak picture with strong stage bill headed by the Marx brothers. $42,000; best in some time.

Stanley (3,700; 35-50-75)—"Life of the Party" (WB). Good enough to hold over. $22,000.

Fox (3,000; 35-50-75)—"Scotland Yard" (Fox). Fine stage show, $29,000; very good.

Keith's (1,800; 35-50-75)—"Monte Carlo" (Par). Fine notices, but nothing notable in business. Under par at $15,000.

Boyd (2,400; 35-50-75)—"Check and Double Check" (R-K-O). Nosedived in 2d week to $15,000.

Aldine (1,500; $1.50)—"Africa Speaks" (Col). Came in Wednesday night and got $9,000 during rest of week. "Lincoln" folded pitifully at end of stay.

Stanton (1,700; 35-65)—"Her Man" (Pathe). Ordinary trade; $9,000.

Earle (2,000; 25-85)—"East Is West" (U). Combination of film and usual stage show. Rated $20,-000; best house has done since last season.

Karlton (1,000; 50)—"Doorway to Hell" (WB). Exceptionally good; moved from Stanley. $6,000.

Arcadia (600; 50)—"The Spoilers" (Par). Little above average at $5,000.

BOSTON'S MET'S ANNI. GOT $45,500; VERY GOOD

Boston, Nov. 11.
(Draw. Pop., 850,000)
Weather: Cool

Film biz slightly off all over town. Met's anniversary week got a fine gross, although $5,000 lower than same occasion last year at $45,500.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Laughter" (Par). Fine at $45,500.

Loew's State (4,000; 30-40-50)—"Way for a Sailor" (M-G-M). $15,-700.

R-K-O Keith's (4,000; 35-50-60)—"Check and Double Check" (Radio). 2d week, $26,900.

Keith-Albee (3,000; 50-60) (vaude-film)—"Bad Man" (FN). Fair at $16,500.

Fenway (1,360; 30-60)—"Life of Party" (Par). $6,000, fair.

Tremont—"Hell's Angels" (Hughes). Light at $8,000.

Majestic—"Abraham Lincoln" (UA).. Way off at $6,000.

Olympia—"The Big Trail" (Fox). Poor at $10,300.

Uptown (1,700; 30-60)—"The Big Trail" (Fox). $6,000, fair.

Scollay Square—"The Playboy of Paris" (Par). $13,000, low.

'Renegades,' 'DuBarry,' 'English' All Fell Off in the Loop Last Week; Chicago Goes in Red at $33,100

Chicago, Nov. 11.

Like a Cinderella story, the weak sisters of the loop took a dose of tonic last week and rode in the first carriage, while the haughty houses floundered in the mud.

Chicago, queen of the procession, took a terrific splash into the red with "Renegades," doing miserable $33,1000, just $100 above the record low. Picture started weakly, and its fate was quickly sealed by an avalanche of panning notices.

Oriental came through like a thoroughbred, with Ted Lewis, in person, handling the whip. At $42,500 it was the best week the theatre has had in months. "Way for a Sailor" on the screen was the minor attraction in this case.

"Check and Double Check" figures dropped in the second week at the State-Lake, but still showed excellent profit. Its sister R-K-O stand, the Palace, got $22,100.

United Artists and Roosevelt, run houses, were sad affairs in the closing days of their pictures, "Du Barry" and "Old English," "Big Trail," running 125 mins., retarded McVickers, where $38,300 for the first was good but not spectacular.

Punch and Judy, small arty joint, continues with "Juno and the Paycock." It drew raves from the critics. Cinema, sister theatre, opened with "Silent Enemy," Par's Indian flicker, and started terrifically after every critic dellvered a boost. Publix-B. & K. burned, since they flatly refused the flicker for any of their loop houses.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Lotus Lady" (indie). One week of this enough. Bad at $3,500. "Devil With Women" (Fox), current on 2d loop showing.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Renegades" (Fox). Stage show. Couldn't get started. Critics insisted on comparing it and unfavorably, with "Beau Geste." One of the worst weeks in many moons. Red at $33,100.

McVickers (Publix-B. & K.) (2,100; 50-75-85)—"Big Trail" (Fox). 1st week, $38,300; substantial.

Monroe (Fox) (1,000; 25-40)—"Devil With Women" (Fox). $3,100; average.

Oriental (Publix-B. & K.) (6,200; 50-75-85)—"Way for Sailor" (Metro). Stage show. Ted Lewis in person meant plenty at the register, delivering a highly profitable week at $42,500. Flicker didn't make much difference in the m. o.-pash house. John Gilbert in "tough" role not a thrill for flaps.

Orpheum (Warner) (700; 40-50)—"Scarlet Pages" (FN). "Pink" proved lure for shoppers in this neighborhood, but nite trade disappointing. Good for 2d loop appearance at $4,900.

Palace (R-K-O) (2,300; 50-75-85)—"Cat Creeps" (U). Drew hordes of shrieking femmes. With variety and screen fans satisfied, did fine trade at $25,100.

Punch and Judy (Machat) (350; 75-01)—"Because I Loved You" (UFA). All-German talker didn't draw wise crowd, and foreign element were afraid of the ritzy house at stiff tariff. For 10 days not bot at $5,300. "Juno and Paycock" (current). Started slow, but raves notices helping.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Old English" (WB). Couldn't stick it out for full 2d week, and scrammed. Last five days just a shame at $8,500. "Up the River" (Fox) current, and big, good.

State-Lake (R-K-O) (2,700; 50-75-85)—"Check and Double Check" (Radio). Dropped $17,000 in 2d week, but still excellent at $25,100. Holding over for 3d week).

United Artists (Publix-B. & K.) (1,500; 50-75-85)—"Du Barry" (UA). House in doldrums again. Two weeks for this one, closing at $14,800, weak for 2d frame. "Lottery Bride" (UA) current.

Woods (Jones) (1,200; 50-75-85)—"Squealer" (Col). In this town of rackets they still go for racket flickers. Did excellently in 1st week at $17,000, which means will stick around at least two more weeks. House in dull spot for product and must squeeze each run for every possibly day extension.

Wheeler-Woolsey Options Taken Up by Radio

Hollywood, Nov. 11.

Radio Pictures is reported exercising its option on Bert Wheeler and Robert Woolsey, who finish the present contracts with their third picture, "Assorted Nuts." This is on the current program.

Al Boasberg and Douglas MacLean co-authored the story and are also acting as co-associate producers. Eddie Klein is directing.

FILMS GO SOUR IN IND.; 'BILLY' WORST AT $9,000

Indianapolis, Nov. 11.

(Draw Pop, 450,000)
Weather, cool.

Tuesday and Wednesday were particularly bad for film houses. "Check and Double Check," held second week at the Circle, didn't do what the boys wanted.

Estimates for Last Week

Indiana (Publix-), (3,300; 35-50-65)—"Little Accident" (U). Boosted with safety-pin advertisements but failed to draw. Bad at $17,000.

Circle (Publix), (2,600; 25-40-50)—"Check and Double Check" (R-K-O). $11,000; fair.

Palace (Loew's), (2,800; 35-50)—"Billy the Kid" (M-G-M). Rotten week for Palace. Off at $9,000.

Apollo (4th Ave.), (1,100; 25-35-50)—"Renegades" (Fox). Bad at $4,000.

Lyric (4th Ave.), (2,000; 25-35-50)—"Africa Speaks" (Col). Didn't catch on. Vaude fair. Fair at $9,500.

Ohio (Publix), (1,400; 25-35)—"The Office Wife" (W). Bad at $2,000.

'HALF SHOT' AND VAUDE $29,800 AT RKO, BKLYN

Brooklyn, Nov. 11.

Nasty drizzling weather part of the week may account for the mild results obtained at some of the houses. Paramount, however, went up to $58,300 with "Playboy of Paris." Last time the Frenchman was at the Par here in "The Big Pond" he scored only $42,600. Stage show was good with Vallee at the helm. Exploitation at the house big.

Fox attracted with "The Big Trail" and long stage show. Albee had "Half Shot at Sunrise." Strand, "Girl of Golden West" and Loew's Met, "Billy the Kid," vaude.

Estimates for Last Week

Paramount—"Playboy of Paris" (Par) (4,000; 35-50-75). Satisfactory at $58,300. Vallee stage attraction. House front a wow in appearance.

Fox—"The Big Trail" (Fox) (4,000; 25-50-60-75). Stage show. $33,800.

Strand—"Girl of Golden West" (2,800; 25-35-50-60-75). Vaude. $17,400.

Albee—"Half Shot at Sunrise" (2,800; 35-50-60-75). Vaude. $29,800.

Loew's Met—"Billy the Kid" (3,577; 35-40-50-75). Vaude. $26,000.

CINCY'S TOTAL OFF $23,000 ON WK. BEFORE

Cincinnati, Nov. 11.

(Draw, Pop., 700,000)
(Weather: Moderate)

Grosses of downtown picture houses returned to normal last week, dropping off about $23,000 from the record receipts of the previous week, when the "Amos 'n Andy" films showed simultaneously at the Palace and Capitol and set new highs for both. Holdover of "Check and Double Check" at Capitol was $12,000, making a total of $62,000 for the talker on the fortnight.

Estimates for Last Week

Albee (RKO) (3,300; 35-75). "French Girls" (M-G-M); vaude. $26,000. Picture and stage show liked. Draw better than average and $4,500 over previous week.

Capitol (RKO) (2,000; 50-50). "Check and Double Check" (Radio). Good in 2d week at $12,000.

Lyric (RKO) (1,100; 50-50). "Virtuous Sin" (Par). Off slightly at $12,000.

Palace (RKO) (2,700; 50-50). "Battles" (UFA). Above normal $18,000.

Strand (RKO) (1,350; 50-50 "Oh, Sailor Behave" (WB). Drew close to $5,500. Good for this house. Considering that Olsen and Johnson are hot flesh favorites are featuring on their first talker bit disappointing.

Keith's (Libson) (1,600; 50-50). "Czar of Broadway." Normal at $5,000.

Family (RKO) (1,140; 50-50). "Utah Kid" (Tiff) and "Way of All Men" (FN). Split. Under average at $3,000.

TACOMA'S SPLIT WK; $3,100

Just About Average Mostly in Small Town Last Week

Tacoma, Nov. 11.

(Draw. Pop., 125,000)
Weather: Cool

Not so hot last week, Orpheum fair second week with "Check and Double Check." Broadway holding well.

Estimates for Last Week

Broadway (Fox) (1,500; 25-50)—"Monte Carlo" (Par). Good, but not big; $6,200.

Orpheum (R-K-O) (1,500; 25-50)—"Check and Double Check" (Rad). 2d week. Good for week; $4,900.

Blue Mouse (Hamrick) (650; 25-50-75)—"Across the World"; bad at $2,500.

Rialto (Fox) (1,250; 25-35-50)—"French Girls" (Metro) and "Men of North" (Metro), split week. Fair; $3,100.

"Laughter" Sends Gross To $14,700 N. O., While John Gilbert Film Dies

New Orleans, Nov. 11.

Loew's State led the local picture parade last week, getting $14,700 with "Laughter." Gross for its previous week was $10,000, meaning "Laughter" sent the State's receipts up nearly 50%.

"Amos 'n' Andy" had a remarkable second week at the Orpheum, close to $14,000. For the two weeks it did $35,000, a fortnightly picture record for the South.

"Way For a Sailor" had an awful session at the Saenger, at $12,700. John Gilbert seems a box-office wash-up here. "Three Faces East" showed a real turn of speed at the Strand, doing $4,500, about $2,000 above average recent grosses.

Local Publix houses are getting the Warner product through a recent deal. Orpheum and Palace were supposed to have the Warner releases sewed up, but Publix grabbed them off at the eleventh hour.

'LINCOLN' DID LITTLE; $10,900 IN DENVER

Denver, Nov. 11.

(Draw Pop, 400,000)
Weather, fair.

Tabor, opened by Harry Huffman, did SRO with "The Big Trail." Interior of the Tabor was a revelation to Denver. Completely remodeled, redecorated and reseated with a loss of 400 seats. "The Big Trail," well exploited, went over good.

"Lincoln" took the Paramount dangerously near to a new low. "Lilliom," at the Aladdin, did not go over.

Estimates for Last Week

Aladdin (Huffman), (1,500; 35-50-75)—"Lilliom" (Fox). Poor at $6,000.

Denver (Publix), (2,800; 25-35-60)—"Laughter" (Par). Good at $16,500. Up $2,000 from previous week.

Rialto (Publix); (1,040; 25-35-50). "Check and Double Check" (R-K-O). Standouts. Fine at $7,500.

Tabor (Huffman), (1,900; 25-35-50)—"Big Trail" (Fox). 1st week under Huffman and fine at $14,000.

Paramount (Publix), (2,000; 25-35-50)—"Abraham Lincoln" (UA). Poor at $10,900, only $100 away from new low.

ONE FLESH ACT GOT TOP NEWARK COIN, $22,000

Newark, N. J., Nov. 11.

(Draw Pop, 850,000)
Weather, fair with rain.

Still no music and no vaude. Branford had Duncan Sisters and cleaned up. Heavy rain election night.

Estimates for Last Week

Branford (WB), (2,350; 35-50-65)—"Maybe It's Love" (WB). Duncan Sisters only flesh in local film house. $22,000; fine.

Capitol (Wil), (1,200; 15-25-35-50)—"Western Front" (U). Third run too much. $4,500; fair.

Little (Newark M. P. Guild), (299; 35-50)—"Dich Hab' Ich Geliebt" (Tobis). 2d week. Not big, but best this season. $2,100.

Loew's State (2,300; 25-35-50)—"Billy the Kid" (Metro). Western bean nothing here. $12,500; only fair.

Mosque (Wil), (3,231; 25-35-50)—"Last of the Duanes" (U). Talmadge $12,500; poor.

Playhouse (Mirdlin), (473; 25-50)—"Africa Speaks" (Col). Pete Seeger's $2,200; fair.

R-K-O Proctor's (2,650; 25-35-50)—"Old Soak Misery" (Parker). Big town $14,500; fair.

"Green Cat" Set

Hollywood, Nov. 11.

Dorothy Mackaill, now on loan to Fox, will do "The Green Cat" when she returns to First National.

Edward Frargon is doing the adaptation.

London Nuts About 'Whoopee' And 'Angels'—Both Near $18,000 Newsreel Theatre Doing $3,750

London, Nov. 11.

Better quality of film attractions and the arrival of cold weather has brought healthier returns to the London cinemas. Keating of the survey of current business is the great hit made by "Whoopee" (UA) which has been voted the best musical comedy so far screened. As a result of its popularity its bookings have been extended to 1,000 theatres on percentage terms of 33 to 50 per cent.

Alhambra—"King of Jazz" (U). Is finishing its scheduled four weeks, British International was not satisfied with it takings, which averaged around $12,500, and wanted to close the feature after its first fortnight; however, the London Universal office insisted upon the carrying out of the original contract with B. I. P., and the full time was played.

Capitol—"The Sea Wolf" (Fox) and "Soup to Nuts" (Fox). In double bill and are in the third week, around $12,500.

New Gallery — "On Approval" (British and Dominion). Grossed $13,750 its first week.

Marble Arch — "Old English" (WB). Has averaged $8,000 for its fortnight.

Tivoli—"Whoopee" (UA). First week around $20,000 and second week $17,500; picture compared to the best previous musicals from the States to the disadvantage of the latter; expected to stay until Christmas and is estimated to gross $1,500,000.

Pavilion—"Hell's Angels" (Caddo). Averaged $18,000 a week on the first fortnight on a basis of 14 performances weekly; it is called the most sensational production so far screened and bookings are heavy; United Artists has a contract with C. B. Cochran calling for 16 weeks tenancy and contemplates remaining longer if arrangements can be made.

Shaftsbury Pavilion—House permanently devoted to Movietone newsreel policy and grossing around $3,750 a week with great regularity.

Carlton—"The Big Pond" (Par). Has run 12 weeks and into a nose dive at the end; averaging around $12,000 and a successor imminent.

$22,000 TOPPED FOR MINN. LAST WEEK

Minneapolis, Nov. 11.

(Draw Pop, 500,000)
Weather, favorable

U. of Minn. homecoming day Saturday with the Northwestern football game drew in 52,000 paid $2.50 admissions, helped to send the past week off to a very good start. Business tapered off sharply later in the week, particularly after the election. In nearly every instance, however, the grosses attained a highly respectable level.

Opposition from two legit touring attractions—"Topaze" at the Metropolitan and "The Apple Cart" at the Lyceum—was not sufficient to keep the film houses and vaude-film theatres out of the winning columns after their very good start. Even dramatic stock at the Shubert continued its winning way.

Relatively best box-office showing was made by "Whoopee" at the Century. It came through with a sufficiently large total at the end to warrant a hold-over.

"Check and Double Check," which broke records at the R-K-O Orpheum the first week, demonstrated it deserved the honor of being the first picture to hold over for a second week at this house during its vaudeville career by turning in another splendid—although not sensational—gross. It finished at the Orpheum Saturday and went into another R-K-O loop house, 7th Street, the next day, indef.

"Moby Dick" at the Lyric and "Up the River" at the Lyric gave those two houses the best week they have had in quite some time.

Estimates for Last Week

Minnesota (Publix), (4,200; 75)—"Way For Sailor" (M-G-M). Publix unit stage show, "High Speed." Picture over fairly well, but John Gilbert losing hold. Subject-matter lacked feminine appeal and matinee trade off. Enormous opening weekend spelled prosperity even though takings dwindled badly later in week. $22,000. Profitable and fair.

Century (Publix), (1,600; 75)—"Whoopee" (Uart). Scored strongly. Held over. $14,000.

State (Publix), (2,200; 60)—"Moby Dick" (WB). Splendid on opening days, made for biggest week this house has had in months. Barrymore moderate magnet. $10,000. Fairly good and profitable.

R-K-O Orpheum (2,880; 50)—"Check and Double Check" (Radio). (2d week). Vaudeville. Greatest box-office attraction house has ever had. Did $21,000 first week and held for second in radical departure from house policy. Went directly to the R-K-O Seventh Street theatre for continuation of loop run. Close to $13,000; good. Nearly $37,000 for two weeks' play.

R-K-O Seventh Street (1,400; 50)—"The Pay-Off" (Radio), 1st half, about $1,500, poor. "Brothers" (Col), 2d half, $2,000; fair.

Lyric (Publix), (1,300; 40)—"Up the River" (Fox). Unexpected hit, despite lack of names. $6,000. One of biggest weeks here in months and good.

Aster (Publix), (900; 35)—"Men of North" (M-G-M). Weak. $2,000; fair.

Grand (Publix), (1,100; 35)—"Call of Flesh" (M-G-M), 1st half; "Follow Thru" (Par), last half. 2d loop runs; $3,200; good.

'LAUGHTER' GIVES BIG $30,800 TO BUFFALO

Buffalo, Nov. 11.

(Draw Pop., 500,000)
Weather, Fair

Takings were exceptional at downtown picture houses last week. Election Day helped.

Estimates for Last Week

Buffalo (Publix) (3,500; 50-60-65)—"Laughter" (Par). Terrific business. Lyrical stage, Great show with Jack Denny dance unique here. Snappy $30,800.

Hip (Publix) (2,400; 40-50)—"Santa Fe Trail" (Par). Vaude Olson and John on to person increased the top business. Great week, $21,200.

Century (Publix), (3,400; 40-50)—"Amos 'n' Andy" (Radio). Opened with three days' delay but drew from first week; $9,700.

Great Lakes (Fox) (2,000; 25-35-50)—"Billy the Kid" (Metro). Fair for week; $10,000.

Lafayette (Publix) (2,600; 25-35-50)—"Hell's Island" (Uart). Good picture and business. Fair for this house; $9,000.

"CAT CREEPS," $9,000 AND GOOD IN PROV.

Providence, Nov. 11.

(Drawing Pop., 315,000)
Weather, rain and cold

Wind-up of election campaign found houses taking it pretty well on ebb.

"Way for Sailor" at Loew's State managed to keep house at average. "Amos 'n' Andy," in 2d week at R-K-O Albee, not so good.

Estimates for Last Week

Majestic (Fay)—"Up the River" (Fox); $11,000; fair.

Paramount (2,200; 15-50)—"Virtuous Sin" (Par); $11,200; fair.

Loew's State (3,500; 20-50)—"Way For Sailor" (M-G-M). Stage show so-so; $19,500, good considering attitude towards Jack Gilbert here.

Fay's (1,600; 15-50)—"Moby Dick" (Warner), vaude, brought back as filler for election week. So-so at $7,000.

R-K-O Albee (2,200; 15-50)—"Amos 'n' Andy" (Radio), 2d week, about half of first, $7,500; bad.

R-K-O Victory (1,600; 15-50)—"Cat Creeps" (U), mystery picture went big here. Big crowds first part, petering off last half; $9,000, very good.

Colleen Moore on Stage No B.O. Pull in St. Louis

St. Louis, Nov. 11.

(Draw pop, 1,000,000)
Weather, Cool

Colleen Moore, here in favorite in the town with box-office value to date, was week at the Ambassador, in person in the stage show. Critics

Estimates for Last Week

Ambassador (3,000; 35-75-$1)—"Lilliom" (Fox). Colleen Moore in person on stage. Critics [illegible]. $20,000.

Fox (5,000; 25-50)—Remodeled. [illegible]. $35,000.

Loew's State (3,500; 25-40)—[illegible]. $26,000.

Missouri (3,500; 25-50)—Laughter" (Par). [illegible]. $20,000.

St. Louis (4,000; 25-50)—"Check and Double Check" (2d week). Very good, $25,000.

A. & A. Slip to $12,000—3d Wk.; "Sailor" Gets $25,000—State; $23,000 for 'Derelict'—Par.

Hollywood, Nov. 11.
(Drawing Population, 1,500,000)
Weather, Mild and Cool

Favorable turn to cooler weather, especially over the week-end, kept them away from the beaches and helped grosses generally, although it's still in the 80's out here.

No outstanding grosses, however, excepting that it's notable how Amos 'n' Andy slipped to $18,000 on its second week and with $12,000 indicated for the third lap. That's bad and would mean yanking, as was originally intended, but the American Legion tie-up for 10,000 tickets on a percentage arrangement should guarantee the house $5,000 which makes it worthwhile to stick it out for a fourth week.

The $25,000 for "Way for a Sailor," at the State, is pretty fair especially stacked up alongside of Will Rogers' last week when the final count clicked $31,400. "Billy the Kid," in Reallife, is also building and $15,000 is pretty good.

The Fox specials, "Just Imagine" and "Big Trail," are holding their own with the same grosses as before. "Madame Satan," at Pantages, for $16,000 is a little better compared to some of the brutal grosses here the past few weeks. But that's still nothing to brag about.

The day and date thing up and downtown at the Warner houses with "Life of the Party" is a clicker and will be tried again with "Sunny", opening Nov. 21 for a fortnight. Warners will repeat this routine with all strong pictures, now having it in mind for "Doorway to Hell."

United Artists regrets not holding "Whoopee" a fourth week as strong word of mouth became evident, but "DuBarry" was already booked and while the Talmadge picture opened almost as strong it dropped off terrifically on its second week, fading to $8,000. The Paramount, on the contrary, is getting a better break with $23,000 indicated for Bancroft as against last week's $16,000. Bancroft always sells at this house and with "Derelict" the stage show is snappier and faster being the first of the New York units coming through.

Estimates for Last Week

Boulevard (Fox)—"Devil with Women" (Fox) (2,164; 25-50). Fair at $5,000; split week policy commences next week.

Carthay Circle (Fox)—"Just Imagine" (Fox) (1,500; 75-$1.50) (5th week). Did $11,000; "Min and Bill" (M-G) opens Nov. 20.

Chinese (Fox)—"Big Trail" (Fox) (2,028; 50-$1.50) (6th week). At $13,000 and; "Morocco" (Par) starts Nov. 26.

Criterion (Fox)—"Billy the Kid" (M-G) (1,600; 25-75) (2d week). Building a little at $15,000.

Egyptian (UA-Fox)—"Her Wedding Night" (Par) (1,800; 25-65). Below par, $4,200.

State (Loew-Fox)—"Way for a Sailor" (M-G-M) (2,024; 25-$1). Fair at $25,000, or $6,000 under Will Rogers' gross, with Rogers getting $12,500 salary.

Orpheum—"Check and Double Check" (R-K-O) (2,270; 50-75) (3d week). Considerably off at $12,000 and normally would merit yanking but stays another week; thence "Her Man" (Pathe).

Pantages (Fox)—"Madame Satan" (M-G) (2,700; 20-40-65-90). A little improvement but still weak; $16,000.

Paramount (Publix)—"Derelict" (Par) (3,595; 25-75). Did $23,000, a $7,000 improvement. Bancroft always clicks here but house still in red; first N. Y. unit on stage.

President (Fox-Principal) (1,000; 10-50)—"Little Accident" (U), and "Last of Lone Wolf" (Col). Double features shot gross down badly to $1,400.

R-K-O—"Today" (Majestic) (2,950; 30-65). Got $14,000; fair business chiefly explained by more favorable weather.

United Artists (Pub-UA)—"Du Barry" (UA) (2,100; 25-$1) (2d final week). Dropped off to $8,000 and "Feet First" (Par) starts Nov. 12.

Downtown (WB)—"Life of the Party" (WB) (1,800; 50-75) (2d week). At $16,000 pretty good for holdover.

Hollywood (WB)—"Life of the Party" (WB) (2,756; 25-75). (2d week). Likewise nifty here at $13,000.

Al Green at Pathe

Hollywood, Nov. 11.

Under a loaning agreement dating back several months Al Green went to Pathe this week.

No particular story for him in mind. He and James Seymour are culling available material.

GRIEF IN MONTREAL; 'WIDOW' $16,000, BEST

Montreal, Nov. 11.
(Draw Pop, 600,000)
Weather, cold and snow.

"Produced-in-Canada" show at the Stadium hit houses hard, together with the fact that fans just now seem to be starting saving for Christmas. Grosses, with exception, all down. Bitter weather from Wednesday on didn't help.

Gloria Swanson, with a raft of dresses, well ballyhooed in windows of Montreal's ritziest store, made femmes flock to Princess and house had best gross of week with $16,000. Held over.

"Zizz" Black and Capitol orchestra, with "Autumn Follies," stage presentation at Capitol, shaded the picture "Three Faces East," but both together could not lift gross into average. $14,000 poor for this house. Loew's, too, with vaude and an attractive picture, "The Big Fight," bodied to $12,500. British picture, "Splinters," at His Majesty's, got some attention from old country fans and picked up around $10,000. Imperial was near the red with a double bill at $4,500 Neighborhoods better than previous week, but still not as good as last month.

Estimates for Last Week

His Majesty's (CT), (1,600; 50-1.00)—"Splinters" (British). Fairly well, around $10,000.

Palace (FP), (2,700; 40-75)—"Moby Dick" (Warner). Below average for this house at $14,500; poor.

Capitol (FP), (2,700; 40-75)—"Three Faces East" (Warner). Fed up on war pictures. Poor at $14,000.

Loew's (FP), (3,200; 40-65)—"Big Fight" (Edue). Good picture and better vaude couldn't bring 'em in and gross poor at $12,500.

Princess (CT), (2,300; 35-60)—"What a Widow" (UA). Only picture in town to come across, $16,000 very good. Held 2nd week.

Imperial (FP), (1,900; 25-40)—Double bill. Another flop. This time down to $4,500. Near red.

Roxy (Ind), (600; 50)—"White Hell of Pitz Palu" (U). Held up at $3,000.

EARLE, WASH., OFF WITH OFF FILM AT $14,900

Washington, Nov. 11.
(Draw Pop, 450,000)
Weather, okay.

Earle, with its new vaude and picture policy, didn't do so well last week. With a weak talker was a decided drop, though names on vaude portion of bill were okay. Others hanging on to average intakes, with Warners' Metropolitan announcing the Met is to be a two-a-day house.

Estimates for Last Week

Columbia—"Whoopee." $13,000 and held over.

Earle—"Truth About Youth" on screen didn't help to get over $14,900; not big.

Fox—"Scotland Yard." Stage show. Hovering around same figure of $22,000.

Met.—"Last of Lone Wolf." Meant about $6,000.

Palace—"Du Barry." No excitement. $18,000.

Rialto—"Eyes of the World." Down to $8,000, but still above previous old-time business.

R-K-O Keith—2d week of Amos 'n' Andy not so hot at $8,000.

INDIE FILM BIG AT PAN, K. C., TO $13,300

Kansas City, Nov. 11.

2d week of Amos 'n' Andy at the Mainstreet held up nicely. On account of change from Saturday to Friday opening, 2d week only six days. At other theatres, pretty draggy.

Estimates for Last Week

Loew's Midland—"Scotland Yard" (Fox) (4,000; 25-40). It. o. folled to respond to excellent reviews. Like preceding week, off; $11,200, poor.

Mainstreet—"Check and Double Check" (Radio) (3,200; 35-60). Vaude changed from that of the first week's run; $16,300 in 6 days, good.

Newman—"Playboy of Paris" (Par) (1,830; 25-35-50-60)—Not enough singing in picture; $12,700, good.

Royal—"Renegades" (840; 25-50). Nice publicity, drew good reviews and did fairly; $4,200.

Pantages—"White Cargo" (Indc) (25-50); $13,300, big.

1st Runs on Broadway
(Subject to Change)

Week Nov. 14

Paramount—"Laughter" (Par).
Globe—"Cat Creeps" (U).
Roxy—"The Dancers" (Fox).
Capitol—"Brothers" (Col).
Rivoli—"DuBarry" (UA).
Strand—"Doorway to Hell" (WB).
Winter Garden—"Life of Party" (WB).
Rialto—"Feet First" (Par).
Mayfair—"Amos 'n' Andy" (Radio).
Cohan—"Ship of Hate" (B. I. P.).

Week Nov. 21

Paramount—"Derelict" (Par).
Globe—"Big Money" (Pathe).
Roxy—"Just Imagine" (Fox).
Capitol—"Way of Sailor" (M-G-M).
Rivoli—"Morocco" (Par) (20).
Strand—"Viennese Night" (WB).
Winter Garden—"Life of Party" (WB).
Rialto—"Feet First" (Par).
Mayfair—"Sin Takes Holiday" (Pathe).

$2 Pictures

"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety)
"War Nurse" (M-G-M) (Aston).
"Outward Bound" (WB) (Warners).
"Kismet" (WB) (Hollywood).

"Lincoln" (UA) (Rialto) (27).
"Outward Bound" (WB) (Strand) (26).

PLUG FOR VAUD BY FILM ED

Syracuse, N. Y., Nov. 11.

Syracuse has two houses of the major classification playing vaudeville in addition to films; it has four theatres of the same caliber playing straight films.

Which explains why Helen Tait, who recently succeeded Margaret Lancer Coyne as film editor of the "Post Standard," is persona non grata to a quartet of chain managers as a result of her Sunday "lead" this week.

Miss Tait devoted her Sunday column to a discussion of local theatrical tastes, as she sees them, and here are some of the things she wrote that got under the skins of the exhibs in question:

"In Syracuse popular favor seems to be directed toward seeing the actors in the flesh.... The largest vaudeville house in town, for instance, puts out the SRO sign when houses that have only movies are far from full.... A review of the crowds that are in the theatres will show that a large percentage of them are people who come from towns outside the city.... The best vaudeville shows are those that come to Syracuse direct from New York and are known in the theatrical jargon as intact shows.... It might be well to consider the value of vaudeville to merchants of the city. The first and most important consideration is the hotel bill and the fact that even actors must eat.... And not only do the hotel and restaurant proprietors make money from the theatre, but also the merchants.... Aside from the money spent by the actors themselves, there is that drawn into the city by them."

Sheehan East New Year's

Hollywood, Nov. 11.

It will be New Year's before Winnie Sheehan will be able to leave the Fox studios for his contemplated drop in on New York.

Sheehan first placed Oct. 1 as the date for that. He has been postponing it every week since.

Jack Warner Holding Over

Jack Warner is holding over another week at his hotel in New York. He wanted to see some more shows. His wife okayed the delay. She's with him.

The Warners will start eastward about next Sunday (16).

A. & A. Off Badly 2d Wk. Ptsbg, $11,000; John Gilbert's 2d Talker Bad at Penn

Pittsburgh, Nov. 11.
(Draw Pop.: 1,000,000)
Weather: cold

Fluctuating grosses last week and outstanding events were excellent in showing of unheralded "Life of the Party" and nosedive of Amos 'n' Andy picture in 2d week, with dull thug registered by Gilbert's 2d talker, "Way for a Sailor."

"Party" cleaned up at Stanley at $30,500, best figure since "Dawn Patrol," and with some credit due growing popularity of Ed Lowry as m. c. At Warner, "Check and Double Check" went out in second week to weak $11,000, about $1,300 under opening figure. Penn turned in what may be a new low for it with "Way for a Sailor" at $18,300. It's the Jack Gilbert talker.

Enright fortified "Widow From Chicago" with personal appearance of Olive Borden and climbed back into the money at $13,800. "Whoopee" satisfactory at Aldine at $14,300, though not up to expectations, but enough to hold over. "Spoilers" got only five days at Fulton, house going from Saturday to Friday opening last week, and satisfactory at $6,900, while same picture in full week at Sheridan Square in East Liberty maintained like average at $4,700. Harris, with double feature consisting of Buck Jones western and "Soldiers and Women," fair at $3,800.

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Whoopee" (UA). Good at $14,300, 1st week. Considerably above recent average, but not what was expected of Cantor film. Holds over.

Enright (WB) (3,700; 25-35-40-60)—"Widow From Chicago" (FN) and Olive Borden in person. $13,800. Good, with screen actress rather than film getting credit. Alice White not mentioned in picture's billing.

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Spoilers" (Par). Only fair at $6,900, five days. House on Friday opening now.

Harris (WB) (1,800; 10-20-30-40)—Double feature consisting of "Men Without Law" (Col) and "Soldiers and Women" (Col), just average at $3,800. House reverts to vaudilm in another two weeks.

Penn (Loew's) (3,300; 25-35-50-75)—"Way for a Sailor" (Metro) spanked soundly at $18,300. Very bad. Jack Gilbert's second talker.

Sheridan Sq. (Radio) (1,200; 15-25-35-45-50)—"The Spoilers" (Par), $4,700. Fair. Big Friday openings here likely to subside with downtown Fulton's switching to similar inaugural day. Houses play pictures day and date.

Stanley (WB) (3,600; 25-35-60)—"Life of the Party" (WB). Big at $30,500. Ed Lowry gives indications of developing real stage following here. First time an m. c. has clicked at this house.

Warner (WB) (2,000; 25-35-60)—"Check and Double Check" (Radio). Badly off in 2d week and out for "Old English." $11,000, no profit for house, due to big cut of producers. Around $24,000 1st week.

'FEET FIRST' FAIRLY IN P'TL'D, TO $13,500

Portland, Ore., Nov. 11.

Radio's "Check and Double Check" had a bumper second week on freakiest business seen on this main alley. Nine a. m. found 'em lined for a block at early morning price of 25c. This kept up until the supper spill. Amos 'n' Andy broadcast at 7:30 p. m. here, and this was show's darkest hour. Biz fell away evenings (60) and picked up again for late shows. First week Orpheum seated 66,000 persons, about 16% of the town's population. Second week plenty strong.

Other houses clicking last week were United Artists with "Du Barry" (UA) and Fox Broadway with "Billy the Kid" (M-G-M) and F. & M. stage show of Galveston beauts. Other houses mostly program except "Feet First" at the Paramount, which did fairly on new all-sound policy of that house.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Billy the Kid" (M-G-M). Western registered. F. & M.'s "American Beauty" stage show; $14,500, good.

Paramount (Publix) (3,500; 25-50)—"Feet First" (Par). Good comedy. New all-sound policy with band concert; $13,100, okay.

Orpheum (R-K-O) (2,000; 25-60)—"Check and Double Check" (Radio). Big 2d week after breaking town's record 1st week; $14,300.

United Artists (Parker-Fox) (1,200; 25-60)—"Du Barry" (UA). Did well for this house; $10,000, good.

Rialto (Publix) (2,000; 25-50)—"Heads Up" (Par), program; $3,800, poor.

Music Box (Hamrick) (2,000; 25-40)—"Big Boy" (WB). Okay comedy, but failed to get along; $4,800, fair.

Stage Unit Taken Off In Topeka's Best House

Topeka, Nov. 11.
(Draw. Pop., 85,000)
(Weather: Fair)

Fox has called off the flesh at the Jayhawk. After only two weeks the Fanchon-Marco Ideas fade for the second time. The shows double ordinary business but fail to pull enough to keep the house in the right color.

Only other flesh in town, Hazel McOwen stock at the reopened Isis, changed weekly, just breaking even. Management hopeful, as business has been building up. Next week will tell whether Topeka wants flesh as much as it thinks it does.

Estimates for Last Week

Grand (1,400; 50) (Fox)—"Life of Party" (NB). Too much like a doneover of "Gold Diggers" and well panned. All-color seemed no help; $3,150.

Jayhawk (1,500; 50) (Fox)—"Scotland Yard" first 3 days pulled almost as heavily as Fanchon-Marco "Hollywood Modes" idea but could not keep the red out of the book. "Heads Up" last half poor, but got good play from Kansas school teachers here for convention. Good. $6,500.

Novelty (1,200; 50) (Fox)—"Woman Forgotten." Another "Over the Hill." Great pull for school teachers and ran to new high for three days. Poor 1st half kept figures down on total. Good, $2,900.

Isis (750; 35) (Indc)—"Her Dream Lover" by Hazel McOwen stage stock. Pulled up to nearly even break. Bad. $1,000.

N. Y. to L. A.

Hy Daab
Leon Errol.
Sidney Bernstein (English).
Al Lichtman.
Harry Cohn.
Louise Fazenda.
Adolph Zukor.
Wallace Wallis.
J. J. Murdock.
Pat Casey.
Johnny O'Connor.
Arthur Franklin.
Jack McGowan.
Phil Reisman.

L. A. to N. Y.

Will Hays.
Ruby Keeler Jolson.
Arthur Hornblow, Jr.
George Brown.
Ray Disney.

Murdock-Casey West

J. J. Murdock and Pat Casey are leaving New York the end of this week for their Beverly Hills homes.

It will be after New Year's when either returns.

'LOVE O' LIL' N.S.G. AT FOX, DET., $26,200

Detroit, Nov. 11.

Amos 'n' Andy again drew for 2d week.

Otherwise business off with exception of Michigan and Fisher, State, closed for alterations, opened Thursday with 50c top.

Estimates for Last Week

Michigan—"Playboy of Paris" (Par) (4,045; 35-50-75). Picture well liked. Stage show one of best here in months. Business little better than fair; $40,200.

Fox—"Love o' Lil" (Col) (5,100; 15-25-50). Good stage show but picture didn't mean anything, although liked; $26,000, not so good.

Fisher—"Santa Fe Trail" (WB) (3,300; 35-50-75). Pretty good business; $26,200.

R-K-O Downtown—"Check and Double Check" (Radio) (2,700; 15-25-50). 2d week warranted holdover for third and last week. Turnout of kids for this one sure winner at any neighborhood house. Very good 2d week at $21,500.

United Artists—"DuBarry" (UA) (3,000; 35-50-75). Fell down in 2d week and out. "Lottery Bride" current for week and half; poor, $13,600.

Paramount—"Billy, the Kid" (M-G-M) (3,300; 35-50-75). Slated to leave at end of second week here. Warranted holdover but 3d week failed to live up to expectations; $10,000, with "Feet First" one day.

Madison—"Dancing Sweeties" (WB) (1,750; 35-50-65). This house to be closed. Dates back to Civil War time. May reopen Thanksgiving time; $4,500.

OPINIONS ON PUBLICITY

Testing Material Before Purchase New Economy Move by Coast Studios

Hollywood, Nov. 11.

Another move in the producers' economy wave is the "taste and try before you buy" method of acquiring novels and plays for screen adaptation.

When the dollar wasn't so seriously considered as now, plays and books were bought promiscuously. Then afterwards came the headaches of blending the story to the screen. Sometimes it was a case of a dozen writers working on it, and often the idea of getting a film out of it was abandoned.

Every studio has hundreds of thousands tied up in stories that once looked hot but proved flivvers when studio adaptors went to work on them. The current move to eliminate this waste is great for the producers but not so merry for the playwrights and novelists.

As it is being worked now, the studio gets hold of a play, script or book that shows promise and writers are put to work under cover on an adaptation. If it's found the material lends itself to filming, a bid is made for the property.

So far the plan has worked successfully. In many cases adaptations have been made of plays that were never bought and discarded because the studio found they wouldn't lend themselves to screen treatment.

There have been several instances of more than one studio working on the same play under cover at the same time, with one of them finally acquiring the rights. Time spent by the other studios was marked off in red ink but even if the method is expensive it is not using up as much red ink as the former system of buying plays.

Co-operation

Hollywood, Nov. 11.

A new definition of "co-operation," overlooked by dictionaries, has been supplied out here.

Co-operation to Hollywoodites means "What can you do for me?"

PAR'S L. I. LOT HAS PROGRAM ABOUT SET

Paramount's Long Island studio has completed its production program. It will give this eastern source a total of 17 pictures to turn out from August to August. High points of the lineup mark the number of stage people among the playing and writing groups, the 100 shorts to be made and the independent operation of the studio by Walter Wanger, minus all of Coast supervision.

According to plans, it doesn't look as if either Nancy Carroll or Frederic March will see the Coast again for some time.

Starting Nov. 13, "Stolen Heaven" goes into work with Miss Carroll and Philip Holmes as leads, George Abbott directing. This is a Dana Burnett story. Next, "Sex and Business" is due. It will have Claudette Colbert and March, with Dorothy Arzner directing. Other cast members for this one are Charles Ruggles and Robert Owsley.

Lubitsch will swing into action on his first eastern picture Jan. 5, a Chevalier release, and then comes "Her Past," marking Tallulah Bankhead's screen debut over here. Clive Brook will be opposite Tallulah, with George Cukor the director. Donald Ogden Stewart will do the dialog.

"Up Pops the Devil"

Another Carroll-March talker will be the transcription of the current play, "Up Pops the Devil," for which no direction has as yet been selected. Follows "Mendel, Inc.," a last season's show, for which Joe Smith and Charlie Dale will head the cast backed by underlined picture "names."

Stories reported as chosen, but not yet cast include "Weekend," by Austin Parker; "The Man I Killed," Lubitsch directing, another Lubitsch-Chevalier picture in June, after which one more for Nancy Carroll.

Studio is also now negotiating for yarns necessary to round out the program.

The Astoria list of writers reads as follows: Esther Parrott, Preston Sturges, D. O. Stewart, Gertrude Purcell, Paul Gangelin, Louis Stevens, Austin Parker, Samuel Raphaelson, Ernest Vadja, and Charles Brackett, with James Cowan, as formerly, the studio's manager.

WARNERS' NEXT WIDE BARTHELMESS' 'ADIOS'

Warners will not release "Soldier's Plaything" on wide film. This is the Harry Langdon picture shot by the studio on both the standard and 65 mm. (Vitascope) celluloid widths.

Reason for the action is that this picture was the first to go before Warners' wide film camera and the studio has decided it is not satisfied with the early results.

"Adios," however, will be turned loose on Vitascope for the 10 key city showings permitted by the producers' agreement. This is the next Barthelmess release and will probably follow "Kismet" into Warners' Hollywood on Broadway.

Sid Franklin, Asso. Prod.

Hollywood, Nov. 11.

Sidney Franklin, United Artist director, has been made an associate producer by Joseph M. Schenck.

Franklin has been working for Metro for the past three years under loan by UA.

Schertzinger's 1st for Pathe

Hollywood, Nov. 11.

Victor Schertzinger, recently given a six months' contract by Radio, has moved over to the latter studio to prepare for his first picture.

It will be either "Kept Husbands" or "Private Secretary."

Constance Cummings Lead

Hollywood, Nov. 11.

Constance Cummings, Columbia contract player, has been assigned the femme lead in "The Last Parade."

Jack Mulhall will probably be opposite.

Asbury at Par's

Hollywood, Nov. 11.

Herbert Asbury goes with Paramount in the scenario department.

A New York newspaper man, Asbury is best known for his writing of "Hallback" in "American Mercury."

Opera Diva's Viewpoint

Grace Moore may postpone her concert date Dec. 18 at Carnegie Hall, New York, due to Metro's persuading her to remain longer, to do French, Italian and Spanish versions of "Jenny Lind" and French "Romance."

Miss Moore will probably agree feeling that to an opera star the foreign markets are as important as the domestic.

Kay Johnson's "Sin"

Hollywood, Nov. 11.

Kay Johnson has been loaned by Metro to Tiffany for the lead in "Single Sin," starting production Nov. 15.

William Nigh will direct.

WRONG OR RIGHT ECONOMY ANGLE

"Getting an Opening" Means Much, Many Agree—Others Dispute Publicity Necessity for "Good Picture"—Chains and Producers Operate Differently on Subject

AMOS & ANDY EXAMPLE

Most costly item in theatre operation is projecting to an empty seat. Everyone in the industry concedes that but everyone doesn't see the need for extensive advertising. Calculated to have less money appropriated for it than any other important department in the business, and that sum to be mere piffle in comparison to money spent for exploitation by oil and dry goods magnates, filmdom seems more divided today on the subject of paid space than ever before.

Paramount, Loew and Fox are trying to figure out ways and means by which they may further economize on exploitation costs.

Radio and Warners are spending at will and endeavoring to find more ways in which they may bring atention to their box office and product.

Paramount-Publix, conceded to have one of the superior line-ups of product, is complaining about poor receipts. P-P at the same time admits that it is doing less advertising in the trade and dailies than any other important circuit. P-P acknowledges that a very conservative figure in estimating the amount of money it has lopped off for 1930 space and publicity over that in 1929 is 25%. Others estimate it at over 60%.

Loew spokesmen admit their advertising appropriation was cut to the bone last summer. They relate as their experience that if the picture is good, it sells regardless of how much advertising is done; that if it is bad no amount of advertising will save it. The cut in the Loew appropriation for chain advertising, principally in the dailies, is about 20% under that expended in 1929, it is claimed. Outside estimates also place that higher.

Fox's advertising in the Harry Arthur territory east of the Mississippi is 10% of the gross of each theatre after publicists salaries and miscellaneous expenses have been

(Continued on page 23)

Lillian Roth's Minor Out

Los Angeles, Nov. 11.

Lillian Roth, Paramount player, filed an answer in Superior Court to the William Morris commission suit for $2,000, claiming she was under age at the time she signed with the agency.

Greta Nissen, Legit?

Greta Nissen, from pictures, is tentatively engaged for the lead in "Negro World," by David Sturgess, Carey production, new, is producing. Play has mixed cast.

Male lead may also go to a picture star.

Pangborn Featured

Hollywood, Nov. 11.

Pathe will feature Franklin Pangborn in one talker and more if the first clicks.

Mauri Grashin is writing an original for Pangborn's starter.

Murnau Returns

Hollywood, Nov. 11.

F. W. Murnau and Robert Flaherty returned Saturday from Tahiti with 100,000 feet of native picture which they took a year to shoot.

Fox will distribute it after it has been cut and synchronized, no dialog however.

WB Saving $5,000,000 by Merging F. N., with Both Brands Retained, But 500 Letouts—Theatre Expansion

Short on Red Ink

With over-production claimed as contributing to the present depression, the country's main shortage at present appears to be in red ink.

ADVERTISING CODE MUST BE OBSERVED—HAYS

Hollywood, Nov. 11.

Will Hays, here on a brief visit, is determined that the advertising code drafted in New York last summer shall be enforced to the letter in this section as elsewhere.

Censorship dangers being what they are, he wants advertising directors to cease misrepresenting by frothing up ad copy on pictures that are not of the frothy type, the Gen. stated.

Hays said that and more at a meeting he called of all advertising and publicity heads of the producers and circuits to slam home his code.

Stating dangers of censorship have decreased throughout the country, Hays pointed out that continued spice in picture ads is likely to stir up trouble again.

He brought out the kid angle as also involved in misrepresenting through parents keeping children away because advertising represents the pictures as sensational or bordering on it.

At the same meeting Hays informed the coast ad men that while violation of the code is general, the west coast is not as consistent an offender as the east.

Human "Trailer"

Minneapolis, Nov. 11.

Instead of running the usual screen trailer, to advertise its next week's attraction, "Remote Control," the radio melodrama, the Minnesota theater here this week is employing Al Shean, announcer for station WCCO of Minneapolis, to appear in person and tell about the attraction from a microphone on the stage.

There is a radio station set with plenty of electrical effects to enhance the stunt's effectiveness. Shean's talk through the microphone is distributed over the big theatre through the loud speaker system.

Just Suing

Los Angeles, Nov. 11.

Although not mentioning any jobs obtained for Lester Vail and Monroe Ownsley, Maurice Revnes is suing the actors for $50,000 apiece in commissions.

Complaint in each case is that the actor repudiated a letter appointing Reynes his agent for five years.

Carewe and U.

Hollywood, Nov. 11.

Whether Edwin Carewe will direct another picture for Universal will be determined by both after the release of "Resurrection."

Universal has no option on Carewe services.

Jack McGowan for M-G-M

Jack McGowan, formerly [illegible] author, [illegible] week for Metro.

By eliminating all of First National except the title and the production force, the let-outs nationally in the organizations, Warner and FN, estimated to run into 500 persons, and the operating costs, figured lowered $2,000,000 now, and $5,000,000 when the interests commence to function as an out-and-out amalgamation, Warner Brothers is doing a paradox on economy.

The Brothers, according to important insiders, are set to use a portion of the money so saved to extend their box office coverage until it exceeds some of the biggest competing chains in the national territory, including Paramount-Publix. Of the men being shifted around in the absorption of First National with Warners, 12 are reported coming to New York as property and theatre traders for WB. The Warner goal is now reported at 2,000 theatres.

Latest executive change in the line-up came yesterday (Tuesday) when Charles Einfeld was placed in charge of all publicity and advertising. At the same time A. P. Waxman was switched from that post with the Warners to a new job in the industry. He will become a promotion specialist. This means personally supervising all big theatre and picture openings in a separate department.

One of the biggest executive upsets reported scheduled for the first of the year concerns Al Lichtman. It is understood by Warnerites that instead of becoming one of Sam Morris' aides Lichtman will be general supervising sales manager over all, with Morris taking up a new post closer to Harry Warner.

Ned Depinet, former sales manager for First National, is now in charge of all Warner-F. N. sales west of the Mississippi, with the eastern division held by Claude Ezell. Depinet's FN contract expires on Jan. 1. Depinet, according to insiders, is getting $1,100 weekly.

Coincident with the amalgamation which followed almost immediately upon the heels of Washington's okay, reported to have come through last week, is accurate Wall Street information that Goldman-Sachs, original Warner bankers, is gradually being let down until its banking affiliation with the company will be finally erased shortly after the new year. As things now stand Hayden-Stone is credited with actually occupying the financial platform which G-S was on less than a year ago.

First definite proof of the Warner trend to go all sound on film was registered during the elimination process of the past week when

(Continued on page 24)

Only One Song Left In U. A.'s 'Moon,' but $40,000 and 50% of Net

Hollywood, Nov. 11.

Five of Irving Berlin's six songs will be cut from "Reaching for the Moon" (Fairbanks-Bebe Daniels), when it is released probably under the final title of "Park Avenue." Deletions is what caused a mild rift between the composer and Joseph M. Schenck.

The latter, considering the public reaction to musicals, chopped everything and in printing the story as a straight proposition, with Berlin going back to New York in mid huff although [illegible] are otherwise fast friends.

Berlin's sudden departure for New York is being innocently explained by his wife's (the former Ellen Mackay) desire to get back east to her friends.

Berlin received $40,000 plus 50% of the gross.

Decided Film Export Increase For 1st 9 Mos. of 1930 Over 1929; 1st 10 Buyers in Foreign Markets

Washington, Nov. 11.

Picture exports during the past nine months show a remarkable increase in footage and monetary value as compared with the exports in the corresponding period in 1929.

United States during the present period shipped to all markets of the world 210,037,969 linear feet of picture film, with the declared value of $6,163,703. This is slightly more than 10,000,000 linear feet and $1,000,000 increase over 1929. The 1930 total is the largest ever recorded by the Motion Picture Division of the Department of Commerce, which has just issued its report.

C. J. North, chief of the division, states the largest increase was in exports of positive motion pictures, but that exposed negative film also shows an increase. Of the picture films exported this year 5,000,000 feet of negatives and 132,000,000 of positives were sound synchronized. 1930 is the first calendar year in which sound films received separate classification from silent films in export statistics.

The report shows that since the introduction of the sound and dialog films, Europe has become America's largest quantity market, holding its position as the industry's best foreign source of revenue. For the first nine months American picture exports to Europe reached an unprecedented total, exact figures showing 93,537,822 feet dispatched to the Continent. This is an increase of nearly 20,000,000 more than in the 1929 period. That year the increase over 1928 was nearly 25,000,000 feet.

Ratings

Since both Latin-America and the Far East have proved not such fertile fields this year, both showing declines from 1929, Europe is at present responsible for America's total gain in film exports. Two years ago, Latin-America was the largest quantity market for films made in this country. This year it fell about 850,000 feet below the 1929 figures. The Far East totals show greater decline, falling just over 8,000,000 feet.

Film exports to Australia, showing the greatest fall of all, are responsible for the Far East showing. Australia from 1925 through 1928 led the world as a quantity market for American films. The present film footage sent to Australia represents a decline of nearly 6,000,000 feet. Only other Far Eastern country which stands among the first 10 markets for American films is India, holding 10th position. The decline to that country is slight—just 2,344 feet.

Canadian market more than held its own. It showed an increase of 2,000,000 feet over 1929. South Africa registered a 2,000,000-foot loss.

Britain Still Leads

A study of the preliminary figures of American motion picture exports shows that the United Kingdom remains America's leading individual film market. England, Ireland, Scotland, and Wales show an increase of nearly 10,000,000 feet over 1929 figures. France follows closely on the heels of the United Kingdom. It more than doubled last year's film importation from the United States. France stood ninth in the 1928 period and seventh last year.

The next country is Germany, America's third largest market in Europe, with an increase of 1,000,000 feet over the previous year. Spain is America's fourth largest European market. This is the first time this country has been in the first 10 of America's world markets.

In Latin-America the three countries which usually appear among America's 10 leading film markets are, in the order named: Argentina, Brazil, and Mexico. This year is no exception to the rule, but Argentina has dropped from third to fourth place, though the film exports to Argentina have been very slightly decreased. Brazil dropped from fourth to seventh. Mexico remains in eighth place. Film exports to Brazil declined over 2,000 feet. Those to Mexico showed an increase of slightly over 1,000,000 feet.

The following table gives in detail the quantity and value of film exports to the various regional divisions of the world:

AMERICAN FILM EXPORTS BY GEOGRAPHICAL LOCATION.

Countries.	First 9 months of 1929— Linear feet.	Value.	First 9 months of 1930— Linear feet.	Value.
Europe	74,008,404	$2,324,210	93,537,822	$3,212,311
Latin America	57,035,969	1,143,350	56,851,720	1,362,808
Far East	37,116,885	1,090,548	28,878,767	918,281
Canada	10,009,518	362,734	12,534,397	501,409
South Africa	3,459,097	87,155	2,908,288	76,805
Other countries	7,056,723	196,679	5,326,966	192,099
Totals	290,137,429	$5,440,491	210,037,969	$6,163,703

The following table gives details of United States film exports to the leading individual markets of the world:

UNITED STATES EXPORTS OF FILMS

Countries.	First 9 months of 1929— Rank.	Linear feet.	Value.	First 9 months of 1930— Rank.	Linear feet.	Value.
United Kingdom	1	74,411,066	$1,910,769	1	85,055,868	$1,788,813
France	7	8,122,510	160,963	2	17,318,513	420,703
Australia	2	24,158,915	885,652	3	15,548,102	368,569
Argentina	3	11,526,125	538,344	4	14,646,569	344,257
Canada	6	10,009,518	362,734	5	12,534,397	501,409
Germany	4	11,032,705	275,507	6	12,083,570	321,053
Japan	5	12,958,107	263,857	7	8,500,488	188,512
Mexico	8	5,739,963	162,150	8	7,904,312	162,769
Spain	9			9	7,102,375	112,291
India	10	4,963,522	124,194	10	5,029,178	128,490

Don't Talk Outside

Arguing that the organization is paying fancy prices for high class brains and that it does not want the fruits of the same to bud in competitors' camps before materializing in its own, Paramount has issued a stern mandate to its lesser employees.

Translated, employees understand from hints dropped in recent departmental meetings, that folks on the payroll who can't keep their mouths closed will find themselves eligible to sell apples.

U. A. Magnafilm's Mild Start With Dim 'Bat'

Hollywood, Nov. 11.

United Artists' wide screen on which the studio has been working under cover for the past six months, was given a preview here at the Wilshire theatre Thursday (6). Initial picture on the double width screen is "The Bat Whispers."

The picture was regarded by some present as an unfortunate selection for the U. A. test of wide screen as it is one of those mystery-mellers with 90% of the action in dimly lit interiors. All shots of exteriors were night shots with exception of one miniature.

As shown here, the screen for most of the projection looked grainy. System was supposed to eliminate this and the blame was laid on the house equipment. But with most of the scenes underlit it would seem that the grain came from reduction of the negative and the throw-up which is necessary in the projection machine.

System used by United Artist is similar to Metro's Realife with one exception. Realife is photographed on 65 mm. negative and reduced to 35 mm. negative by optical printing. Second negative is used for contact prints of positives. Magnafilm is photographed on 65 mm. stock and printed directly on the positive by optical printing.

Hays Starts East

Hollywood, Nov. 11.

Will Hays, who came on to address the third annual dinner of the Academy of M. P. Arts and Sciences, leaves for the east today (11).

He is remaining over to participate in an Armistice Day celebration.

Strings on G. S. Porter Stories Halt Remakes

Hollywood, Nov. 11.

Deal between the American Picture company and Tiffany for the release of three Gene Stratton Porter stories which the former company planned to produce is off with the former concern giving up its option on the Porter stories.

American claims there were too many strings tied to the purchase and production of the pictures, with a representative of the Porter estate having complete say over all phases of production.

Concern has just remodelled the old American studio at Santa Barbara and will install sound equipment.

Negotiations are on for the purchase of other stories and a new release.

$15,000,000 PAR'S GROSS IN 4 YRS.; $70,000 WKLY.

The Paramount on Broadway, according to official estimate, has grossed something like $15,000,000 in its four years of operation by P-P. The ace house of the Publix circuit was officially opened to the public Saturday, Nov. 20, 1926. Theatre has maintained an average of around $3,500,000 yearly, or $70,000 a week. As Paramount's most consistent profit maker, the theatre hasn't lost one dollar in operating cost in the four years.

In its first week the Paramount grossed $80,100. It was considered a record gross for any house anywhere then. The Roxy, Broadway, was not yet completed. Since that time the Roxy, Paramount and Capitol have exceeded the figure. Paramount's biggest gross occurred the week following New Year's Eve, 1929; $94,200.

There have been several low Par grosses, but so far as records can show the minimum was reached the first week in August, 1923, with $54,400. "Grumpy" (Par.) was the feature. All houses on Broadway down that week. Categorically the house also achieved its second record gross since its opening that same month when, two weeks later, it went to $91,300.

SATURDAY MIDNITE SPREADS TO NABORS

Chicago, Nov. 11.

Midnite shows on Saturday are spreading into the neighborhoods, with even the smaller indie spots now holding open house for the owl fans.

Where last year only a few loop houses and one or two big de luxe neighborhood theatres took the trouble to burn the midnite bulbs, approximately 30 picture spots throughout the city are now crowding in the extra show.

Competition is getting keen, with patronage limited. Several spots, such as the Milda, have taken up the flesh idea as an added inducement, delivering from two to five acts for the single midnight performance.

Vita Paid Debt Off in Shorts, Claims Truck Co.

Hollywood, Nov. 11.

Vitaphone Distributing company has filed suit against the American Broadcasting Co. and William Arms to repossess certain short subjects now in possession of Arms.

Broadcasting company has a number of ballyhoo trucks equipped with sound projectors. Recently it contracted to supply the Coca-Cola Co. with seven trucks for a country-wide tour. Arms claims that the Vitaphone Distributing Co. agreed to supply subjects for this contract. He also states that the pictures now in his possession were given to him by the exchange and the studio in lieu of cash for use of his trucks as a bally for "Moby Dick" during its run at Warner's Downtown theatre.

To

HYATT DAAB

Whereas:

the Associated Motion Picture Advertisers, Inc., believe that the advertising campaign created by Hyatt Daab in merchandising the motion picture, "Amos 'N' Andy", has clearly demonstrated the unquestioned value and importance of the publicist's craft.

The Associated Motion Picture Advertisers, Inc., hereby tender their sincere congratulations to Mr. Daab and his associates and R.K.O. for this outstanding example of showmanship.

And hereby express appreciation of a genuine service to the profession of advertising generally, and to the motion picture industry in particular.

Michael L. Simmons
President

Geo. W. Harvey
Chairman

A NICE PAT

Voted to Hy Daab at the meeting last week of the A.M.P.A., the above resolution is unusual from that established organization of show business advertising and publicity men.

It is in line, however, with the general trade recognition given to Daab for his remarkable advance and opening publicity campaign on the Amos 'n' Andy picture.

As an example of unprejudiced expression among a bunch of fellows who are exploitation and promotion experts toward another of their own crowd who made something stand up and out this A.M.P.A. pat on the Daab shoulder sounds pretty good.

The Social Side of Filmdom

(In the East)

Warner Club staged its first meeting and dance at the Hotel New Yorker Thursday. Applause welcomed H. M. Warner to the speakers' table. He spoke mentioning the Warner-First National consolidation.

Tiffany

Sterling Wilson, who has been on the sick list, back. Nan Ross' fondest hope is to be a script clerk some day. Phyllis Goodman married one week today. Tiffany gave a swell blow out for the trade press last week. Al Blofson will get kleig eyes if asked to pose for any more pictures. Recently promoted. Sam Citron is always present at previews. Marty Calabres, former Pathite, now Tiffanyite. Little Edith Wilson, who wears an overcoat to tip the beam at 80 pounds, to go on a diet. Boys tell her not to as she's now easy to look at and they don't want to strain their eyes to see her.

Metro

Metro basketball team showed good form in first practice game at the High School of Commerce. Ruth Lewis, Jeanette Markowith and Flo Ehrlich seem to be putting on a sister act in their striped dresses. Hattie Hecht represented Metro at U's recent soiree—Ginger-haired Joe Gerber is exercising her wit on the contract department. Puzzled as to how Hilda Lesser preserves that tan. Charlie Aaron is rustling publicity for his numerous girl friends. Morris Alln is football conscious. Klein girl shy. Not so Willy Schwartz. Rose Morgan spends Saturday afternoons pursuing her art studies at the Metropolitan Museum. Charlotte Sachs recovered from her recent illness. Ruth Glazer's phone calls give her trouble. Cecile Haber has the latest in costume jewelry ensembles. Miliam Garrison almost bobbed her hair. J. S. MacLeod's ties brighten up the eighth floor. Sally Simon's latest parlor trick is an imitation of her boss, T. J. Connors. Bill O'Brien gave away a number of football ducats, but saved a pair to the N. Y. U.-Georgia game. Bill is a Columbia man. Milton Beecher can't stand the cold weather.

Warner

Warner's chatterer says he was a bit premature in linking Sylvia Goldberg's name with Teddy Hammer. Just good friends, that's all. Club meeting at Hotel New Yorker attracted some 2,000. Phil Abrahams and Winnie Lightner staged an impromptu act which caused a riot. They ad libbed to full of laughter. Eddie Selzer joined the "Club News" editorial staff. Within a week or so employees of the newly acquired Brunswick recording outfit will be initiated into the Warner Club. Warner basketball team won a forfeit game against Pathe players, who didn't show up.

German "Scientific" Film Is Stopped by Demands of Mayor

Minneapolis, Nov. 11.

Stirred by a circular advertising the picture and distributed by small boys, Mayor W. F. Kunze forbade the showing of "Mysteries of Birth," scheduled to reopen Pantages theatre last Friday.

The mayor notified the management the police would close the house and arrest those responsible for the presentation of the picture. He also threatened to revoke the theatre's license. Although the showing had been extensively advertised in the newspapers the theatre did not reopen.

The circular stated that patrons actually would see a Caesarean operation, a blood transfusion, a natural birth and an illegal abortion. It also stated there would be no segregation of audiences and that the picture was for all men and women, married or single, but that boys and girls under 16 would not be admitted.

Following the distribution of the circular, the mayor said he was flooded with complaints and requests to prohibit the showing of the picture. It is the first time that he ever has acted to stop any picture.

"Mysteries of Birth" is a German film.

FOX BREAK HURTS OTHERS

GOES BELOW 28, PAR, NET LOWER

Clarke Declares Earnings Are Ahead of Last Year, but Selling Goes On—Clique Retreat Hinted

R-K-O STUBBORN

By AL GREASON

The amusement stocks failed yesterday to respond to a fairly brisk rally throughout the list, apparently held back by fear of some new situation in the Fox-Gen. Theatre group.

Fox was under attack for the second day in succession, and broke to a new low close to 27, breaking through all levels touched since the recovery from the legal tangle of last winter. General Theatres joined Fox in the retreat, going at one time to 16 flat.

Dealings in Fox were enormous, and there appeared to be evidence of clique liquidation. During the heaviest phase of the assault Harley Clarke, president of both companies, issued a statement declaring that Fox earnings were running at a higher level than last year, which proved its record period of profits despite the reorganization. Mr. Clarke added that reasonable estimates indicated a gross business of $4,000,000 by "The Big Trail," which cost $1,500,000.

This reassuring declaration had no apparent effect in checking sales of Fox which ran up close to 100,000 shares on the session, and closed with quotations not far from the bottom for the day.

Par Sluggish

Efforts were made several times to rally Famous Players but with only moderate results. Stock was for a time within a fraction of its new bottom and closed the day at 42½, off half a point net.

Losses of theatre shares looked much more important than the scattered gains. The drop of more than 4 in Fox was scarcely balanced by a run up of 3 or so in Eastman Kodak, or a fractional betterment in Shubert, whose fluctuations around these levels attract small attention.

Loew, which is at the moment enjoying a stronger following among the traders than any of the other films, made a rather weak defense, going off close to 56 where it is selling at less than six times net profits.

R-K-O continued its stubborn refusal to stay below 20 for more than a few trades and held steadily all day close to that mark, ending the session fractionally higher, and still above 20.

Elsewhere in the list there were some substantial recoveries, mostly based on short covering, but they were not impressive. The ominous thing about the amusement stocks was that either the cushioning short interest had already covered, or the bears were aware of situations that left them content to hold their positions.

New Lows All Around

Monday opened the ninth week of continuous declining prices and brought out new low levels for practically all standard stocks, with the amusements drawn into the slump as they had not been from the start of the crash the second week in September. It was almost the anniversary of last autumn's panic, Nov. 13.

Feature of the most recent phase of the ticker rout among the theatre shares was the sudden breaking of Paramount into new low ground for the year at 41¾, illustrating again that in this market it doesn't make so much difference what a company is earning, but the essential consideration is who holds the stock and how far can the supporters go in defending its quotations against panicky liquidation both within and without the cliques.

Same thing rides for Fox and its allied shares—Loew and General Theatres. Any group can get to the end of its resources in a situation like the present one in the whole market. Not only is there no public to attract as a following, but there is no nearby prospect of the market finding a public to take stock. Meanwhile regardless of bargain prices old investment holders have been seized with the feeling that at whatever price they sell, they will be able to buy their lines back still cheaper.

Not a word has been heard in months about the low admission amusements being "panic proof," although that tradition still stands. Monday the leading space stocks, which always have been yoked with the amusements in the axiom that business depression affects them least, gave way to new bottoms for the year or even longer. Old line investment issues like Steel, Telephone and Standard of New Jersey cracked below their previous sub-panic lows. There were few stocks in the list that did not establish fresh minimums.

Film Stocks Selling Targets

Indeed the long and determined stand the amusements have made against the decline worked to their disadvantage. Compared to other groups of stocks—such as the oils and the rubbers—the amusements had gone back less than any other active coterie. It was even declared that Columbia was in a fair way in both Loew and Paramount which were touted for leadership in any recovery that came along. Consequence was that when heavily involved traders found it necessary to liquidate somewhere, it was the amusements they picked for a sale, since in that direction they suffered least loss. There has been a good deal of bearish talk lately about the picture companies tapering off in earnings, due, it was suggested, to a diminished public interest now that the novelty has worn off sound.

It has been noted for some weeks that when a minor rally was in progress, professional times after time concentrated on one of the theatre stocks to unsettle the whole list.

Monday the market opened well and a brisk run up was in progress in the first hour, when heavy selling suddenly broke out in Fox, apparently based on the much advertised protest from the United Artists group in Hollywood about "Wall Street" tactics in the industry and the declaration that U. A. would sell no product to the Fox West Coast chain. The incident in the trade was scoffed at as an empty gesture, but in the market it was disturbing because not understood.

At any event urgent selling by old time Fox longs followed and the nervousness spread to most of the other amusements, particularly General Theatres which went through most of the day below 17.

It is possible that from the Wall Street viewpoint a protest by a Fox competitor in the trade might interfere with the projected merging of the Fox and Loew properties, concerning which there is a long-standing government objection. It had been felt up to Monday that probably the Department of Justice might be liberal in its attitude toward such a business move, but with the U. A. people making an uproar over "Fox methods," there was a suspicion that that situation might be complicated.

Pressure Against W. B.

As a natural angle to that same situation the same feeling carried over into the Warner-First National situation and when Fox slipped to 31 or so, heavy selling appeared in Warner Bros., which broke to a new bottom for the present stock. The common retreated through its old bottom of 16⅛ to 15½, closing at 16⅛. Yet WB has merged First National openly.

Radio-Keith was the only amusement stock that gave any real resistance to the avalanche of selling, touching an extreme low of 19⅝, compared to its previous bottom of 17½. Once more was illustrated the new truism that per-share profits play less part in security prices than resources and skill of sponsors. More than 80,000 shares of R-K-O came out on the tape during the session (turnover was near 4,500,000 shares on the days) and the stock's sponsor held it pegged above 20 except for a few scattered transactions.

Trading being what it is, such a performance is likely to attract a following where favorable income statements and splendid business records are ignored. By contrast several standard issues—Dupg, Inc., Texas Gulf among them—which had put up a stone wall resistance, crushed Monday.

Against the dismal aspect of the list of the Monday session there were a number of favorable factors to be considered. The large volume of the day for one thing gave a hint that the market was approaching the long predicted "selling climax," which traditionally marks the end of a violent phase of a bear market. There were abundant signs of steady absorption of stocks that seem to have been pretty thoroughly liquidated, such as American Can, Steel, Eastman Kodak and the like. Also for the first time in 10 days there was a fairly brisk upturn in the last few minutes, indicating that shorts were becoming more and more prompt in taking profits on day by day operations.

Favorable Factors

Market support may not be far away. Monday Standard Oil of Jersey went through its 1929 panic bottom of 50, the point where the Rockefeller people went into the market with an order to buy 1,000,000 shares at that price. The offer was not repeated Monday, but it was reported the Rockefellers were ready to duplicate the maneuver at 45.

Steel at Monday's low was 12 points below the panic bottom, but there was no banking consortium ready to take big lots at a fixed level, such as the Morgan broker's bid for Steel above 150 that turned the tide last fall. However, at some level, perhaps not far away, the tide probably will be stemmed in like manner. Buying will come into all the good stocks, but when is the question. Feeling seems to be at this that any artificial means of propping the market would only defer an inevitable reckoning, and the disposition is to "let 'er go and get it over with."

It is fairly certain that when the trend actually does change, the recovery will be slow, so that there will be ample time for leisurely buying. It probably would be wise plan to wait for a series of new minor peaks with intervening dips, but each peak an improvement on the previous one. In any event this is not the time for taking on stock, each succeeding level being lower than the one before and establishing a definite "principle of direction." Old time traders follow the ancient dictum "never buck the trend."

Monday's close found the Dow Jones industrial average at 171.60, compared to the last previous high of 245.09 on Sept. 10, and the level on the Oct.-Nov. panic of 1929 of 198.85.

Last week the aggregate loss of the amusements was 30 points, major drop coming into Eastman Kodak, down 15⅛; Paramount declined 4⅝, and RCA 4½. Madison Square Garden was one of the few to show a net gain on the week, but its advance was all lost Monday. On that session the amusement group slipped off another 15 points aggregate on top of last week's losses, with most of the leaders, except Fox and Loew, in new low ground, and Shubert conspicuously weak at 4⅛.

On the Curb the few theatre stocks were also under pressure, with Columbia at a new bottom around 24 for the voting trust certificates, and Technicolor very weak close to its new bottom of 8.

Bonds suffered in like manner, with new lows for those issues which have been under pressure, especially General Theatres at 81, Shubert recovering somewhat from its slump of last week to 16½, and Paramount 51½'s still further off at 85¾.

Yesterday's Prices

LEADING AMUSEMENTS

		High	Low	Last	Net Chge
500	Con F	12¾	12½	12⅝	+ ⅛
8,100	East K	163	157½	161	+2⅝
101,000	Fox	31½	27½	28¼	−4⅛
12,400	Gen T	17⅝	16	17⅜	—
32,100	Loew	58¾	56¼	56½	−2⅝
15,000	Par	43⅜	41½	42¼	— ⅜
1,100	Pathe	3¼	3	3	
61,700	RCA	15¾	14⅜	14⅝	— ¼
62,600	R-K-O	21⅜	19⅝	20⅜	+ ⅛
2,600	Shu	5¾	4⅜	5	+ ½
71,000	W B	16⅛	13⅞	14⅞	−1¼

CURB

700	Col P	26	25⅜	26	−1
1,100	Fox	1¼	1¼	1¼	− ⅛
500	G T E wi	9⅝	9	9⅛	−1½
100	Nat'l S	10¾	10¾	10¾	+2⅝
1,900	Tech	8¼	8	8⅛	

BONDS

$16,000	Gen T	81½	80	80	−1¼
98,000	Par-P	87½	84½	85	−1
53,000	W B	72⅝	71	71¼	− ¼

Not So Deep

Hollywood, Nov. 11.

The Hollywood influence has spread to England. A titled Britisher decided to put in one of those open-work swimming pools on his estate in Sussex.

He wrote a picture friend here that he now has a swimming pond.

JUDGMENT RECORD

Russell Janney: Dowd Lumber Co., Inc., $476.50.

DIVIDENDS PAID

Paramount directors on Monday voted the usual $1 quarterly dividend on the common stock, payable Dec. 27 to holders of record on Dec. 5.

M-G-M directors declared the usual quarterly payment on the preferred stock of that company.

Lollier Back on Coast

W. H. "Bud" Lollier, Fox tax expert, who came on from West Coast for a home berth in New York, has gone back to the coast.

Lollier was due in L. A. Monday (9) after making a survey of Fox de luxers in the east.

Vaude Doubling Sunday Gross With Added Overhead of $390

Chicago, Nov. 11.

An example of how stage shows can boost a losing house is shown by the success of vaude at the Warner Bros. Symphony.

House is on the far west side of town. It was built five years ahead of time. There are no homes in the immediate vicinity; the theatre getting its patronage almost solely from vehicular traffic. People go to the theatre to see the particular attraction.

Since its erection, house has not had a happy existence, going into bankruptcy at one stage. Warners have been operating the theatre for some months now, and are working desperately to pull up the gross.

4-Week Test

Vaude figures in the resuscitation of the box office. House is now playing Sunday vaude, with four weeks straight demonstrating a steadily increasing draw. The first Sunday showed an increase of 100% in trade over the previous Sunday, and each successive week has brought a gain.

Following is a table of the grosses for the five Sundays, the first without vaude and the others with stage shows:

Without vaude	**$595**
Vaude, 1st wk.	**1,073**
Vaude, 2d wk.	**1,151**
Vaude, 3d wk.	**1,169**
Vaude, 4th wk.	**1,290**

Increases in the overhead have been exceptionally small, only about $390. Five musicians, including leader, draw about $120. House carries one resident stage hand, but added another for $22. Rest is for the show.

Cost of the show varies, averaging about $250 for five acts. Acts, booked in by Charles Hogan, are standard material.

Management reports that the increased patronage on Sundays has had a ripple effect upon the midweek, with the vaude bringing people not patrons previously.

Incorporations

NEW YORK

C. C. I. Productions, Inc., New York: theatrical; 500 shares no par; Phoebe Felner, Harry Buchman, Arthur E. Farmer. Filed by Stern & Reubens, 1 East 45th, New York.

Aranze Theatrical Productions, Inc., New York; theatrical; 200 shares no par; Anna Zanos, Jennie Katz, Floyd C. McDermott. Filed by Frederick Weldman, Rochester.

Benjay Enterprises, Inc., Manhattan; theatrical; 100 shares no par; Herman Boodish, David Sohor, Emanuel Iannitto. Filed by: Herman Dominitz, 321 Madison ave, New York.

H. H. Kay Amusement Corp., Manhattan; theatrical business, $10,000; H. Harry Kulinsky, George M. Freedman, Florence Kuhnberg. Filed by Freedman & Foreman, 26 Court st., Brooklyn.

Burns and Mulsoff Productions, Inc., New York; theatrical, $20,000; Jimmie Burns, Lewis J. Mulsoff, Mike Ramon. Filed by Louis P. Rundell, 1550 Broadway, New York.

CALIFORNIA

Otto K. Olesen Illuminating Co., Ltd., Hollywood; capital stock $500,000, subscribed $360; Otto K. Olesen, Nanna M. Olesen, S. K. Gryde.

Oriental Motion Pictures Corp., Salinas, Cal.; capital stock 7,500 shares subscribed $30. J. D. Sampayan, A. Velasco, F. B. Lomongo.

California Music Corp., Ltd., Los Angeles; capital stock $50,000, subscribed $125; Russel L. Rust, Joseph R. McGoldrick, Bates A. McFarland, Albert Von Tilzer, Wm. H. Meyer.

El Verde Amusement Park, Ltd., Los Angeles; capital stock $100,000, subscribed $500; Frank R. Bowker, Henry Coles, Dorothy Glockering, Margaret E. Miller, Roy Maggart.

The Ansberg Co., Ltd., Los Angeles; capital stock 1,250 shares subscribed $100; Ralph H. Blum, Joyce Bayne, Victor Mindlin, Frank Joyce.

DELAWARE

Victor Amusement Co., Amusements, $10,000; E. Barsky, E. H. Marcus, A. H. Dick, Wilmington.

U. S. Miniature Golf Housing Corp., 500 shares no par. J. M. Perry, H. R. Mumbley, Wilmington.

Sound-Craft Recording Studios, 100 shares no par; Clarence C. Wood, Edward S. Willcox, William M. Stevens, New York.

Metropolitan-Christie Pictures Corp., Ltd., 1,000,000 shares no par. M. S. Cook, J. M. Townsend, A. L. Braudley, Dover.

W. S. M. Amusement Corp., 100 shares no par. J. Vern A. Davis, A. Lee C. Corbett, Dover. Del. Agent: H. L. Sharp, Dover.

General Theatres Equipment, Inc., 5,000,000 no par shares, no par. New York.

World Broadcasting System, Inc., N. Y. Business: Broadcasting organization.

Courtesy Amusement Corp., miniature golf courses; 1,000 shares, no par.

Summary for week ending Nov. 8:

STOCK EXCHANGE

1930 High	1930 Low	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26⅝	25¼	200	American Seat	25¾	25¾	25¾	
27⅜	12½	4,000	Consol. Film (2)	14½	13½	13¾	+ 1⅛
28⅝	18⅛	1,200	Consol. Film pfd. (2)	18½	17⅜	17⅜	— ⅛
250¼	170	62,900	Eastman Kodak (8)	174	156	157	−15⅜
57⅜	19½	89,700	Fox, Class A (4)	37¾	32½	34¼	− 2½
156	85	200	Keith pref. (7)	98	98	98	
114½	19	19,800	Gen. Theatre Equip.	21	18¾	19	+ 2
95⅝	42½	103,200	Loew (5)	60½	55⅜	57¼	+ 3
99⅜	84	100	Do pref. (6½) ex w	93	93	93	— ⅝
6	6	8,000	Madison Sq. Garden (3)	6⅜	5	6	+ 1⅛
26⅜	22½	300	Met.-G.-M. pref. (7.50)	25½	25½	25½	+ ⅜
77⅛	43⅜	46,400	Paramount-Fam.-Lasky (4)	48⅝	43⅝	44¼	− 4⅜
3⅝	3⅜	11,700	Pathe Exchange	3⅝	3	3	− ⅝
10½	5	8,400	Pathe, Class A	7⅜	5⅝	6	− ⅝
69⅜	15	200,700	Radio Corp.	20¼	15	15¼	− 4⅝
26	17½	196,800	Radio-K-O	22¼	20	20⅜	− 1⅜
90⅛	83		Orph. pref. (8)			70	
8⅝	5	5,500	Shubert	6⅝	5	5	− ⅜
76	30	10	Universal pref. (8)	48	48	48	
140⅜	104	80,200	Warner Bros. (1.80)	18⅝	17	17¼	− 1⅜
71½	39		Do pref. (2.20)			42	

CURB

55¾	24	200	Columbia Pict. (1)	27	26½	27	− 1⅝
248½	27	700	Do. v.t.c. (1)	29½	27	27	− ⅞
5⅞	3½	8,900	Fox, Class B (.40)	6⅛	5¼	5¼	− ⅞
37¼	33⅛	1,000	Gen. The. Equip., w. i.	35	33⅝	33⅝	− ⅜
140	12½	2,300	Gen. The. Equip., w. i.	15	12⅝	12⅝	− 1⅜
61½	12½	100	Interstate pref. (6)	22	22	22	+ ⅛
32⅜	12½	100	National Pic. (1.50)	17	17	17	− 2⅜
86¼	8	3,800	Technicolor	11½	8	9⅛	− 2⅜

BONDS

100¼	83	$100,000	Gen Theatre 6's, '40	81½	80	80	− 2
91	71	12,000	Keith 6's, '46	81½	79	79	− 2
101⅛	98	58,000	Loew 6½, '41, ex w	99⅛	98	98	
130	103⅜	10,000	Do, w. w.	111	110	110	− 2
80	30	40,000	Pathe 7's, '37	57½	50	50	
102¾	91½	23,000	Par-Fam-Lasky 6's, '47	95¾	93⅝	93¾	
93⅞	86½	135,000	Par-P-L 5½'s, '50	88	85¾	85¾	− 1
80¼	10½	12,000	Shubert 6's	21⅜	16	16⅜	− 5¼
113⅜	64	175,000	Warner Bros. 6's	90	77	77½	− 5¾

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter, N. Y.

Quoted in Bid and Asked

Sales.	Issue.	Bid.	Asked.
25	Roxy, Class A (6.50)	22	
2½	Unit	22½	
1⅛	Unit, do	24	

Los Angeles

**			Ranch				
**		300	Fox Thea.	5	5	5	
**		200	Fox Film	34	34	34	

FIRST TIME

Every record—every precedent—every tradition annihilated! For the first time in history, a third week hold-over at the New York Strand! Every known gross shattered! Chaplin in "The Kid", Lloyd in "Hot Water", "Lights of New York", "Gold Diggers of Broadway", "Weary River"—all topped by

WARNER BROS. *Present*

THE DOORWAY

A RIOT EVERYWHERE! Washington, Philadelphia, Pittsburgh, Toledo, Indianapolis, Los Angeles, San Francisco—every town from the Atlantic to the Pacific and back again is playing stand-up and hold-over business with the biggest attraction on the screen today!

3RD SMASHING

IN HISTORY!

Crowds actually turned away for lack of standing room from ten a.m. until after midnight! New York just wouldn't let the picture close—but demanded day-and-date engagements at the Beacon and the Brooklyn Strand in addition to Broadway!

TO HELL

Story by Rowland Brown *Directed by Archie Mayo*

with

LEWIS AYRES

star of "All Quiet on the Western Front" and "Common Clay"

A WARNER BROS. & VITAPHONE REG. TRADE MARK TALKING PICTURE

coming "VIENNESE NIGHTS" The Greatest Love Story Ever Told

VITAPHONE TRAILERS blaze the trail to profits!

WEEK NEW YORK STRAND


VINA DELMAR
Author of "BAD GIRL" and "KEPT WOMAN"
BEN LYON
VITAPHONE TRAILERS
blaze the trail to profits!

WARNER BROS. *Present*

and NOW—

A SOLDIER'S PLAYTHING

Directed by Michael Curtiz *Scenario by Perry Vekroff*



The "*It*" Writer of the Day Writes the "*It*" Story of the Year!

VINA DELMAR took a short cut to fame with her best-selling novels, "Bad Girl" and "Kept Woman". Now she has written a story more sensational than either!

Its background—the Army of Occupation just after the war when women surrendered their virtue in the joy of victory!

Ben Lyon, fresh from his great role in "Hell's Angels", heads the cast!

Available to You Day-and-Date with Broadway!

BEN LYON • HARRY LANGDON
LOTTI LODER • JEAN HERSHOLT
NOAH BEERY • FRED KOHLER

A WARNER BROS. VITAPHONE TALKING PICTURE

coming
"VIENNESE NIGHTS"
The Greatest Love Story Ever Told

Theatre Advertising as Indicated From Various Cities

LOUISVILLE

Loew's AND UNITED ARTISTS
STARTS TOMORROW
Something new and thrilling in Talkies! Bill Haines foils the notorious "Ghost Gang" and wins the girl—all through radio! It's a riot!
A MILLION WATT LAUGH BROADCAST
WM. HAINES
IN
REMOTE CONTROL
WITH
CHAS. KING
MARY DORAN
POLLY MORAN
LAST TIMES TODAY
JOHN GILBERT
—IN—
"WAY FOR A SAILOR"
— Also —
M G M News—Comedy
Curtiss Seat
D. W. Griffith's
"ABRAHAM LINCOLN"

PHILADELPHIA

MIDNITE SCREEN SHOWS TONITE at 12:01 A. M.
Join the Crowds! It's Philly's Newest Fad!
"THE WIDOW FROM CHICAGO" with Edw. G. Robinson, at the EARLE!
JOHN GILBERT, WALLACE BEERY in "WAY FOR A SAILOR" at the STANLEY!
"Always the BEST in Entertainment at"
STANLEY-WARNER THEATRES
EXTRA! PENN-NOTRE DAME MOTION PICTURES
At Aldine, Mastbaum, Boyd, [illegible], Earle, Stanton & Karlton Theatres

PHILADELPHIA

EARLE 11th & MARKET
SEX APPEAL WITH A SIX SHOOTER!
EDWARD G. ROBINSON
In Love-Packed Underworld Romance
"The WIDOW FROM CHICAGO"
First National and Vitaphone Hit, with
NEIL HAMILTON—FRANK McHUGH
The drama of a girl who stakes love with a gun, and dares to be resisted.
ON THE STAGE
JAY MILLS
In Rollicking Musical Extravaganza
"Vanity Box"
with DOLORES DOUGLAS & EDDY HOWARD, FIVE & HOWARD, Pilar Rubert, Fred Ford, Eda Vernon—Earle Beckets
MILTON SLOSSER Novelty ORGANOLOGUE
DAVID H. BLOCK Conducting CONCERT ORCHESTRA
MIDNITE SCREEN SHOW TONITE at 12 O'CLOCK A. M.

SEATTLE

LAST TIMES TOMORROW NIGHT
A Flaming Youth picture that stops where others just start
"DANCING SWEETIES"
SUE CAROL—GRANT WITHERS
Daring! Thrilling! Romantic!
BLUE MOUSE
FRIDAY!!
YOU'LL LOSE YOUR HEART IN THE HEART OF THE NORTH
JAMES OLIVER CURWOOD'S
Greatest Story—Now the year's biggest talking blooded story of the big woods...
"RIVER'S END"
WITH
Charles Bickford
Evelyn Knapp
David Torrence
J. Farrel McDonald
Zasu Pitts
Just the sort of a real picture of the big out-doors you crave.
POPULAR PRICES MATINEES EVERYDAY 25¢ TILL 1 P.M. EVENINGS 35¢ TILL 6 P.M.

PROVIDENCE

ALL PROVIDENCE IS TALKING!
About this daringly different picture. Packed audiences during the past two days have thrilled to its recklessness, gasped at its unique situations and shuddered at its awful truth!
The picture that delivers a thundering lesson.
"TODAY"
WITH
CONRAD NAGEL
CATHERINE DALE OWEN
WHAT DARING DATES THIS YOUNG MARRIED GIRL MAKES!
"Kid The Kidder", comedy
Comedy Cartoon
"Snapshots"
Audio Review
Sound News
— NOW —
RKO VICTORY
Continues from 9:30 A. M.
YOU'LL SEE THE BEST AT THIS HOUSE OF HITS

NEWARK
A TRIBUTE TO PEACE

In celebration of the sacrifices of our Heroic Armies, and as celebration of the 13th Anniversary of world peace, Warner Bros. today, inaugurate a week of gala entertainment at all of their theatres throughout New Jersey. In each program, especially selected from the world's foremost studios, you will find enchanting amusement in keeping with the spirit of this great event.
CELEBRATE 13th VICTORY WEEK
TODAY
YES... IT'S TRUE.. I AM A CHEAT!
Perhaps I am condemned in the eyes of the world ... to them say anything they will ... do anything they want ... and although I feel everything a woman holds dear ... I was the one I loved.
You'll Love the Screen's Newest Lovers
Musical Added FEATURETTES
EDDIE BUZZELL
Musical Comedy Favorite
"The Trumpeter"
Variety Week Novelty
RIPLEY'S
"Believe It Or Not"
DOUGLAS FAIRBANKS Jr.
BILLIE DOVE
IN
ONE NIGHT at SUSIE'S
The Amazing Drama of a Woman Who Defied Convention
FIRST NATIONAL & VITAPHONE PRODUCTION
BRANFORD

LOS ANGELES

8TH AND HILL STS. VE. 2041
Paramount
A PUBLIX THEATER
35¢ TILL 1 P.M.
Last day
"THE VIRTUOUS SIN"
WALTER HUSTON • KAY FRANCIS
STARTS TOMORROW
GEORGE BANCROFT
Smashes his way to new glory in
"Derelict"
A two fisted love drama of the away parts
OUR FIRST NEW YORK STAGE SHOW
"SKY HIGH"
BROADWAY WAS GONE WILD OVER THESE GLORIOUS SHOWS! NOW FOR THE FIRST TIME ENJOY THEM YOURSELF AT THE PARAMOUNT
RUBINOFF
more dynamic, more popular than ever
EARL ABEL AT PARAMOUNT CONSOLE
He'll make you sing, and make you like it!
TOMORROW NIGHT IN PERSON BOTH SHOWS
GEORGE BANCROFT
Come early.... if you want a seat!

NEWARK

MOSQUE TODAY
What Kept the Army of Occupation Occupied?
The Boys Are Out of the Front Lines and Are Embracing the Waistlines of Mademoiselle from Armentiers and Fraulein from Coblenz.
In This Sweeping Barrage of Love and Laughter
A SOLDIERS PLAY THING
WITH
NATALIE LANGDON
NOAH BEERY
BEN LYON
LOTTI LODER
By Vina Delmar, Author of "Bad Girl" and "Kept"
— STIRRING PROGRAM OF SOUND FEATURETTES —
Irvin COBB in "MEMORIES" Visions of the Humorist
Rexy Sanfrey And His Soldiers of Fortune
All Monkey Comedy "Little Cousins Wives"

TOLEDO

Wow! Modern Youth's Maddest Frolic! Wild Parties—Laughs New Thrills!
You think you've seen some wild parties? Well you ain't seen nuthin' yet! Here is the last word in wows!
FAST and LOOSE
Miriam Hopkins—Frank Morgan
Carole Lombard and Mary Astor
PRINCESS
TOLEDO'S FAMILY THEATRE
ADDED SHORT FEATURES
Krazy Kat Cartoon
Paramount News

CHICAGO

UNITED ARTISTS
RANDOLPH ST. at DEARBORN ST.
Now
FIRST MIDNIGHT SHOW TONIGHT
SHE WAS MADE FOR LOVE!
Young ... beautiful ... loved by the man she loved ... his kisses on her lips ... she gambled away her beauty to a stranger!
"The Lottery Bride"
Talked Artists' Startling Drama, with
JEANETTE MacDONALD
JOE E. BROWN
ZASU PITTS
JOHN GARRICK and a Cast of 5000
Here's a three screen! SMITH AND DALE Comedy Hits of Vaudeville, in "LASCHNAPS, INC."
Extra—On Screen! MICHIE CRAIG DILLIAN BOND "By Appointment"

RKO PALACE

Another mighty RKO Celebrity Stage Program!
50c to 5 P. M. Doors open 10:45 A. M.
ZEPPO CHICO GROUCHO HARPO
4 MARX BROS. IN PERSON
WORLD'S FOREMOST COMICS AND MUSKETEERS OF LAUGHTER—STARS OF "COCOANUTS" & "ANIMAL CRACKERS"—WITH NEW FUN
MICHON BROS.
HEADLINE STARS OF "A NIGHT IN VENICE"
BOBBY FOLSOM
THE DE TOREGOS
AND THIS OUTSTANDING SCREEN HIT
Novel Comedy, Drama, Vibrant with Suspense, Thrills, Action and Laughs!
EDDIE QUILLAN • ROBERT ARMSTRONG
MARGARET LIVINGSTON • JAS. GLEASON
"BIG MONEY"
EXTRA—COMPLETE MIDNIGHT SHOW STARTING AT 11:30 P. M.

NEW YORK CITY



IT MIGHT BE THEIR LAST BIT OF JOY ON EARTH—*a girl hasn't the heart to say NO!*

METRO-GOLDWYN-MAYER'S Soul-gripping Production

WAR NURSE

with ROBERT MONTGOMERY

ROBERT AMES, JUNE WALKER, Anita Page, Zasu Pitts, Marie Prevost. *Directed by* Edgar Selwyn

ASTOR B'way and 45 St.

Twice Daily, 2:30—8:30. Three Times Sunday and Holidays, 2—5—8:30. Mats. (Exc. Sat.) 50c to $1.65. Eves. 50c to $2.20. ALL SEATS RESERVED. SEATS FOUR WEEKS IN ADVANCE

THREE TIMES TODAY, AT 3—6—8:50

NEW ROCHELLE (N.Y.)

HEY KIDS! HERE'S THE BIGGEST TREAT IN YEARS FOR THE BOYS AND GIRLS OF NEW ROCHELLE!

A NEW CHAPTER EVERY SATURDAY

The INDIANS ARE COMING!



Shown at Saturday Matinees Only Starring Col. Tim McCoy and VALLENE RAY

SEE AND HEAR

—Hundreds of hardy pioneers, in their stampede across the wild wastes of a new countryside—

—Thousands of bloodthirsty redskins attacking covered wagon trains—

—a fighting hero who knows no fear, and his beautiful sweetheart.

FREE

A 6 w t salon to 200 Kiddies joining the Indian Parade

Sat. Noon Starting at R.K.O. Proctor's

The first 200 children who get a free Indian hat at the theatre will be in the parade and see this great show FREE

R.K.O. PROCTOR'S

DON'T MISS A SINGLE CHAPTER OF THIS GREAT PICTURE

Showing Simultaneously with Roxy Theatre, New York City

SIOUX CITY

ORPHEUM



LAST TIME TODAY Amos 'N' Andy in "Check and Double Check"

TOMORROW KIDDIES' GRAB BAG!

STARTING TOMORROW

"THE PAY-OFF"

WITH A 6 STAR CAST

Lowell Sherman MARION NIXON HUGH TREVOR

William Janney—George Marion

"Stands off!" shouted editors of a nation's press . . . But now the screen gives the real tip-off on a story whispered around the world!

TOMORROW RKO Vaudeville

Ray Stanton & Co. in "RHYME & REASON"

Luster Brothers "A Unique Novelty"

Revel Bros. & Rod

Elmer Cleve

MIDNIGHT SATURDAY, BERLIN'S "TWELVETREES" "HER MAN"

DETROIT

TODAY!

FIRST TIMES IN DETROIT!

Doors Open 10:45—35c to 1

Lovely Sue is "Flaming Youth" Herself—In This All-Joy, All-Pep, 1930 Romance!

C'mon, get glad—thrill to young love with adorable

SUE CAROL

in "DANCING SWEETIES"

Grant Withers, Tully Marshall, Edna Murphy, Kate Price

They met at nine—danced at ten—kissed at eleven and were married at midnight! Warner Bros. red-hot romance of today's jazz-mad modern youths!

"REVEL-O-RAMA" Trafalgar Square | "MICKEY'S MUSKETEERS" Comedy Riot

Latest Talking News Events

ON GD. CIRCUS PARK

MADISON

Subscribe

TO

VARIETY

1 Year	$10.00
6 Mos.	5.00
3 Mos.	2.50

Foreign, $11.00 Annually

SEATTLE

SCREENING REPORT

to the Production Dept.

FOX FILM CORPORATION

of

"The DANCERS"

Coming to the

FOX 5th AVENUE

Starting Thurs., Oct. 30

NAME OF PICTURE—*The Dancers*
DISTRIBUTOR—*Fox Film Corp.*
CAST—*Lois Moran, Phillips Holmes, Mae Clarke, Walter Byron*
DIRECTION—*Excellent*
STORY VALUE—*Excellent*
SOUND—*Best we have ever heard*
TITLING—*Very good*
LENGTH—*7,200 feet*
AUDIENCE REACTION TO PICTURE—*Good*
DO YOU CONSIDER THIS A GOOD BOX PICTURE?—*Yes*
WHAT IS OUTSTANDING FEATURE?—*The dancing of Mae Clarke in the London night club scene is excellent piece of work.*
BOX OFFICE VALUE?—*A splendid picture. Weak title. Should be changed for box office reasons*
DID THE WORK OF ANY PLAYERS STAND OUT?—*The entire cast did very fine work*
Take my tip and see this . . . most assuredly A1 entertainment!

Signed,
JIM CLEMMER,
MGR. 5th Avenue Theatre.

Attraction Extraordinary!
First times ever shown in the world!
H. B. CRISLER'S
"America's Last Wilderness"
The unexplored wilds of the Olympic Peninsula.

Ends Tonight!
JOHN GILBERT
WALLACE BEERY
in
"Way for a Sailor"
Also
"GOBS of JOY"

CAPETOWN (S. AFRICA)

FILMS IN THE SUBURBS

African Theatres, Ltd.

MARINE CINEMA *SEA POINT*

MONDAY, 29th SEPT.
ALL-TALKING.
VIRGINIA VALLI, LEO CARRILLO, in
MISTER ANTONIO
From the play by BOOTH TARKINGTON.
Love and Laughter. A Heart-Throbbing Drama of a Vagabond Lover.

THE PREMIER *MAIN ROAD, RONDEBOSCH*

TO-DAY AT 3. TO-NIGHT AT 8.
ROD LA ROCQUE in STAND AND DELIVER
(A De Mille Production.) Brimming with Thrills and Laughter.
MONDAY AND TUESDAY.
JOHN GILBERT in MAN, WOMAN AND SIN
(Metro-Goldwyn-Mayer Picture.)
WEDNESDAY AND THURSDAY.
ACTRESS AND ANGEL and THE ESCAPE
The Greatest Double Feature Programme of the Year. Don't Miss It.

THE PAVILION *CLAREMONT*

TO-NIGHT AT 8.
A Man can Forgive. But can he ever Forget a Woman's Past?
JOHN GILBERT in
MAN, WOMAN AND SIN
(A Metro-Goldwyn Special.)
MONDAY AND TUESDAY NEXT.
AFTER THE VERDICT
From the Novel by ROBERT MICHENER.
A Great British Picture with an Extraordinary Plot. Don't Miss this Film.

THE GLOBE *WOODSTOCK*

NIGHTLY AT 8.
MONDAY AND TUESDAY.
GRETA GARBO in
THE MYSTERIOUS LADY
(Nibbs Film)
WEDNESDAY AND THURSDAY.
OLGA TSCHECHOWA in
AFTER THE VERDICT
(B.I.P.)
A Sensational Film!

HIS MAJESTY'S *MUIZENBERG*

MONDAY
THE
FLYING MARINE
THE
"AIR RODEO"
of the Screen.

THE ELITE *MAITLAND*

TO-NIGHT AT 8.
LEW CODY and AILEEN PRINGLE in
ADAM AND EVIL
(M.G.M. Prod.) A COMEDY DRAMA.
MONDAY AND TUESDAY AT 8.
CLARA BOW in
THE FLEET'S IN
(A Paramount Picture.)
A COMEDY DRAMA. LAUGHS IN GALORE.

THE REGAL *WYNBERG*

COMMENCING MONDAY.
MATINEE TUESDAY.
The Most Dramatic Murder Mystery Novelty ever Seen or Heard.
THRU' DIFFERENT EYES
With MARY DUNCAN, WARNER BAXTER and EDMUND LOWE.
FOX 100% TALKIE FEATURE.
Box at Theatre 11 to 1 and 2 to 5.30
SOON—"FLIGHT."

The PALACE *SALT RIVER*

TO-DAY AT 3. TO-NIGHT AT 8.
PHYLLIS HAVER in SAL OF SINGAPORE
(A Pathe.) Also FRED HUMES in
THE WAGON BACK. (A Blue Streak.)
MONDAY AND TUESDAY. William Haines, George K. Arthur and Joan Crawford in SPRING FEVER (Metro.) A start, with a laugh—and another, with a wedding—but what a scream in between.
WEDNESDAY AND THURSDAY. Charlie Chaplin, Harold Lloyd, Larry Semon, Buster Keaton and Our Gang; also Tom Mix in SPOILERS OF THE WEST.

THE LYCEUM *OBSERVATORY*

THE "CELLO" TALKIE THEATRE
MONDAY, TUESDAY AND WED. NEXT.
A Scarlet Tragedy ALL-TALKIE Comedy-Drama of Love and Intrigue
MASQUERADE
With Broadway's Leading Favourite,
ADAM BIRMINGHAM in a Dual Role from the Novel, "The Brass Bowl," by Louis Joseph Vance
Gala Popular Prices, 1/2, 1/6, 2/2 (Inc. Tax)
Booking at Mark's Theatre
Open Daily 11—1 and 4—6 p.m.

Popular Shows at Popular Prices!

NEW YORK CITY

ARE YOU GUILTY



of the public crime that made this man a convict?

John Galsworthy's amazing drama of hunted men will startle you, thrill you, and grip your heart

ESCAPE

CAMEO Now

BRIDGEPORT

GLOBE

Pop. Prices!
Big Talkies

LAST TIMES TODAY

CHARLES FARRELL

in

The Loves of LILIOM

with ROSE HOBART ESTELLE TAYLOR H. B. WARNER

—also—

MARJORIE BEEBE

"I'd Wires for Thin"



HEARST METROTONE NEWS

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Serials and Kids

Akron, O.

Innovating serials for the first runs, WB Strand got away with a rush on inexpensive promotion.

Went to superintendent of schools with invitation to schoolboy traffic cops, who are full-fledged coppers, directing autos in the school zones during recess and first class hours. Some 500 kids were admitted free to first episode of "The Avenger," Rin-Tin-Tin serial. Other school kids were given admission on a two-for-one basis. Teachers made the announcements in classrooms.

It took some ardent missionary work on the part of the manager, but was swung with the addition of a five-minute talk by the judge of the juvenile court. Kid cops good copy for the dailies. Actual money cost confined to loss in admissions, and the kids had been staying away, anyhow.

Weekly Fashion Tie-up

Syracuse, N. Y.

Syracuse Paramount, management Raymond B. Jones, going in strongly for tie-ups with local stores.

Two were effected last week. By one the Paramount adds the Vogue fashion reel to its program every other week as a "courtesy of Dey Brothers & Co." The store, it is said, pays $150 a week.

This is a departure from precedent here, an old agreement among the downtown houses barring advertisements from the screens.

The second deal made by Jones was with E. W. Edwards & Son, and it may cover two other cities, Rochester and Buffalo, where Edwards has establishments and Publix has houses. To stimulate sales in the Edwards toy departments the mercantile firm has signed Saso, clown, for personal appearances. Through the Jones tie-up Saso will be available for 30-minute programs at the juvenile mats which Paramount launched Saturday morning. Jones will turn over his mezzanine lounge to Edwards for a Christmas toy display later.

Stunt Flops

Syracuse, N. Y.

"If they want to see Ike Rose's Midgets they gotta pay."

This dictum by Ike Rose caused heap much trouble last week, and as a result one of the largest Syracuse stores, heretofore friendly to local theatres, is off tie-ups.

Rose's troupe was at the Empire House decided it would put the midgets behind counters in a downtown store. Overtures were made to a newspaper for assistance. The paper came through and effected a tie-up with Hunters, Inc., one of the city's largest stores. Concern went to considerable expense for a special ad layout in the Sunday papers, Monday, and the store communicated with the theatre, only to be told that Rose had decided there was nothing doing.

Meanwhile the store filled with customers and kids, anxious to see the midgets at close hand. Result, a blackeye for the store.

Dailies' Tie-ups

Cincinnati.

R-K-O is keeping up its unbroken run of reader-interest linkings with the four local dailies. Two tie-ups now on, "Feet First." One with "Post" is a "tongue twister contest, with a radio as first prize. Contest in "Commercial Tribune" is on captions for thrill scenes from the Lloyd film.

Same picture exploited on contact with girls wearing a Lloyd mask showing in windows of prominent downtown radio shops and flash posters in windows of other radio dealers about town.

Santa Claus on Parade

Dallas.

Local retail merchants promoting Santa Claus parade as possible solution to boost Xmas biz.

John Bounds, convention show producer, handling float end, with local amateurs in on it.

Local Plugs

Dallas.

Couple good stunts with considerable b. o. influence pulled by opposish n. a.'s. Frank Starz (R-K-O) and Besa Fairtrace (Publix).

Besa fixed up prolog for Harold Ramsay, organist. Ballyhooed by heavy plug over radio.

Starz again took advantage of community chest drive with Oak Cliff little theatre (suburb) furnishing short skit on vaude bill. Amateurs popular.

Both stunts inexpensive.

The Phone Gag

Denver.

Special previews opened the run of "Madam Satan" at the Rialto and Manager Shuttee ran contests in various department stores to see which clerks would attend on company time. Phone operator called numbers several days previous to showing, and would say: "Hello, is Madam Satan in?" When party called shows surprise, she answered: "I beg pardon; I thought I had the Rialto theatre." Shuttee had one student in every high and junior high school write "Madam Satan" on every blackboard in the building.

A tie-up with the Victor home recording instrument was one of the features of the campaign for "Laughter." Machine was placed on the mezzanine and an employee of the music store owning it was in charge. The same company paid for and distributed 20,000 heralds, space being divided 50-50. Passes were given to lucky seat holders at high school football games.

Oil

Hollywood.

Columbia has tied up with the Vacuum Oil Co. on its "Dirigible" campaign. Hook-up will give the studio a publicity outlet in more than 200,000 gas and oil stations throughout the world, of which over 75,000 are located in this country.

Picture will be released in January.

Feet in High

Los Angeles.

For opening of Harold Lloyd's "Feet First" at United Artists, Publix had cut-out feet sticking out of every high building along Broadway. The feet were oversize and had name of picture underneath.

Cut-outs of Lloyd, actual size, were climbing all over the front of one building a half block from theatre.

Fur Coats as Giveaways

Minneapolis.

Giving sealskin coats away now at the R-K-O Orpheum here to help trade. Coats contributed by a local furrier in return for advertising on the screen and the lobby, so that the cost to the theatre is nothnig.

Feminine patrons receive chances as they enter the show house, and drawings take place from the stage one night weekly.

Same theatre has been giving away two round-trip tickets to Madison, Wis., and two admission tickets to the Minnesota-Wisconsin football game Nov. 22 for the past four Fridays. One of the railroads here is contributing the transportation in return for screen and lobby advertising.

50-50 Trade

Minneapolis.

Minneapolis "Tribune" is running large display ads free for the State theatre (Publix) in return for screen advertising of the newspaper in connection with the showing of such features as Greenland Nice subjects, Mickey Mouse cartoons and "Believe It or Not" shorts, which also appear in "The Tribune."

There also is a tie-up between the theatre and newspaper on the Universal newsreel. Art Kueppers, press agent for the theatre, put over the deal.

Turning On Heat

Minneapolis.

Gordon Greene, manager, and Cliff Gill, press agent, of the Minnesota theatre, arranged a tie-up with a local manufacturer of automobile heaters. The manufacturer ran a two-page ad in the Minneapolis "Journal" devoted in part to exploiting the Minnesota theatre. A huge line across the top read: "Stan Malotte (Minnesota organist) Turns on the Heat at the Minnesota Theatre with Tropical Airs." Some space in the ad, paid for entirely by the manufacturer, also was devoted to this week's Minnesota attractions. In return the company gets a display in the Minnesota lobby.

Coppers Want to Know

Omaha.

For the second time within two weeks Charles Pincus, district manager of Publix here, was haled into police court to explain an exploitation gag. This time the Paramount theatre had printed hundreds of imitation of police law-violation "tags" for automobiles, with an exact replica on one side and a "Feet First" plug (Harold Lloyd) on the other. Refused a city permit, it went ahead and the next day a storm of protest broke from people whose autos had been tagged with the too-realistic cardboards. The case was continued for a week. Previously Pincus had been given a suspended fine for posting Stanley Smith personal appearance stickers on forbidden spots.

A day after the tag episode the World, also Publix, put three "Scanty" dressed women in a glass cage in the lobby to bally "French Girls." The welfare board heard about it, took a look and gave 'em 10 minutes to get the women out and off the street.

One legitimate gag the Paramount used on the Lloyd film was handing out election cards, "Vote for Harold Lloyd, etc.," at polling places Tuesday.

Publicity

Milwaukee.

Taking advantage of the election excitement, the Fox publicity department rigged up an old hack of the good old days and a cabby to go with it and paraded the main stem with placards announcing that the Wisconsin was elected.

At Fourth and Wisconsin, in the heart of everything, the good old hack decided to break down and the thousands of election fans soon gathered around. Then everybody followed along up to the Wisconsin.

Film Stars in Wax Show

Ottawa, Can.

Hollywood stars in wax to the number of 12 arrived here for display week Nov. 3. They were models of film actresses and were used for a fashion show in a local department store for displaying of gowns. Each figure was a "double" of a designated star.

Free Pennies Help

Syracuse.

The Rialto's free sample complex reached a climax last week when Loew's State, exploiting "Abraham Lincoln," passed out bright and shiny 1930 Lincoln pennies. This followed a flood of free candy, perfume, toilet powder, tooth paste, etc., samples, distributed by local houses the past few weeks.

The pennies were designed to attract kid patronage. The envelopes containing them suggested the youngsters add 14 more and spend the 15c to see the United Artists picture.

Full Page Flare in New Haven

New Haven, Conn.

Roger Sherman, in tie-up with New Haven Times, offering free seats for "Whoopee." Any person appearing at newspaper office and inserting a paid classified advertisement for three or more insertions gets two seats gratis.

Gene Curtis using big newspaper display to exploit "Feet First" at Par. Full page advertisement made up as follows: Middle section of page (6 column, 9 inch) shows straight reading matter in center, surrounded by stills from film. Around this section balance of page is made up of advertisements of leading shoe dealers and shoe repair shops of city. Also a trailer from film showing Lloyd about to fall from tall building was cut in as a fake news item on newsreel a week before showing date.

Cameo, neighborhood, has tie-up with Gilbert toy manufacturers to capture kid trade. House has a number of Gilbert's Mysto Magic Exhibition Sets. Set consists of about 10 pieces of magic tricks with book of instructions. Each Saturday matinee children are given one piece of set and by attending 10 shows kids can obtain complete outfit.

WB's Big Splurge

Los Angeles.

Warners put on a big exploitation splurge for a picture playing one city. Campaign for "Life of the Party," playing day and date at Warners' Hollywood and Downtown.

Included more newspaper space than usual, doubling up of the 24-sheet stands, a ballyhoo truck, 50,000 copies of a tabloid newspaper kidding the principals in the film, a tie-up with Canada Dry ginger ale and series of radio plugs. Everything directed by M. A. Silver.

Mob Work Off

Hollywood, Nov. 11.

The bunch doing extra work bumped fannies again last week when the mob seesawed back to practically the low of two weeks ago.

Altogether 3,194 daily pay checks were routed through Central Casting Bureau. That's 36% below par.

Tuesday was peak day, with 740 working. Biggest crowd of the week was 199 in "The Queen's Husband" at Radio.

Edward Sloman had 98 small-town characters at Paramount Thursday for "Stampede," and Friday Chandler Sprague had 100 in a French cafe for "This Modern World" at Fox.

Barsky Cured

Hollywood, Nov. 11.

Bud Barsky is back on the Tiffany lot as a supervisor, after taking a fling at minny golf course construction.

He has been assigned to the Ken Maynard unit.

BEHIND THE KEYS

Burlington, Ia.

A combined (indie) theatre to seat 1,200 and hotel of 150 rooms is to be erected by Raymond F. Smith, Chicago contractor.

Reading, Pa.

Harry A. Goren, indie mgr., has taken over Park, this city, vaudfilm.

Robert M. Perenbaugh, transferred from here to Orpheum, Reading, succeeding Frank Hughes.

Akron, O.

Richard C. Fox, mgr of WB Strand, succeeding C. S. Cangney. Cangney left town, unplaced.

Chicago.

David Lipton is back in the Publix B. & K publicity department here, after Detroit and other points.

Steubenville, O.

Permit for the construction of the Paramount-Publix theatre issued. Estimated cost, $150,000.

Augusta, Me.

New Capitol (Publix) opened last week.

Dallas.

Yeggs bolstered Texas record with a safe job at the Queen, Winters, for $220, taking cash and leaving checks.

At Texarkana cops were more successful, nabbing hijacker who held up Strand at Shreveport, La. One of few arrests.

As rule, police has little luck in tracing down recent theatre hold-ups, and holdups getting plentiful.

Rutherford, N. J.

This blue town of 10,000 people will have Sunday shows as a result of last week's election. Of the 5,000 voters here, 2,900 favored the referendum.

Seattle.

Robert Tavender, roving scout for Fox West Coast, settling down here for an indefinite period to work with Earl Crabb, district manager for FWC in the northwest.

Hoquaim, Wash.

This town of 13,000 pop., in logging district, has no theatre due to strike over two men in booth. Two houses open in Aberdeen, nearby, the D. & R. (Rox Pacific) and a Warner house. Deadlock may break at any time.

Emaus, Pa.

Penlo, this borough's only theatre, Miles Engleman, mgr, and operated by the Penn Amusement Co., leased to Perry R. Hoffman, of 10th St. Theatre, Allentown, Pa., for five years. Sound installed. Hoffman represents the Chamberlain interests.

Providence.

Despite opposition from ministers East Greenwich in a referendum for Sunday shows won to keep picture houses in town open on Sunday. Vote was 851 to 551 against.

Worcester, Mass.

Close in 1929 after open only one season, Plymouth theatre, built in 1928 at a cost of $1,250,000, will be reopened by the Plymouth Theatre Company. Its officers are Joseph M. and Max L. Levenson of Brookline and Frederick B. Murphy of Quincy.

Clarence E. Robbins is manager. All sound policy.

Ottawa.

A Hard Times Party was held by Manager Ray Tubman at the Imperial for the Saturday morning show of "The Sante Fe Trail" when juveniles were admitted if they brought old clothes. The latter were turned over to the local unemployed.

Meriden, Conn.

Renovated Fox-Poli, with 2 changes a week policy, opened with "Big Trail" Saturday (8). Palace to run three changes with double feature Sunday. Both houses managed by Eddie Fitzpatrick.

Birmingham, Ala.

Century (Publix) at Jackson, Miss., has closed. Istrione, other house, now opening at 11 a. m. at 20-30-40.

Spencer, Ia.

H. N. Finkelstein has acquired the Solon, 500-seater, from H. N. Davies.

Syracuse, N. Y.

A veteran of the pioneer film days in this city, E. H. Arnold, one-time manager of the Savoy theatre, is back in town for an indefinite stay as a member of the Empire's managerial staff.

Lynchburg, Va.

With the opening date for Lynchburg's new Paramount pushed ahead to Friday (14), Willis Grist, Jr., who will be city manager of Publix's four houses here, has already taken office. Assistant is J. R. Resley.

Chicago.

Fred Mindlin, who formerly operated an "arty" theatre here, has taken over management of the American, former R-K-O vaude house, now in straight pictures. Lomax ginger ale company owns property.

Durham, N. C.

Terry McDaniel, manager for Publix-Saenger here, left for Los Angeles for divisional offices of Fox West Coast.

Syracuse, N. Y.

Edwin Mochary is the new manager of Loew's State here. Mochary succeeds William K. Saxton, promoted to the city managership for Loew's in Baltimore.

Birdwell's Indie Film

Hollywood, Nov. 11.

Russell Birdwell landed a contract with Fox after producing an impressionistic single reeler, "Street Corners." He quit that studio because he did not like a story assignment and will now produce an indie feature of modern nature at the Tec Art Studios.

This is tentatively titled "Blind Streets."

Picture Possibilities

"Room of Dreams"—Unfavorable

"ROOM OF DREAMS" (Comedy, Theatre Assembly, Empire). Comedy of no special consequence. Adapted from the foreign. *Ibee.*

"The Well of Romance"—Unfavorable

"THE WELL OF ROMANCE" (Operetta, G. W. McGregor, Craig).

A Balkan musical affair along old-fashioned lines. *Ibee.*

"Mr. Samuel"—Unfavorable

"MR. SAMUEL" (Drama, Tyler and Erlanger Productions, Little). Rather a business play with one dominant character and not enough else. *Ibee.*

"Puppet Show"—Unfavorable

"PUPPET SHOW" (Drama, Pilgrim Productions, Inc., Belmont). Cluttered Pirandella tale of a playwright and his characters. Unimaginative except for basic idea. Nothing in it for films.

"The Last Enemy"—Unfavorable

"THE LAST ENEMY" (Comedy Drama, the Shuberts, Shubert). An English play seeking to peek into life after death. Imaginative, but not very well worked out. *Ibee.*

"On the Spot"—Favorable

"ON THE SPOT" (Melodrama, Shuberts, Wallace and Ephriam, Forrest).

There have been plenty of gangster pictures, but this one on top abound and probable appeal here should be worth something. Is current in London and film rights may have been handled there. *Ibee.*

"As Good as New"—Favorable

"AS GOOD AS NEW" (Comedy, Dillingham, Times Square). Tricky plot with punchy dialog that's consistently funny. It's modern with sex. For films its got the old rundown scale on marital problems taking in both young and old. That's good but it will need expert adaptation to handle the plot and risque lines.

Talking Shorts

"A Jolt for Gen. Germ"
Advertising Cartoon
6 Mins.:
Paramount, Brooklyn
Paramount

This first of Paramount's commercial advertising shorts is no bad starter. Cartoonists Max Fleischer made the action sufficiently entertaining to file most of the rough edges off the advertising.

Lysol, disinfectant, is the product mentioned and used prominently in the typical cartoon short yarn. There were snickers in the audience at the Brooklyn Paramount when the bottle and trade-mark were close-upped, but no other expressed reaction at any time outside of the frequent laughs secured by the drawings.

An army of germs is attacking the country. The defender's bullets bounce right off the impregnable enemy—the shells come limping home with tears in their eyes—and it looks bad until a messenger rides back to a drug store for Lysol. A few drops of that kills off Gen. Germ's army, including the general who had attempted to kidnap the heroine. Fleischer's frightful looking germs and the sound effects added become part of the entertainment.

With the commercials, if confined to cartoons, it depends on the artist. His work and thoughts can make a commercial sufficiently amusing to cover blunt mention of a product, but he can also make the product and the theatre seem ridiculous.

If properly entertained, it probably makes slight difference to audiences what the motive might be, or what product is plugged. The radio is proof enough of that. *Bige.*

SHAW and LEE
"Going Places"
8 Mins. (comedy)
Winter Garden, N. Y.
Vitaphone No. 1027

Neither a new nor a good short. Showing out west as long ago as mid-summer. Despite a half hearted production attempt it can class as but a filler. At this house it merely provoked impatience on the part of the audience for the feature film. That was made known by audible comment.

If this reel wasn't particularly to blame for such reaction, then the house is at fault in running too many shorts. There are three, a newsreel, and a trailer preceding "Life of the Party" (WB) at the Winter Garden.

Murray Roth directed and may have permitted this comedy duo to do about as they liked. Team is supposedly in a class night club which looks more like a "joint." Comics are strongest when repeating pantomime pieces of business from their act. Dialog gags aren't strong. The whole thing almost amounts to an eight-minute wait. *Sid.*

BURNS and ALLEN
"Pulling a Bone"
(Comedy)
10 Mins.:
Paramount, Brooklyn
Paramount

Fast comedy short of cross-fire between George N. Burns, as a guy with a bone in his throat, and clerks in a department store, among them Gracie Allen. Miss Allen does her familiar excellent dizzy behind the soda counter bits.

Burns' answer to all responses and the short's theme line is "I've got a bone in my throat." At the finish he's still trying to get rid of it. Three boys order one small coke and three straws at the fountain and a mob scene follows as they argue over the check. It isn't a very strong finish, but just makes the grade.

Whiskered gags failed to altogether dim the brightness of chatter along the way. Some of the talk is out of the "Lamp Chops" routine which this team uses in vaude.

Both Burns and Miss Allen warrant further experiments in the talkers. They are likely looking and playing people. *Bige.*

NICK and TONY
"Moonlight and Monkey Business"
18 Mins. (Comedy)
Globe, New York
Radio

Healthy slapstick woven around the two familiar wop characters, Nick and Tony. These two boys are used plenty by Radio, two or more of their shorts released per month.

Here Nick and Tony are hotel owners with their hotel full of honeymoon couples. Tony's son elopes with a girl and comes to the hotel to be married. A dick is chasing them. Tony tries to get a room where the couple can hide. In his efforts all the honeymoon couples are halled up and found with the wrong mate.

Short gets funny when Paul Hurst, as the dick, enters upon the scene. Hurst is a clever comedian and always carries laughs.

KNUTE ROCKNE
"Two Minutes to Go"
Football
11 Mins.
Globe, New York
Pathe

One of the most interesting of the Rockne football talks and action clips. Dwells on the open game of football.

Title and the action have no connection. Illustrates how huge gains were made in bygone football classics by the use of the forward pass.

Most action clips of the players are in slow motion. To anyone interested in this sport of much interest.

HALL JOHNSON CHOIR
"A SYNCOPATED SERMON"
Singing
8 Mins.
Winter Garden, N. Y.
Vitaphone No. 1080

Interesting presentation of spiritual singing and worthy of attention if cut two or four minutes. Total is only eight minutes but too much of that is spent in church at a revival meeting. If cut in half this short should mean something.

Willard Robison, white, is credited as co-directing this choir of about 30 voices with Hall Johnson. Robison was doing half hours for WOR late last winter and was consistently unfolding as interesting 30 minutes as the air around New York held at that time. That was due to an instrumentation which sounded like chamber music but capable of getting hot. Plus that were noteworthy orchestrations, well selected and mixed program and Robison's singing and piano playing. It is not known what became of Robison on the air, but Warners ought to be able to boil his radio periods down into three or four worthwhile shorts—and if this boy ever gets into the New York Palace (vaude) with his radio lineup he'll bowl 'em over.

This reel opens with Robison at the piano. Double photography places the entire ensemble on top of the instrument. Group then enter a church and after that the camera merely cuts from singer to singer as they slowly work themselves into mild emotional hysterics. The start immediately catches interest which wanes disastrously as the footage lingers in the church. A matter of 400 film feet marks up the difference between an excellent and a boresome reel. Roy Mack directed. *Sid.*

WILLIE HOWARD and LEE KOHLMAR
"THE 13th CHAIR"
8 Mins. (comedy)
Winter Garden, N. Y.
Vitaphone No. 1104

Just a silly script and meaningless despite any pulling power Willie Howard may have for the screen, which is doubtful at best. Might be okay for Jewish neighborhoods but meaningless in other spots.

Howard neither sings nor does any of his imitations. Based on a cross-fire between the comic and Lee Kohlmar as his lawyer. Both are in court with the attorney advising his client to accept a day in jail instead of paying a $25 fine. The remainder of the action can be imagined but it's far from hilarious.

In this theatre the audience was obviously irked by it. Shorts like these don't do the feature picture any good—the audience having a grouch by the time the main attraction is flashed. Directed by Arthur Hurley. *Sid.*

"COAST TO COAST IN 48 HOURS"
Aviation Advertisement
20 Mins.
Cohan, New York
Visugraphic

Theatres, most of them, are paid to get their patrons to pay to see shorts of this kind. This one, despite that phase, is excellent and contains novelties.

It is designed to sell the airway as the quickest route between both coasts. Details of the trip with Lindbergh, including some excellent birdseye views of cities and mountains as well as cabin accommodations. If all ads of this kind were as good, average audience wouldn't have a squawk against institutionals. *Wally.*

"JAZZ RHYTHM"
Cartoon
8 Mins.
Stanley, New York
Columbia

This one of the Krazy Kat series may be indicative of a letdown in imagination by the cartoonists. It's a rehash of a past idea, with no thought of continuity. This one good only for the daily change brood.

Usual animals in musical gyrations, with sound synchronization 99% in music. Cat and lion pump a piano each in a squared arena. One plays classical, the other jazz. Jazz apparently wins after the pianos help by battling each other. Animal parade on the rimsy precedes the arena entrance. Music is straight.

Miniature Reviews

"Life of the Party" (WB). unoriginal hoke comedy given a splendid production setting. Stars Winnie Lightner, who is surrounded by an all-stage cast. Figures as a picture which will be spotty for laughs and business. Filmed in Technicolor.

"A Lady's Morals" (Metro)—Grace Moore, Opera soprano, rave in sentimental musical romance. Class production of money potentialities.

"Renegades" (Fox)—Unconvincing qualities, excessive length, despite good performances and fight stuff, makes this weak for the big key theatres. Good general release, however.

"Suspense" (BIP)—Another war picture without a woman, and just an incident, for all its running time. Not a practical bet for any but American theatres of indifferent policies.

"For Her Sake" ("For Hennes Skull"—Swedish talker). Anemic story. Weak action. Facetious attempt at musical comedy that's only for Sweden and wherever Swedish.

"MEMORIES"
Newsreel Clippings
8 Mins.
Cohan, New York
British International

Little more than a trailer for the BIP feature, "Suspense." Plus this are some old newsreel and government war shots. Totally worthless.

Effort made to blend these together with Armistice Day thought of living comrades drinking a toast fails. *Wally.*

"COLLEGE HOUNDS"
Animal Novelty
22 Mins.:
Capitol, N. Y.
M-G-M

Trick novelty done into a two reeler, all the characters being dogs of all breeds and sizes.

Travesty on the college football story. While the pups are put through their paces human voices read lines appropriate to the action, working up a capital comedy effect.

Dog hero is raw, raw dog who has spent too much on the college football. He gets a girl friend to lure the super-football of the opposing team to a rendezvous to keep him out of the game. Then the schemer knocks him cold.

Scene shifts to the football field where two opposing grid elevens go through a remarkable comedy presentation of a pigskin struggle, clever trick handling of the pups and the camera giving an absurd air to reality to the affair. They achieve a funny equivalent of the kick-off and catching and running of the ball back through the field.

Captive player makes his escape in time to win the game for the finale. Cut in dialog is seriously delivered and sound effects probably from real sporting event crowds are neatly dubbed for such scenes as shots of stadium stands backed with scores and hundreds of miscellaneous dogs.

Subject at the Capitol got a burst of applause at the finish, unusual tribute to a short. *Rush.*

EDDIE BUZZELL
"Hot and Bothered"
10 Mins. (Comedy)
Globe, New York
Columbia

Universal newsreel idea of having Graham McNamee describe the action is used by Eddie Buzzell to wisecrack along the silent ravels of a pretty blonde. All right for average program filler.

Some of the comments are antiques, such as the one about the camel on the equator, when a ship's captain slips one of his hairs across a pair of binoculars through which the girl is gazing.

Lacks any insinuation in the others, but nothing in action except some bonafide osculation at a society bazaar. Travels include an interview with a studio casting director of the very familiar kind. *Wally.*

"CLOCK SHOP"
Technicolor Revue
18 Mins.
Loew's Circle, N. Y.
Metro

Nothing extra. Ordinary trem short, helped along by a good lead and Technicolor. Good cast: Cliff Edwards, Jackie Heller and Betty and Ramon. None stands. Edwards, usually sure-fire songster, no great shakes. Song given him far from his kind.

Scene is in a clock shop. When the keeper goes to sleep he dreams the various figures on the clocks come to life and dance and sing. Old-set scheme in vaude act production.

Betty and Ramon started it off nicely with an adagio. Thereafter it surged. Edwards was the cuckoo in the clock.

All songs used special, except one. Lou Alters wrote them.

"LOVE THY NEIGHBOR"
20 Mins. (Comedy)
Stanley, New York
Educational

Featuring Charlotte Greenwood, this two-reeler gets off to a slow start. With the addition of a couple of slapstick sequences, it picks up near the finish and qualifies as a fair filler for the daily grinds.

Miss Greenwood is the new member of a ladies' club. Its motto is, "Do a good deed a day." One of the members of the club and the new entry just can't seem to hit it off, with the comedienne referring to her antagonist continually as Mrs. Dingleberry instead of Dilworthy. That sort of chatter holds a few laughs in the early unwinding.

Blow-off has the elongated Charlotte bumping off the president of the club, who has called at her home and proclaiming that in close-up as her final good deed that day.

EDDIE BUZZELL
"Hard Boiled Yeggs"
10 Mins. (Comedy)
Cohan, New York
Columbia

A burlesque on gangsters, this registers flat and elementary with Eddie Buzzell's dialog, the only talk in an otherwise silent short, fairly bromidic.

One near-funny sequence is that of the baby son of a gun-going couple being brought up in a miniature jail with weapons as playthings. A white spot on a barroom floor is used to put a gangster on the spot. A card shark who shoots himself for cheating at solitaire is another.

This is one of a series Buzzell is doing for Columbia. *Wally.*

"THE BLACK HAND GANG"
Comedy
25 Mins.
Prince Edward, London
British International

British International's first attempt to imitate the "Our Gang" type of juvenile comedy. It's very bad.

Monty Banks' direction shows an unwholesome preoccupation with the rear elevation of the juvenile anatomy, and the picture is about as vulgar as it could be. Wee Georgie Wood makes his break into talkers with this release.

Story is one of those crazy affairs about a band of kids, who fight, spank each other, ruin parties and talk like adults.

It's too bad for Wee Georgie Wood. *Chap.*

"HORSE SENSE"
Trained Pony
6 Mins.
Beacon, New York
Vitaphone No. 1034

Film fragment of small importance. Trained horse, called "Sportin' Life," is put through its paces, with setting a beautiful meadow on the stock farm.

Cowboy get-up for trainer shows how the animal would defend his master if he were attacked. Bad man shoots the driver and tries to rob him, while horse fights robber off. Then horse lies down to let wounded man climb into saddle.

For the very young in years and tastes. *Rush.*

"BIRD ISLANDS OF PERU"
20 Mins.
Cameo, New York
Talking Picture Epics

This expedition into the guarded bird islands of Peru, conducted by Dr. Robert Cushman Murphy, was financed by the American Museum of Natural History. Shows the various birds which inhabit the Peruvian islands by millions, protected from molestation by the government. Educational short and top entertainment, all.

Dr. Murphy tells of the various birds. His voice is nasal, high pitched and doesn't carry well. A lot of his chatter is lost.

"JOHNNY'S WEEKEND"
With Johnny Hines
Comedy
18 Mins.
Stanley, New York
Educational No. 2684

Another stupid creation and n. g. for kids. Situations are usual and the continuity or story doesn't matter.

The usual mother-in-law, younger but just as crabby. She gets drunk at a party where her son-in-law walks in with ripped trousers. He takes them off for his friend who is next. Friend gets jealous, so the butler is forced to doff his trousers, too.

For daily changes only.

"THE KARNIVAL KID"
Cartoon
7 Mins.
Films Guild, New York.
Columbia.

Blind comedy, not as subtle as might be expected from a cartoon or as jolting in music. Makes this drawing only inland material. One of the Mickey Mouse series and a Disney creation. Action centers around a carnival scene. There is a shimmy shaker and Mickey spots a hot dog can. He makes the dog squeal and jump and also mimics the regular barker. In the waltzing he is serenading the shimmy shaker with ears, nose, etc. At last a Mickey is crowned.

LIFE OF THE PARTY

(All Color)

Warner production and release. Starring Winnie Lightner. Directed by Roy Del Ruth from Meredith Cressman original story. Photographed by Technicolor process. Dialog and adaptation by Arthur Caesar. At Winter Garden, New York, on grind run starting Nov. 7. Running time, 78 mins.

Flo	Winnie Lightner
Doc	Dorothy Lee
A. J. Smith	Jack Whiting
Co-Ed	Charles Butterworth
M. Lesoire	Charles Judels
Mr. Smith	John Davidson

A rough house comedy along "Gold Digger" lines and not strong. Winnie Lightner is a favorite this fact should provide much needed help. Otherwise, it unwinds as an ordinary laugh attempt based upon a weak script and a stage cast which means no marquee strength other than Miss Lightner. Film is anemic hokum and shy of the strength to win over a skeptical audience. It looks like average grosses (and present day averages).

The former vaude girl, Miss Lightner, doesn't click as being capable of shouldering solo stardom. She's got to have a comedian opposite who has as much to do as is given her. Which indicates a overwork at all times anyway. Miss Lightner is even exaggerating that trait in this picture, probably because stardom means she must assume full responsibility. Result is an avalanche of out and out mugging and a straining for laughs which aren't there in the dialog. Arthur Caesar, the penman of this opus, has slipped through a couple of worthy "cracks" but evidently had to struggle and couldn't surmount the theme.

Practically no love interest in the story which immediately stamps the Misses Lightner and Irene Delroy as a couple of coin chasing shop girls. So there's no sympathy for them. Charlie Judels, and his phoney French, is more responsible for laughs than any other contributing factor. Playing an excitable Frenchman, who is twice given a runaround by the girls, Judels twice smashes up beautiful interior sets in simulated rage. Miss Lightner's main laugh sequence is one of those gagged up horse races, where she substitutes for the jockey, and which Warners has apparently repeated on the strength of the wild motorboat ride on "Top Speed."

Picture marks Charles Butterworth's film start and this dry humorist of the frozen pan stands a reasonable chance of clicking with the screen public. He'll be a new type for the nation at large, and while not of the specie who is apt to goat the celebrities for time out, may grow on them. For this picture he uncorks a couple of funny gags and also retains a few lines familiar to a legit clientele.

Miss Delroy has little or nothing to do, the script merely forcing her to obey the commands of her scheming financial manager. If it weren't for Technicolor and Jack Whiting's red hair, his participation would be a secret. That boy is absolutely without a chance here. Miss Delroy and Whiting are standard Broadway musical comedy love interest. Both have consistently been spotted to comedy in pictures and both are back on Broadway to do a show. That's evidently due to the coast apathy as regards musicals. There's only one song in this release—early and by Miss Lightner.

Story has two girls, fired from a muscle shop, clowning their way in a modiste parlor, copping a raft of clothes and tearing for Havana after money men. An identity mixup on two Mr. Smiths, one of whom is wealthy, takes up the last half, footage between which is the pursuit of the male dressmaker (Judels) looking for the femme twosome who chumped him. Yarn carries a musical-comedy finish in Miss Delroy finally getting the wealthy and young Smith (Whiting) and Miss Lightner grabbing the moneyed horse breeder.

Warners has given "Party" a lavish production background and the color enhances appreciably. A lot of clothes flashed by the girls, including a fashion parade, and this may help it to stick a week in the deluxe spots. But it's not a howl film. At matinee Winter Garden audience had a tough time finding the laugh cues and alluded most of the giggles it did find to Judels. *Sid.*

A LADY'S MORALS

Cosmopolitan production; M-G-M release. Starring Grace Moore. Directed by Sidney Franklin. Reginald Denny and Wallace Beery featured. Story from Beery's memoirs, covering his life with Miss Moore. Screen play by Bess Meredyth and Claudine West; dialog by John Meehan and Arthur Richman. Photography by [illegible]. Running time, 80 mins. At Capitol, New York, week Nov. 7.

Grace Moore	Grace Moore
Reginald Denny	Reginald Denny
Wallace Beery	Wallace Beery
Gus	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]

4 Big Reasons why



He Came..He Saw..She Conquered!

Oh, for a MAN!

with

JEANETTE MacDONALD
REGINALD DENNY
WARREN HYMER
MARJORIE WHITE

Directed by **HAMILTON MacFADDEN**

It was a boudoir victory—but it was for life! She had a voice — she was the Melba toast of the town. All he had was an alias. That — and personality!

Jeanette MacDonald—vision of blonde loveliness, feast for the eye in stunning frock or filmy negligee. And a new Reginald Denny — a revelation after his silent screen days. He's sparkling and masterful, with a voice that makes feminine hearts skip a beat. A new and stunning team in a comedy of super-smartness.

De SYLVA, BROWN AND HENDERSON'S

Successor to "Sunny Side Up"

JUST IMAGINE

with

EL BRENDEL

Maureen O'Sullivan • John Garrick
Frank Albertson • Marjorie White

Directed by **DAVID BUTLER**

Newer than tomorrow! Brilliant, mirthful, tuneful surprise production which makes your senses reel with new impressions. A comedy of 1980—with 1980 laughs!



FOX

you should be happy

BIGGER THAN "THEY HAD TO SEE PARIS"
FUNNIER THAN "SO THIS IS LONDON"

Will Rogers

in HENRY KING'S PRODUCTION

LIGHTNIN'

from JOHN GOLDEN'S *stage success*
with

LOUISE DRESSER

JOEL McCREA • HELEN COHAN
SHARON LYNN • J. M. KERRIGAN



Will Rogers as a Spanish War veteran who learns about life from Reno-vated divorcees on location. How divorce is changed from a last resort to a summer resort. How husbands are changed into alimony-in-the-bank.

Never was Rogers so witty, and in between those homely, tender touches that bring a lump in the throat, a tear in the eye. A combination of gay and serious — the perfect blend.



Opens Friday at the ROXY

The DANCERS

with

LOIS MORAN

Walter Byron • • Phillips Holmes
Mae Clarke • Mrs. Patrick Campbell

Directed by CHANDLER SPRAGUE

A page torn from life — frank, human, vital. Problems of love — the single standard — the mad pace of the modern girl. Is romance still real or is it a worn-out toy for sophisticated 1930? The answer is in this gripping, finely acted, audience picture. Lois Moran's most charmingly dramatic role, and a great cast.

Publix Receptive in Sticks To Vaude With Own Music

Chicago, Nov. 11.

Between 200 and 300 picture houses now running straight picture policy may use flesh acts this winter. They are the Publix houses through Nebraska; Famous Players in Canada; Publix Great-States throughout Illinois and Indiana and the Publix Blank in Iowa.

Word has gone out of the Publix office to secure acts that require no musicians, and if possible very small stage crews. Such turns as the Godino Siamese Twins, that carry their own music the Haver's Minstrels and acts able to put on a show, either in the pit or small stage space will be given first choice.

Recently in Duluth an experimental vaude bill was received with remarkable public enthusiasm. Although just an ordinary pleasing bill the town was so hungry for flesh that two critics on the local dailies went into a spin over the show.

Following is a newspaper excerpt from the local paper regarding this show, booked out of the William Morris office, Chicago:

"Unless the audience last night was hand picked, which we have reason to doubt, Duluth theatregoers have tired of a starvation diet of entertainment and are ready to support and acclaim introduction of vaudeville in the city."

(A story on Publix and vaude in small towns, is in the Vaudeville Dept. of this issue.)

10c CHEAPER THAN AT HOME

Boston, Nov. 11.

Loew's Columbia is getting out of red through the adoption of a stock musical comedy tab policy with two complete changes per week and no newspaper publicity budget. Friday night saw the house mobbed with a bill that comprised Helen Kane in person, musical tab running 40 minutes with 20 people, two film features, three vaudeville acts and several shorts. Top is 25c.

Helen Kane jumped in and doubled from the Orpheum as a favor to Ed Garrity who had been given the job of getting the barren old Columbia out of red. Musical tabs are being staged by Lew Orth (Orth and Coleman), supported by Lew Dean, Bob Ellsworth, Fred Bannon and Rose Allen with a dozen girls willing to work for a price. They are straight burlesque bits in a tab and clean because located in the tenement house-belt with plenty of kids and mommers, drawing heavily from foreign strects.

The real pay-off comes nightly about 10 after the baskets, clothes-lines, amateurs and additional novelties have been wound up. Manager Garrity steps to the footlights for an intimate talk with his patrons. His best selling talk last week was based on the argument that the matinees which cost only 10c can be attended at a profit by banking the kitchen fire. "Science has figured out," says Garrity to the crowded house. "That a kitchen stove in the winter can be made to save more than 20 cents by shutting the drafts for four hours. Come and see our matinee free and actually be paid for sitting h re absorbing our heat and watching our peerless shows."

And the audience always gives him a great hand.

Hutchinson Producing

Hollywood, Nov. 11.

Charles "Hurricane Hutch" Hutchinson, former Pathe serial star and producer, is returning in pictures here as an independent producer.

His first will be "Givers and Takers." Hutchinson recently returned from England.

Woolf Adapts "Nurses"

Hollywood, Nov. 11.

Edgar Allen Woolf, at Metro for another picture, has been assigned adaptation of "Nurses." This is to follow up "War Nurse," with title to be changed later.

CAL. SCENARIO TAX IS APPEALED BY U.

Hollywood, Nov. 11.

Ruling that unproduced manuscripts and scenarios are physical properties subject to local taxation, Superior Judge Fletcher Brown gave judgment against Universal yesterday (10). It climaxed six years of litigation by U to recover $1,100 collected by Los Angeles County on 49 scenarios.

Loeb, Walker & Loeb will appeal to the Supreme Court as a test case for the industry. Settlement involves $25,000 in local taxes yearly.

Contention of the picture business is that scenarios have no tangible value until produced and that intangible assets can be taxed only at the home offices of the corporations. In Universal's case the home office is in New York.

$5,000,000 W. B. Saving

(Continued from page 11)

the record department, made up largely of inspectors of discs, was practically abolished. Twenty persons, it is said, were cut off that payroll.

Over $600,000 is figured to be saved in the merger of sales forces alone. This reduces to 36, just one-half, the number of exchanges in operation before the tie-up. One salesman will now do the work of two, since pictures under both titles will be marketed by him. On the matter of exchanges the Brothers announced several weeks ago in New York materialization of plans for one building in each key center to house activities of all subsidiaries. Present First National exchange properties will be disposed of in the usual way.

Jack Warner, Head Man

While Jack Warner is the head of all production and will move his headquarters from the Warner Studio on Sunset boulevard, Hollywood, to a special building for leading production executives in Burbank, the First National property, care is made by Warnerites to emphasize that two distinct production schedules, status and the W B and F. N. brands will be maintained despite the generalness of the consolidation. This is believed to be in line with the government's approval of the get-together.

No borrowing or lending of stars, directors and writers from either production organization will be sanctioned, it is said. In case talent is let out, the other party may take it on according to desire.

Hal Wallis and Graham Baker will be co-executives in charge of Burbank, subject to Jack Warner. Darryl Zanuck has a co-executive-ship on activities recorded under the Warner brand. William Koenig, it is admitted, is one of the few men in the new line-up admitted in New York to work both ways of the Hollywood-Warner fence. He will supply props to both FN and WB and won't have to get fired to be hired by the other.

Burbank will get the benefit of all physical expansion. Cutting of WB and FN product will be done there, the program calling for 40 editing rooms where there are now but 22. Same thing goes for projection rooms, which brings the present figure up to 35.

Burbank will also get a garage that should house 1,000 cars. The change will not interfere with the Brooklyn studio of the Warners, which will be retained.

Sales Line-up

Under the new line-up for sales, already widely publicized, which automatically eliminates half of the salesmen and exchange managers of the total of former Warner and First National territories, the following is effective:

Excell will be responsible for the territory embraced by the exchanges in Albany, Boston, Buffalo, Cincinnati, Cleveland, Detroit, Indianapolis, New Haven, Metropolitan New York, Philadelphia, Pittsburgh and Washington. Canada also comes under Excell's jurisdiction. Theodore E. Lyons, as sales manager, will watch exchanges in Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg.

Depinet's western territory includes exchanges in Atlanta, Charlotte, Chicago, Dallas, Denver, Kansas City, Angeles, Milwaukee, Minneapolis, New Orleans, Oklahoma City, Omalia, Portland, Salt Lake City, San Francisco, Seattle, St. Louis, Memphis and Des Moines.

Max Milder will act as salesmanager assistant to Excell, while Andy Smith and Gradwell Sears will do the same thing for Depinet.

Norman Moray, former Chicago branch manager, moves into the home office to sales manage Vita Varieties throughout the entire country.

Establishment of two new metropolitan areas in Philadelphia and Chicago call for a realignment in New York. Under this George Balsdon remains in charge of the New York (Metropolitan) end; Nat Beier sales manages for New Jersey; Eddie Goldstein dittoes in New York City.

In Chicago, Carl Lesserman acts as branch manager, while H. F. Neil and Earl Silverman take on sales worries.

W. J. Heenan, Branches, and R. E. Binns does sales honors in the Philly area.

In Chicago

Chicago, Nov. 11.

Consolidation of the Warner and First National exchanges here places Carl Leserman of FN in combined control. Norman Moray of the Warner exchange goes east, it is understood, to take charge of Vitaphone Varieties (shorts) sales.

Eddie Silverman as the new field manager for the combined exchange and Tom Gilliam city sales manager. Harry Neil comes in from Minneapolis as assistant to the latter.

Amalgamation caused release of about 15 bookers, shipping and office workers at both exchanges. Those eliminated were paid off Saturday.

DeForest Asks Big Money Damages from W.E. Group on Stock

Claiming damages of $2,770,000, Dr. Lee DeForest has started suit in the New York Supreme Court against Western Electric, ERPI and John E. Otterson, alleging that the defendants persuaded William Fox not to purchase his 100,000 shares of DeForest Phonofilm at $21 a share on which he had an option. Agreement between Fox and De Forest in event that the option was exercised provided that DeForest be employed by Fox for five years at $50,000 annually.

In his complaint DeForest states that late in September, 1926, he gave William Fox an option on the stock, receiving $1,000, and the following month he received $100,000 from Fox for a renewal of the option until Nov. 7, 1926. The option agreement was further extended until Nov. 30, 1926.

The defendants, Dr. DeForest claims, knew that Fox was negotiating with him for the purchase of his Phonofilm stock and as they were themselves interested in patents having to do with the production and reproduction of talking and sound pictures realized that Fox with his extensive interests at that time in the picture industry might become a formidable rival to the defendant firms in the equipment manufacturing field. Some time between Sept. 23 and Nov. 30, 1926, while the optional agreement was still in force, William Fox, according to the plaintiff, was induced by the defendants not to purchase the stock, they representing the De Forest Phonofilm Corp., and Lee DeForest did not own and control the patents, inventions, improvements and devices for talking pictures which they claimed through virtue of a contract between the DeForest Radio Telephone and Telegraph Company and Western Electric entered into March, 1917.

As a result Fox discontinued negotiating with DeForest for a stock buy and employment.

Hay, St. John, Abransom & Shulman, and Guggenheimer, Untermyer & Marshall are attorneys for Dr. DeForest.

Lighton Better

Hollywood, Nov. 11.

Recovered from his illness and out of the hospital, Louis D. Lighton is returning to the Paramount lot Wednesday to start production on "Skippy."

Insufficient Silent Film Supply Sends All-Still Houses to Sound

Minneapolis, Nov. 11.

Crystal theatre, one of the largest and best paying independent houses in the local loop, noted for its successful silent policy, operation, finally is being equipped for sound.

This grind theatre stressed in its advertising its programs were 100% silent, and at 10c it was invariably packed.

Harry Chapman, manager, says it was not the dwindling patronage or any necessity of "keeping up with the times" that prompted him to install sound equipment. Sole reason, he explains, is inability to obtain sufficient satisfactory silent product.

Many of the leading producers, he points out, are discontinuing silent versions of their pictures.

As is, Chapman states that there will be silent programs two days each week. When the announcement was made that the house was going talker, he says, numerous complaints were received from elderly patrons, including those hard of hearing. The silent programs will be continued, he announces, to satisfy this demand. Prices will be raised from 5 to 10c for children and from 10 to 15c at night.

This will leave only two theatres in the loop without sound equipment—Unique, grind Publix house, and the Stockholm, independently operated. Both are going in for repeats to take care of their picture needs.

TIFFANY ON SOCIAL SIDE REAL PANIC

One of the actually swellest feeds and best of good times was enjoyed by a small and select portion of the New York industry when Tiffany decided to fete its new New York exchange manager, Al Blofson. No party in the record of the business was ever so complete as that one at the Warwick Thursday (6) night. Not a single detail in the way of food and entertainment overlooked, with entertainment strictly unusual, unusual.

L. A. Young, Grant Cook and Al Selig went out of their way to show the trade what good fellows they can be—and they made good.

Young set the boys at rest about all rumors concerning Tiffany. He went on record as saying that the outfit will show nice earnings at the end of the year; that he is too busy to pay much attention to pictures (even his own) and that he doesn't have to because of the confidence reposed in the leadership of Cook.

The real end of the party didn't start until the boys returned from Yonkers where they had witnessed a preview of "She Got What She Wanted."

R-K-O's Product Problem With 4 Houses in Square

R-K-O's new problem is what to do for product for its four Times Square picture theatres? The new Mayfair, as successor to the Globe as R-K-O's "run" location, made the situation tougher to settle.

If R-K-O could lose the Globe, it would be okay. The lease there runs until next June. Prospects of landing another tenant are as light as chances of securing enough pictures to keep all going in a first grade manner.

Hippodrome, with vaudfilm "bargain" shows over on 6th avenue, and the Cameo on 42d, are the other pair needing film product attention. Hip would be closed, but it has been doing surprising business since reopening with a new "bargain" combination policy.

Hip can and does play second-run downtown after any first run house. The problem is where to get even second runs of sufficient quality and quantity for the Hip. Cameo plays mostly foreigns.

CHUMP GAMBLERS

(Continued from page 1)

taking his licking pleasantly, until the dealer turned up the fifth deuce.

No Manager

Player called for the manager of the resort, but neither the manager nor his assistant was located. An underling came to the spot and decided that nothing could be done until the morning. Next day the manager explained that it was an error; that probably a former dealer had left a few cards on the table when relieved. This burned the Canadian, and he announced they could hold all his checks as bouncing souvenirs.

When the sportsman got to L. A. he was hauled in to court and had to make the checks good. Resort claimed they were in payment of stable fees and hotel bills.

Another Phoney Suit

Resort brought suit in L. A. courts for the $200, claiming the bill was for other than gambling debts. The check was made payable to the hotel and not the gambling casino. To show their lack of respect for those who frequent the place, the action was brought against a man who controls $50,000 worth of stock in the resort.

Same spot has a gang of guerrillas who work out of an office here. If the gambler who is on the cuff to the joint refuses to come across with the losses, the tough mugs pay him a visit and suggest that he come across before they decided to get rough. In a number of cases, picture names have been induced to pay by this method.

R-K-O's Product Problem With 4 Houses in Square

R-K-O's new problem is what to do for product for its four Times Square picture theatres? The new Mayfair, as successor to the Globe as R-K-O's "run" location, made the situation tougher to settle.

If R-K-O could lose the Globe, it would be okay. The lease there runs until next June. Prospects of landing another tenant are as light as chances of securing enough pictures to keep all going in a first grade manner.

Hippodrome, with vaudfilm "bargain" shows over on 6th avenue, and the Cameo on 42d, are the other pair needing film product attention. Hip would be closed, but it has been doing surprising business since reopening with a new "bargain" combination policy.

Hip can and does play second-run downtown after any first run house. The problem is where to get even second runs of sufficient quality and quantity for the Hip. Cameo plays mostly foreigns.

QUIGLEY'S MOVE TO MERGE TRADE PAPERS

Several trade papers, except regional and coast, will come under one heading if Martin Quigley, of "Exhibitor's Herald-World" is able to close deals now under way.

"Motion Picture News," controlled by publishers of a plumbing journal, is reported nearest capitulation.

Matter of price seems to be the main delay all around, with the exception of the "News," for which a figure is reported agreed.

Quigley, according to versions of the merger, will retain his "Herald-World," also the outcome of a merger four years ago when the buy was made with the Chalmers Publishing Company, as the big weekly, "The News" will be made to fit into that part of the picture.

Dailies on Each Coast

On the matter of dailies Quigley, it is also said, intends to have one on each of the coasts.

Idea of the concentration, it is reported, is to fit in with economic lines.

SZARO'S GERMAN FILMS

Berlin, Nov. 3.

In the studios of Lignose the Polish director Henryk Szaro is shooting "Na Sybir." Jadwiga Smosarska and Adam Brodzisz are starring.

Szaro declares that in future all his films will be shot in German studios as it will take some time before the technical development in Poland will be equal to the German.

U's Animal Film

Hollywood, Nov. 11.

Universal's "Ourang" company is due back here next week after six months of wild animal life and shooting in Borneo.

Studio will review these scenes before deciding to go ahead with the picture. If favorable, remainder will be made locally.

Cline Gets "Deuces"

Hollywood, Nov. 11.

Edward Cline, who just finished directing the Wheeler-Woolsey comedy, "Hook, Line and Sinker" for Radio, has been given the comedian's next.

Its temp title is "Deuces Wild."

Repairs for "Men"

Hollywood, Nov. 11.

J. G. Blystone, who directed "Men on Call" for Fox several months ago, is back on the lot making retakes.

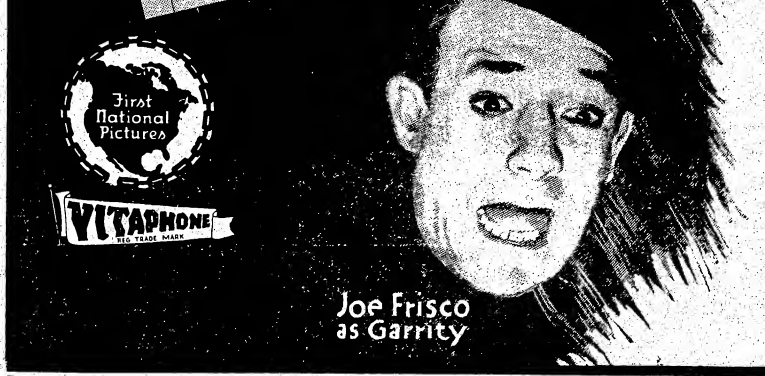
Several sequences at the beginning of the story will undergo repairs, it is said.

G-r-r-r-eatest Piece of Showmanship Property in Years!

What a title for exploitation. And what a show! « «



This sure-fire 24-Sheet shows what box-office appeal your campaign will carry!



Thrill on thrill! Laugh on laugh! Mulligan and Garrity, the two detective nitwits who see all and know nothing. Joe Frisco headlining the laughs. Hundreds of sensational exploitation stunts to put it over. "The Gorilla" is in the bag!

Add "The Gorilla" to First National's List of Sure-Fire Hits!

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

Beggar of Bagdad

OTIS S

Master of Masters,

KIS

BROKE WEEK END HIGH AT WARNER BROS. HOLLYWOOD, N. Y. AT $2.00 TOPPED ALL ATTENDANCE FIGURES SINCE HOUSE OPENED!

First National Pictures

The Biggest Show

A FIRST NATIONAL and

Is King of New York!

KINNER

Greatest of Stars in

MET

With
LORETTA YOUNG
DAVID MANNERS
MARY DUNCAN
SIDNEY BLACKMER
FORD STERLING

Based on the play by Edward Knoblock

A John Francis Dillon Production

in Picture History!

VITAPHONE PICTURE

VITAPHONE REG. TRADE MARK

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Commercial Shorts Slow Showing; Now in Par Houses to Decide

In the nearly two years that industrial talkers have been on the manufacture, not more than four or five have so far been exhibited in the theatre. More than 100 of various kinds and purposes have been made by as many as a dozen producing companies licensed by the electrics to do so. Experts figure the situation no clearer now.

Paramount's first industrial short is current at one of its own theatres, Brooklyn Paramount. It is a cartoon made for Lehn & Fink, toothpaste manufacturers. It is one of five shorts completed by Par and is due for the Paramount, Broadway, week of Nov. 14.

Neither Fox-Case nor W. E., two next important producing firms on industrials, have any reels for advertising in theatres.

Paramount is still undecided on the continuance with industrials. It's said the current showing at the Brooklyn Paramount may determine Par's future policy.

$15,000 for Showing

The cartoon at the Brooklyn Par is scheduled for about 100 theatres on P-P circuit, intended to cover something between 3,000,000 and 4,000,000 circulation that way. It's of one reel length and cost around $7,500 to make. Par's advertising charge for showing over the limited route is $15,000. About $150 a house.

Of the 100 or more shorts so far produced by the industrial film makers all told, the great majority are for inter-company work or inter-departmental. On the latter score are included several by W. E., A. T. & T., G. E., and the automotive industry.

In the medical series are included visugraphic photography of actual operations. Others are mostly charts and drawings. None is for theatre consumption.

Should Paramount discontinue its industrial shorts, it is said the company has made the condition possible in its dealings with advertisers. Right now there is no indication of cancellation of the program.

Usher and Treasurer Skip Off with $10,000 Of Missouri's Dough

New Orleans, Nov. 11.

James Noel, treasurer of the Missouri theatre, St. Louis, and Harold Werner, head usher at the same house, were trailed through several local night clubs and arrested by detective Grosch, charged with embezzling $8,800, the week-end receipts.

Boys, 24 and 21, respectively, were having the time of their lives when apprehended. Surrounded by half a dozen girls, they were passing out $5 and $10 bills to entertainers, and in their three grips was found $4,400 in currency.

At police headquarters, Noel, the treasurer, said: "I'm glad to get a rest. We've been half stewed since we got here Monday night and we had some party. I don't know whether we are sorry we took the money or not, we had such a good time. You see," he went on, "Harold and I were not getting enough at the theatre. He got $25 and me $30, not enough to cover our expenses. We've been taking money for some time and I guess the total will be around $10,000. Last week the show stopped sending its Saturday and Sunday receipts away in an armored car, and Werner and I decided to take the week-end gate. When we closed up we took the whole business and caught a late train out of St. Louis Sunday night."

Detectives from St. Louis are taking the boys back to St. Louis.

Noel said he attended the University of Missouri for two years, and Werner was a former student of the University of Wisconsin.

N. Y. Atty. for Defense

Arthur Driscoll, of the law firm of O'Brien, Maleyinsky & Driscoll, leaves today (12) for Hollywood to defend Mary Pickford in a plagiarism action brought in the Los Angeles courts by Col. Hubbard.

Plaintiff claims "Sparrows," made as a silent some years ago by Mary Pickford, is an infringement of his story, "The Cry of the Children."

Rush Is Danger Signal Of Picture Producing, Claims Harold Lloyd

By the time Harold Lloyd has a picture released he has seen it so many times and slaved over it for so long he cannot tell whether it is funny or not. If the audience laughs he is almost inclined to fall on their necks and thank them, he says. If box office results prove anything, his pictures are funny.

The difference in the making of a Lloyd picture and that of most pictures produced is startling. Harold believe all picture producers could do the same, if they would only get over the idea that they must make so many pictures to fill the theatres; that they must rush everything on schedule, and even pull successes out of theatres to allow the next release; that they must have quantity at the sacrifice of quality.

For instance, says Mr. Lloyd, if all stage plays produced in New York were put out right on Broadway there would be so many rotten shows constantly present the theatre public would likely give up in despair. Even as it is, he says, only a limited number of good shows stay on Broadway.

Four to Six Months

When Harold Lloyd makes a picture, he takes four to six months. Then the picture is previewed and another month is spent in cutting. Previewed again, and yet again if not satisfactory. The ordinary run of feature pictures are made in from three to six weeks and are then shipped out to the public.

Film Wastage No Expense

In the future for his own pictures Lloyd is not going to work on a release date. The more time and effort the better the result and the larger the return, he claims. And the horror of wasting film that afflicts so many directors and producers does not affect him. On "Feet First" he used over 300,000 feet of film.

Film wastage is the cheapest item in picture production, he states.

Hays' Wunder

Clinton Wunder, executive manager of the Academy of M. P. Arts and Sciences, has the first six days of his non-stop talk contest in as many cities set. The Hays office announces that women, children, and Rotarians will be welcomed in town hall in the following:

Nov. 19, Memphis; 20, St. Louis; 21, Omaha; 23-24, Minneapolis; 25, Milwaukee.

All the good people in the above spots on those dates will be able to hear Wunder talk on the wonders of Hollywood.

Fox Production Spurt

Hollywood, Nov. 11.

With 24 pictures completed by Fox so far on the current year's schedule, activity of the studio this month and next will be heavy.

"This Modern World" started Friday. November 17 five pictures are slated to go under the gun. These are "East Lynne," "Connecticut Yankee," "Painted Woman," "Three Girls Lost," and "Land Rush." "Doctors' Wives" is set for November 20, and "Scandrons" will begin four days later.

On the December line-up are "Women of All Nations," "All Women Are Bad," "Poor John" and "Charlie Chan Carries On."

Congo's Fish Film

Hollywood, Nov. 11.

Congo Pictures is synchronizing a fishing picture to be released under the tag "Monsters of the Deep." Picture was shot by Harold Austin who directed Columbia's "Africa Speaks."

Lecture by Austin will be dubbed in.

Leon Gordon's Termer

Hollywood, Nov. 11.

Leon Gordon following his dinlog treatment on "This Modern World" for Fox, was given a term contract by that organization.

Dick Rowland Reports

There are three reports about Dick Rowland, former First National head who got out at the time of the take-over by the Warners. One is from a wealthy friend of Rowland's and former film executive; other from bankers.

Rowland, according to the friend, a few months ago had rolled up $3,000,000 in watching the board. Just as hurriedly he began to see wrong figures. The bankroll dwindled.

Third report is Dick stands ready to return to the picture biz.

U. A.-Fox Wrangle

(Continued from page 5)

the story appeared in print before UA was closing indie accounts here away from Fox.

Outburst

As a prelude to the possible independent exhibitors' chain for this western section held in expectancy by Harold B. Franklin, the outburst of last week by United Artists against Fox West Coast operation has given a strong impetus to such a scheme. It would entail U. A. theatres as the indie circuit's leaders, with Franklin as the theatre operator and the indies west of the Rockies to come in. Franklin may also contemplate indies east of the mountains as well.

Whatever Franklin's ideas have been on the indie combine, they are said to have been held up by financing. In these times financing does not seem so easily secured for picture projects. Even Howard Hughes, highly rated for wealth, and who is named as standing with Joe Schenck of U. A, against the alleged discrimination by Fox West Coast in picture playing, is said to have found the Art Cinema (U. A.) deal with Schenck temporarily held up through delay in financing it.

Franklin's Staff

Franklin appears to have concluded he will go forward in the indie combine through partially organizing for the campaign. Max Kraevetz and J. J. Franklin, H. B.'s brother, each holds a five year contract, now in effect, from Franklin. Both were under Franklin when the latter was president of Fox West Coast.

Franklin's first thought was to secure the Paramount and Loew houses on the Coast as the heads of an indie chain. This was blocked through his inability to gain the consent of those circuits. It was a continuation of a plan Franklin had submitted when with Fox W. C., to add the same Publix and Loew houses to his West Coast operation.

Meantime U. A. states it will play its pictures in halls or tents against Fox W. C. It has commenced to use U. A. stars for personal appearances hereabouts as they were employed for the publicity of last week's declaration by U. A. against Fox.

The Fox reply has been that its West Coast circuit plays the features of other producers, besides Fox, and without protest, leaving no actual cause for U. A. to make its claim.

Joint Move

The announcement by U. A. of its intention to build a number of theatres is hooked up with the rest of the controversy. The U. A.-Fox matter in its entirety so far is thought by many out here to have been jointly agreed upon by Schenck and Franklin, with Franklin's acute knowledge of the Coast theatre situation a large aid.

Since the administration of Fox West Coast changed from Franklin to the Fox New York office and the Fox studio, Fox pictures have been given a more frequent and wider display in the principal West Coast theatres. This is contradiction to the previous operation of Fox W. C. and may have brought some resentment to other producers who, however, have so far suppressed it from publication.

Franklin is as denied he is aligned with Schenck and Hughes in the current Fox dispute.

Despite the evident excitement in Los Angeles over United Artists' allegations of discrimination against Fox West Coast theatre chain, the incident aroused no comment in New York.

On Broadway it is looked upon as a local scrap, with whatever object under cover on either side, if any, not discernible at a distance of 3,000 miles.

Views on Publicity

(Continued from page 11)

deducted. This means, it is admitted, that a Fox house manager is allowed to invest about 7% of his gross with the newspapers.

Paramount-Publix declares that it is reaching its ultra-conservative policy only after a thorough check-up. It takes heart in the estimation that its grosses in Radio competitive territories, particularly, are on an average 70% higher than Radio's, conceding that Radio in the average case often exceeds in paid newspaper space many times the lines bought by P-P.

Going hog-wild on space, especially when it runs into pages, is out so far as a consensus of opinion of these circuits is concerned.

Logic and Figures

The arguments from Radio and Warners are more in detail and fraught with logic and figures.

Many pictures that have played first run Publix houses, and more or less flopped with conservative publicizing, have proven winners in houses of their own which are second runs and in localities far from cream position, Warnerites maintain. The Brothers' agents thank big space in the dailies for this draw.

One outstanding example which Warnerites record is what recently happened to "Office Wife" in Chicago. Where it slipped in a select loop house of Paramount's, it went beyond theatre expectations by $3,000 in the Warners' Capitol. Box office reports in "Variety" during the past year furnish the index to many similar situations, maintain the Warners. The Brothers, while economizing in every other direction, have, through Spyros Skouras given their house managers full hold on the purse strings to get their pictures before prospective audiences.

Amos and Andy's Campaign

What has done more to put picture advertising on the spot than anything in the history of the business in Radio's campaign for Amos and Andy.

There are some experts who declare that A and A would have sold without any campaign—just the ordinary coverage. There are others who say that the general release, day and date in 200 houses, did the trick; that by way of substantiation the picture took a dive in the 75 houses which held it over; that had the picture gone out in the routine way the exhibitors would have been tipped off by that second week and the records broken in 85% of those 200 day and date houses would now never be on the record. While others admit that the Amos and Andy picture getting the openings it did, swept along for that reason.

But no one doubts the figures on that record breaking first week—a week eclipsing any one week, as well, in the history of the film business. Radiolites agree that it is impossible to reduce to a percentage what page and double-truck spreads in key city dailies rate for the A and A records. They are satisfied that too much space cannot be given copy that clicks; that advertising keeps goods moving.

Conceding that by comparison to the first week business sagged toward normal in houses retaining the picture, Titan pushers reflect on how the records and the daily smashes keyed up surrounding exhibitors waiting their turn to debut the feature in their town. That excitation and expectancy meant getting news that Amos and Andy are in town to every available ticket buyer; every radio fan.

Newspaper economies, advocates for more paid space declare, is the reason why pictures like "Byrd at the South Pole" didn't get over in the past and won't in the future if the same home office policy prevails. Byrd, these observe, was a far better natural than Amos and Andy. His picture was released simultaneously with the return of his ship and at a time when every newspaper in the country was toting Byrd in its entire section. Had page ads been hooked up with all of this free space then Amos and Andy today might be only a close second to the explorer's picture receipts, it is conjected.

On the picture getting its biggest draw because it is a freak Radiolites admit but they declare that it was the stimulation which the press of the nation gave A and A's first picture that was the big summoning hand to the box office in the final analysis. At the same time with a campaign which cost Radio Pictures less than $100,000 Hy Daab's two-day-before-opening type blast has, by several scores of letters received, practically put the industry in a different light with America's leading newspapers. There is evidenced in all a more than just-for-picture-business attitude. Personal pride in putting the picture over in their respective cities is automatically taken by many of the papers. True, as some of the communications indicate, the campaign has done much to make the papers look to the industry with more deference than any one thing of its kind before.

It looks pretty much as though a precedent has been established which the other companies, whether they like it or not, will be forced to consider in a material way rather than in the present verbal manner.

Local Publicity

While the wisdom of cutting down local theatre appropriations for local advertising in the dailies, at a time when showmen agree the billboard is inferior to the newspaper for publicity, is disputed by all of the higher rank operators, excepting in those circuits' headquarters where the economical moves are taking in everything regardless, and most of all, regardless of local publicity.

To keep the picture a secret is deadly, showmen say, or any other public attraction. Many a good picture is lost weekly for a decent gross because it's not given "an opening," which the freak A and A received, despite the wise saying of the old fashioned showmen, "If you have got something, they will come."

With pictures due to stay for seven or three days, the public can't find it out soon enough unless preinformed.

Commission Suit Against H. L. Clarke is Dismissed

Harley L. Clarke need not pay $33,333 to Herbert T. Edwards and J. Henry Hallberg under a decision by the Appellate Division of the Supreme Court last Friday affirming the dismissal of their complaint for this sum. They sued for brokers' commissions under an agreement dated May 18, 1922, reciting that if a deal was made for stock of the Precision Machine Co. this sum "would be paid simultaneously with the closing of the deal."

The papers showed that at the time the agreement was made Clarke owned the Acme Motion Picture Projection Co. and was trying to bring about a merger with Precision, the Nicholas Power Co., Bell & Howard Co. and the United Theatre Equipment Co., the latter owned by Hallberg and Edwards. The plaintiffs arranged a meeting with Porter, of the Precision company, and Clarke got an offer to sell the stock to him for $675,000. Clarke asserted that the plaintiffs knew they were to get the commission only if he put through the merger of all the companies, and that they knew he was not interested in Precision alone.

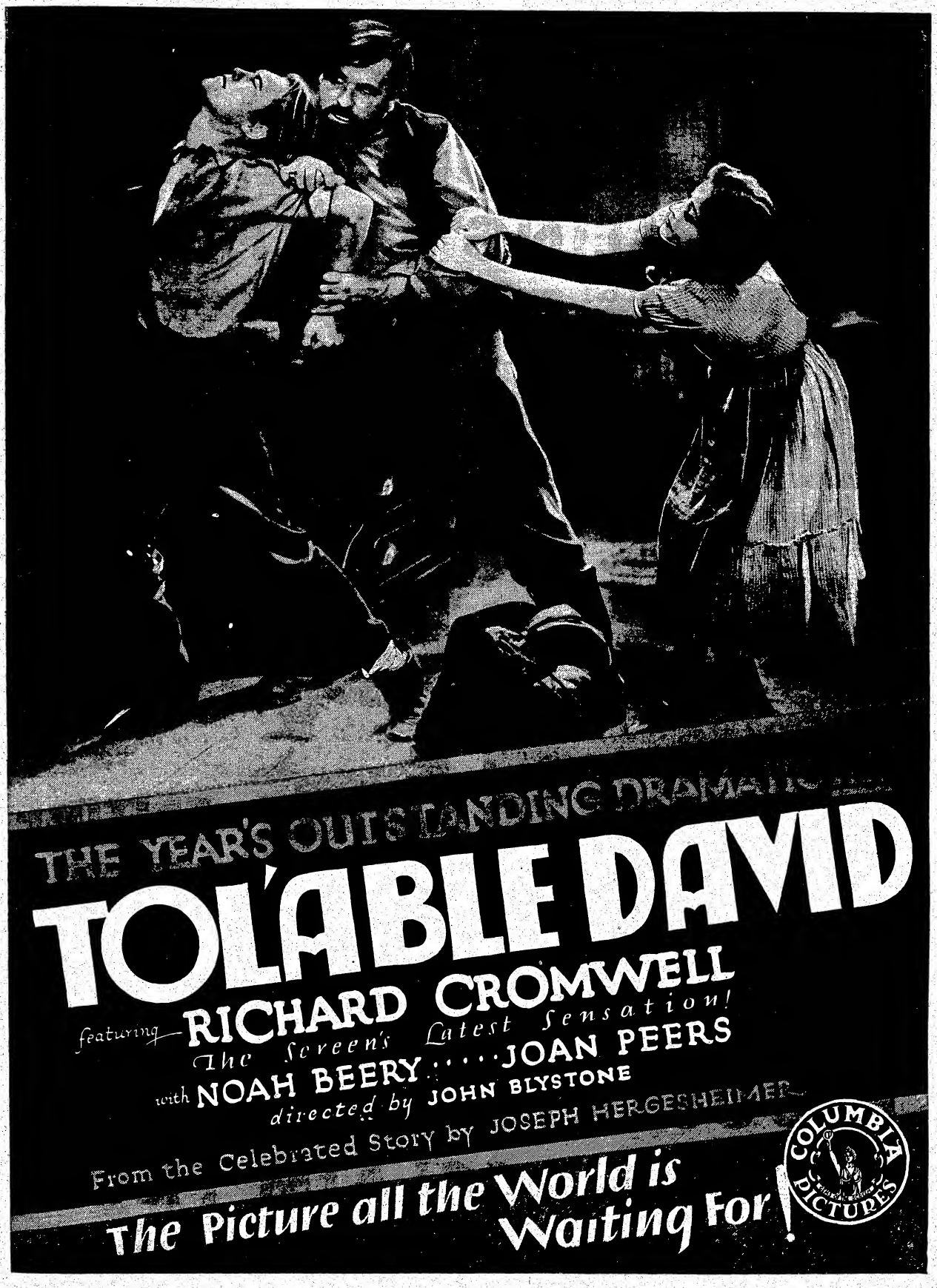
The defense contended that the deal fell through because all were losing money and Clarke was unable to finance the merger, for which reason he dropped the Precision purchase when his option expired. Late in 1924 the owner of Precision asked Clarke to take the presidency and offered him a third of the common stock free. He then bought all the stock. The plaintiffs wrote him in 1927 demanding payment.

The case was heard by former Supreme Court Justice Abel E. Blackmar as referee. He found that Clarke would have to raise $3,500,000 to put through the merger when he was discussing it with the plaintiffs and ruled that the agreement, "read in the light in which it was known to the parties was never closed and the plaintiffs cannot recover." The referee also found that the negotiations to acquire the plaintiffs United Theatre Equipment Co. ended on Jan. 1, 1922, "with serious unpleasantness between the parties, and were never renewed."

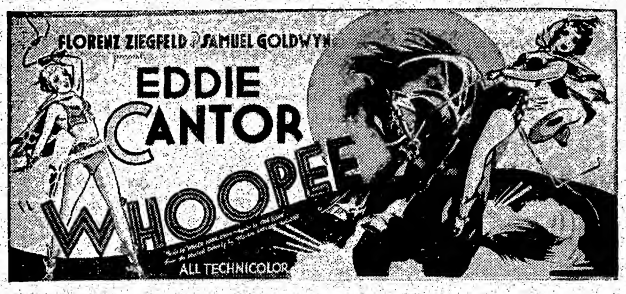
"Capt. Blood" Off

Hollywood, Nov. 11.

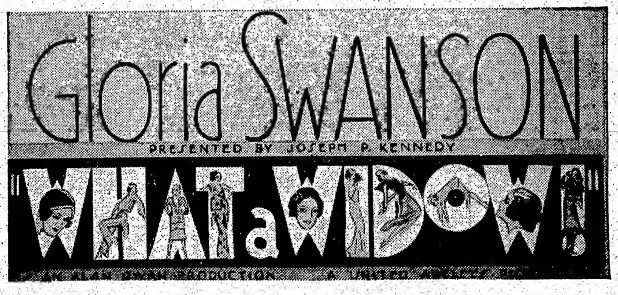
First National has called off R. Sabatini's "Captain Blood" after holding it for one year.


THE YEAR'S OUTSTANDING DRAMATIC
TOL'ABLE DAVID
featuring RICHARD CROMWELL
The Screen's Latest Sensation!
with NOAH BEERY ..... JOAN PEERS
directed by JOHN BLYSTONE
From the Celebrated Story by JOSEPH HERGESHEIMER
COLUMBIA PICTURES
The Picture all the World is Waiting For!



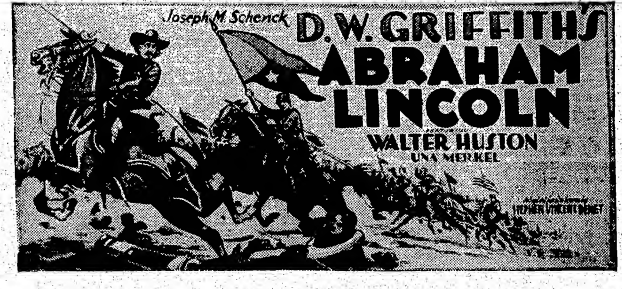


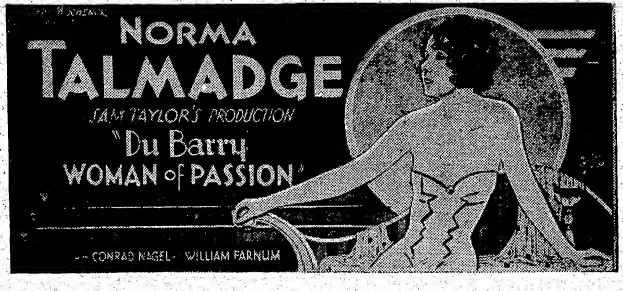
COMPELLING B. O. POWER



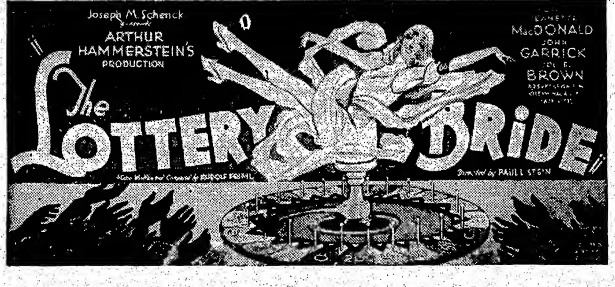


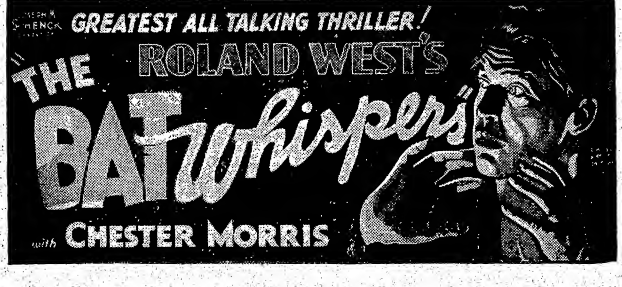
of UNITED ARTISTS "Super 19"





CONTINUES TO AMAZE ENTIRE





INDUSTRY AND BRINGS JOYOUS ACCLAIM FROM EXHIBITORS EVERYWHERE

Dance Halls Starving

(Continued from page 1)

titles for hoofing partners at the proverbial 10 cents a dance.

On Broadway the halls are attempting to get back into the money through the girls. In the smaller cities and towns, where taxi dancing is strictly for the chumps, the class of boys who taxi dance in New York hit the so-called nicer spots. These are the regular places operating on admission and where girls accompany the boys as patrons.

This grade of ballroom is so situated, morally and geographically, that the "100 beautiful hostesses at your beck and call" bait line doesn't fit. The managements are striving to find other stunts to bring in trade.

Barnstorming of name orchestras through the east this summer at first was mistakingly accepted as indicating the countryside dance halls were doing a thriving business and could afford to start playing heavy money attractions. But when the dates were analyzed it was found they were on the percentage plan and the name bands were suggested to the ballroom men as another desperate measure for grabbing lost biz.

New York City License Bureau estimates there are 405 dance halls in New York City, mostly taxi places. That number is 105 short of last year's total.

It has been two or three seasons since a New York ballroom has established an outstanding drawing and attracting orchestra. The stay for bands in the Broadway places is brief.

Checked Patrons

One of the larger Broadway ballrooms, advertising 250 hostesses and run on the taxi plan, recently carried out a check-up of patrons. It was found that regulars who formerly patronized the place three times a week are now seen but once weekly. This jibed with the ballroom's money figures which showed a drop of almost two-thirds since last fall.

Times Square's best dancing places are run as exclusively as possible. Afternoon tea dancing is among indugements for the better clientele. The comeliness of some of the girls make the Broadway b. r. a pleasant rendezvous for anxious akays and lonesome salesmen. They are deemed to take a certain number of that type of draw away from the theatres at certain times, but another theory is that these people play the theatres anyway and hit the dancing places for a change of pace.

In Times Square is nonc of the mixing of Chinese, Japs and Phillipinos with the white hostesses found in the New York neighborhood and lower Manhattan places. In the cheap ballrooms these men have the privilege of dancing with white women. For them the theatres have nothing so desirable to offer, so can't compete.

Ballrooms don't keep women out of the theatres. They do keep out the women that work in them. But when a fellow in New York goes out with a girl who does not happen to work in a dance hall on the side or in spare moments, he doesn't take her to the average ballroom. There are a few cold and tame dance halls in town where he might take the girl, but these are in the minority.

While the women patronizing the ballrooms as patrons and not amounting to a large number, are patronizing them for someihng they can't secure at theatres, either.

Theatres in New York and the east don't consider ballrooms o be serious opposition. The minnie golf courses this summer carried more of a threat in theatre managers' opinion.

If any branch of the theatre is noticeably affected by the ballrooms it is burlesque, for the stag audiences bear resemblance.

Usual "clown nights," "tango nights," "fancy costume nights," etc, still being tried under the party policy of establishing steady customers but, falling down with the rest of the program. What the ballroom men of New York and the east would like to stage best of all would be "heavy biz nights" seven nights a week.

Chicago, Nov. 11.

With isolated exceptions the dance hall of late has not held its own in Chicago. Five or six years ago it was a robust mushroom that threatened to become an industry.

Theatre men here do not classify ballrooms as opposition although three of the biggest theatres are around the corner from three of the largest ballrooms in town, Aragon, Trianon and Guyon's.

Several of the former sites of the twinkletoe diversion are now dark and filled with cobwebs, notably the late Paddy Harmon's Arcadia, once a north side rendezvous, now wrapped in silence.

Even songpluggers ignore the public ballroom unless there is a radio outlet. Ballrooms blessed with shrewd, alert showmanship manage to prosper. Others are for rent.

As affecting the big, sumptuous, well-ordered ballrooms operating as a business, not a racket, the newest and most effective ideas in management revolve about the "party" principle. In this they compete for business with the legit theatres, not the film palaces.

Clubs, lodges, factories, offices, etc., are approached and sold on the health-giving virtues of dancing, the good time advantages of the public ballroom, and the attractiveness of having a whole mob of acquaintances and friends attend en bloc. Special party rates employed.

Opposish in Towns

In the smaller towns, as far as can be checked, the dance place is direct opposition to film houses only when and if the theatre is showing an exceptionally weak picture. In such instances it's figured the ballroom draws trade that would otherwise trickle into the theatre.

It is pretty generally recognized by theatre men of the middle west that the youngsters who form the bulk of ballroom patronage are also picture-goers at least once a week. Picture men believe that a good feature will do more actual damage to the ballrooms than reversely any ballroom can harm the cinema.

There are a very few dance bands with followings. Most of the syncopators are as strange to fame as the janitor who feeds the other kind of steam.

"Dance Craze" Draws

It's only during a dance "craze," such as the Charleston manla of 1925-26, that the public ballroom starts to figure importantly in the community. Ordinarily, and at present, the ballrooms around here in relation to the whole situation are hardly more important as a theatre menace than bowling alleys, skating rinks, billiard halls, or other incidental diversions.

Inside of the next decade it will be reasonable to expect another "dance craze." Until then it's probable dance hall business will be spotty, good in the good spots and elsewhere proportionate to the class, capital and brains involved.

Los Angeles, Nov. 11.

A colored jazz band gets hot. . . . A polyglot assortment of Filipino, Mexican, Chinese, Hawaiian, Spanish, suspiciously African and other hybrid swarthy males go through ecstatic gyrations of the best accepted dance-hall jazzique technique. . . their female partners are white taxi-dancers whom the bus-boys and male household help, on their nights off, hug at 10c. a dance. . . .

The white gals, peddling their Caucausian s.a. at Woolworth prices, subconsciously compute the mathematical relativity of making a couple of bucks a night taxi-dancing as compared to other means for income, with the mental reservation that if they build up a choice enough reserve list for after taxi-dancing hours they can still operate on the more social and personal contacts and pay off for those party dresses and flashy baubles which they must possess as a stock in trade if their 10c.-a-dance clientele is to remain satisfactorily flourishing.

This summation of the most picturesque of dance-hall surveys in the west is stressed, for it is the most popular. The relatively "respectable" phases of creep-joints which cater to the more conservative whites all over the west brings out a proportionately smaller assemblage. Whether or not these are a factor in their effect on theatres is problematical.

With the Sunday dance law enforced in almost every western city, Sunday still remains a break for the picture houses, especially of nights, with the gas-stations getting the breaks during the day. Since the automobile in the wide open spaces is a necessity and not a luxury, everybody drives and the days off finds the roads to the beaches choked with traffic. [That was the primary reason why the gasoline companies were so strongly in favor of daylight saving out here. In Southern California where 10 months out of the year sees no rain, this is an even greater factor with the gas stations' desire to add on an extra hour of daylight for benefit of their receipts.]

From this it is apparent that the loafers, while many, especially on certain nights, such as Thursday, Friday and Saturday, do not figure as theatre box-office factors.

Hotsy Totsies

It's the hotsy-totsies like the Filipino dance joints on South Main (Los Angeles' most colorful artery and comparable to New York's Bowery of yesteryear or Solomon's Penny-a-Dance proposition) that get the trade. Solomon's admission tap is 25c. and a penny-a-crawl, i.e. two cents per couple, with none of the other restrictions or regulations posted on the doors as obtain in the more refined hooferies, to the effect that patronage is not wanted in sweaters, knickers or in uniform unless on active duty (sailors, etc.)

It is in these spots that the real color exists, where the frank relationship of the sexes is uppermost, and where a sailor and his gal (not a taxi-dancer) get their best values. Orderly enough, it's just one of those salt-of-the-earth meeting places where the messenger boys who probably run themselves ragged all day, pay for the privilege of hoofing, stomping, kicking and rhythmically, traveling some extra miles, all in the cause of Terpsichore. A sailor in uniform on shore leave brushes up on his stepology in a place like Solomon's, kicking his hoofs around next door to a 10th avenue type of couple who are intent on an off-boat and tap routine in dual unison which may give them aspirations to cup competitions and small time bookings.

Curiosity Places

The same professional element in Hollywood which became interested in the "Variety" account of the South Main street burlesk joint and general atmosphere will probably find an even more picturesque aspect of Los Angeles' young man and womanhood making steppee at a place like Solomon's or the Filipino creep-joint above the Hip Theatre on S. Main.

They will see rubbing shoulders with the mixed races, also a sort of poor white trash whose inferiority complexes keep them out of the strictly Caucausian dance-halls and on whom the mercenary taxi-dancers frown with mixed feelings of social and economic contempt.

It seems the dance-halls in relationship to the picture houses in the west are with too little effect to be strikingly noticeable. Where the sex relationship at from a penny to two bits figures for an entire evening, the relativity of the theatre admission prices forestalls the promise so far as the west is concerned, that the dance-halls have any great effect on cinematic attendance.

The hooferies don't do a sufficient mass trade to figure as serious competition. Cheap grind joints indicate they are just good drop in and out spot, with perhaps the picture houses benefiting for one day's blow from any couples so engaged, or pelhaps tend to a lessening of attendance.

Inside Stuff—Pictures

U. A.'s squawk of monopolistic control of the west coast theatre situation by Fox West Coast is said to have received bankers' attention. U. A., realizing that, and with a view to bucking FWC, especially on the possibility of Hughes-Schenck-Harold B. Franklin hooking up on their new indie theatre circuit, followed up their original broadside by having each of the UA stars give out daily interviews on the matter, knowing that Chaplin, Swanson, Colman, Pickford, Fairbanks, et al. will carry publicity weight.

All kidded Harley Clarke's rebuttal that FWC plays Columbia, Tiffany, Par, Metro and other products on satisfactory terms. In Clarke's desire to be fair, he listed the producers with whom FWC does business alphabetically, giving Columbia the head of the list.

Gist of the west coast interviews was whether Clarke figured "The Last of the Duanes," for example, at Loew's State, should sell for the same rental as a Chaplin or Pickford or Fairbanks picture.

Fox studio must have realized the weakness of Clarke's formula statement, which came through the Fox West Coast theatre end, and issued its own statement as a producer by pointing out that Paramount-Publix also controls w. c. theatres as do R-K-O and John Wagnonn in 'Frisco; John Hamrick in Portland and Seattle.

UA and FWC were all set on a product deal at terms which UA thought mutually fair but FWC later backed on, deeming the guarantees and percentages too high compared to its other film rentals. This precipitated the UA attack.

Universal and Metro eached copped three of the eight awards by the Academy of M. P. Arts and Sciences and "the rest were split up among the industry," to quote Conrad Nagel's kidding poke, with the other two awards going to Arliss (Warners) for acting and Paramount for photography. Latter was on a fluke through Willard Van Der Veer and Joseph Rucker, the Byrd South Pole expedition cameramen, not being Par people.

Rucker, in accepting the cinematography award from Charles Rosher, a previous award winner, met the latter for the first time in 15 years.

A sentimental highlight of the L. A., banquet where the awards were presented, was the salvo of Carl Laemmle, Sr., who accepted the trophy for "All Quiet on the Western Front" as the best picture of the year. Louis B. Mayer put it on a bit also when he mentioned that the Nobel peace prize award was being spoken of in connection with the Universal's production. The producer acknowledged Mr. Mayer's tribute by stating that next to the fact that he recently became a grandfather, nothing had thrilled him as much as the award. He added that with Mayer's daughter also recently married the M-G-M executive can probably appreciate that.

Edgar Jacobs of Washington, D. C., former Paramount News Company auditor, pleaded guilty the past week in the Supreme Court of the District of Columbia to charges of embezzling $79,000 from the organiza-

(Continued on page 62)

Easy Columnizing

By Joe Bigelow

In the election last week the political bill was re-arranged, with the Democrats moving up to next-to-closing and the Republicans stepped into No. 2. Indications were the Repubs need a new act.

Don't those apples the layoffs are selling around New York for a nickel apiece look like the ones they used to pay off with on the Pan time?

Last Minute News Flashes

Castoria, L. I.—At the Paraphone studio today they were shooting a short of a New York nite club show. Everything went along fine until one of the gals got kicig stomach.

Chicago, Ill.—Danny Dodo, former vaude hoofer and now in the beer racket here, joined the South Side faction last week. His first assignment was to take three North Siders for a ride. "How did you make out," he was asked upon returning. "I slayed 'em," said Danny.

Times Square, N. Y.—So that old times won't be completely forgotten, it was proposed that ushers at the new Mayfair, formerly the Columbia, home of burlesque, instead of bowing to the customers when seating them, sock them over the bean with a bladder.

Curbstone, N. Y.—Traffic bureau's protest against R-K-O's general cut to four-act bills was on grounds that the sidewalk in front of the palace is overcrowded already.

New York—Muggsy O'Reilly, formerly of the Seven O'Reillys, but now the Three O'Reillys since passing of the Baumes law, returned as a conquering hero after accomplishing the miraculous feat of waking up the audience in South Bend. A typical New York hero's welcome made it look like Lindbergh playing a repeat. During Muggys's parade up Broadway with his agent in a patrol wagon, the air was filled with ticker tape, torn phone books and Shubert contracts.

The Bandit League

Hon. Spike Brassknuckle, president of the Middle Western Bandits' Association at Cicero, Ill., has entered a formal protest with local authorities regarding current conditions. Due to nationwide financial depression the citizens are walking around without any coin in their pockets, causing members of Hon. Brassknuckle's industry much discomfort. The prexy declared something be done about it.

"One of my best boys got dough from only one person out of nine he stuck up last night, and that mugg only had 10 bucks. In the Mississippi Stick-up League its champion holder-up is only batting .235 this season. He was always a .400 man. Why don't they let us know either way about the pocket money and jewelry situation, so our boys can do something else, like blackmail or kidnapping meanwhile?" The way they keep us in a quandry is a crime," said Hon. Spike.

Fanny Hopponer, the ever-young, has started suit against Dr. Perry Tonitis, local plastic surgeon in L. A., for $1,000,000. When performing the operation on Miss Hopponer, suit charges, the doc, who used to be a sculptor, unconsciously carved his signature on her chin.

"We're booked in the Palace next week," said Con Seet of Con Seet and Mary Mee, "an' I think it's a good chance to try out a couple of new gags."

Poetry Dept.

A thousand little m. c's
Having lots of fun,
Taking bows, clapping hands,
Each on a lengthy run;
Introducing act and such,
Saying: "Thank you very much"
When the customers applaud—
And when they don't.

Rather be an acrobat,
Or dancer on a mat,
Or singer, high and shrill,
Or straight man, dressed to kill;
Or comedian, spieling gags;
Or equestrian, riding nags;
Or monologist, telling stories;
Or stooge who gets no glory,
Or minstrel, doing jig;
Or impersonator, doffing wig?

Asked Isaacson Burly
Of his lazy son, Curly,

"I'd rather be an acrobat,"
Said Curly,
"'Cause he's the guy who gets home
Early."

Trade Paper Reporter

Interchangeability
Rasps his sensibility
and 5-5-5 does the same.
While the indie situation
Raises much consternation
In a brain that, at best, is lame.

From asking inside stuff,
For an answer or a bluff,
On very pertinent subjects
Like institutional projects,

"Does Will Hays' moral code
Meet with Hollywood's satisfaction?
How dya like your pic—a la model
And what is your reaction?"

"Is sound on film better than disc?
Are you the backer, and what's your risk?
Are the talkers here to stay?
Or will silents return one day?"

"Are you remodeling to improve acoustics?"
(Must keep digging to grab news sticks).

"Is his wife divorcing him
Or is he divorcing her?
Did he sock her on the gilm
Or just desert her, sir?"

To the Chester to catch an acrobat,
To the 55th for some "arty" tripe,
To interview a sandwich at the automat,
And thinking the while of a No. 1 pipe.

Oh, Mr. Lit. Exec.,
Pray, tell what's your salary check?

Tell you how to write it, lad:
Start it off like this:
[illegible] has a big new idea
That a single cannot miss;
[illegible] in the Page One
[illegible] Michigan—
And [illegible] publication?"

A LADY'S MORALS

(Continued from page 21)

Metropolitan Opera, in her first screen appearance. Picture that should build by word of mouth. Production is that rarest of achievements, class picture with broad appeal and a high degree of artistic quality—and a costume play that rises superior to that traditional handicap.

Chief of its assets is Miss Moore, an actress of an indescribable charm, with the added appeal of a voice that registers magically on the mechanical, with a human quality that gives it remarkable appeal.

Reginald Denny is a revelation in this part, the effervescent "movie" hero playing a subdued romantic lead with a genuineness and polish that few suspected he could attain. A happy bit of casting in a role that calls for deft handling.

The picture is full of brilliant touches and has some fine pictorial backgrounds. Striking treatment of details fairly sprinkle the footage with outstanding high lights. An example will serve to make the point: Jenny Lind is singing in Italy and the opera house is packed with the music loving Latins, all in a state of emotional hysteria over the singer. Camera picks up a score of Italian types lost in admiration for the songbird, then halts upon the homely visage of a lone Swede (Karl Dane himself) lost in reverence for the Swedish nightingale. The wrapt expression on that homely pan did more to clinch the adoration of the world for Jenny Lind than a score of mob scenes could have done. Later the situation is turned to comedy account, but it served its story purpose first.

The same sense of values goes into the composition of settings. Some of the interiors have the beauty of etchings. And these players wear the crinolines and the costume eccentricities of that bygone era that usually look ridiculous to modern eyes, with a quaint grace.

Picture has one serious defect. It suffers from a clumsy finish involving an awkward anti-climax. The romantic story is finished many hundreds of feet before the actual conclusion.

Paul, the young composer, is in love with Jenny Lind and pursues her from place to place. In a lonely tavern he engages the only room with a stove and tries to make capital out of surrendering it to the diva. He turns up among the spear bearing supers of an opera troup in another city, at length making an impression on the songstress by his persistency.

Jenny loses her voice while singing "Norma" in a foreign city. In the riot that ensues Paul is struck on the head and it is feared he will become blind. He is instrumental in bringing to Jenny a maestro who can restore her golden voice, and his service awakens the artiste to a realization of his unselfish love. Jenny and Paul go back to Sweden to seek recovery, Jenny still the chaste and unstirred woman of tradition.

Her voice is restored, but when it becomes evident that Paul will be blind, he departs without explanation, just as Jenny is about to surrender to him. It is here that the logical end of the story interest comes, but the tale is taken up again.

Jenny is about to make her first American appearance at Castle Garden in New York under the ballyhoo direction of P. T. Barnum and this sequence is elaborately built up with Wallace Beery playing a short bit as the American showman. Meanwhile Paul has wandered, a blind musician, to the new world, and the pair are brought together for the closing embrace and a happy ending. Happy ending, of course, is desirable, but the Castle Garden sequence is the least engaging of the whole picture. The actual finale takes place at a reception in the old Fifth avenue hotel and for this the scenic designer has supplied another set of ravishing interiors. *Rush.*

Revised "Easiest Way"

Hollywood, Nov. 7.

When Eugene Walter's "The Easiest Way," produced in New York in 1908, reaches the screen, it will have undergone marked changes. Edith Ellis, assigned to the story on purchase by M-G-M, has entirely modernized its theme and structure.

Cast is still incomplete. Latest picked to support Bob Montgomery and Constance Bennett, leads, is Adolphe Menjou.

RENEGADES

Fox production and release. Directed by Victor Fleming. Based on the novel by Andre Armandy. At Roxy, New York, week November 7. Running time about 90 minutes.

Deucalion	Warner Baxter
Eleonore	Myrna Loy
Machwurth	Noah Beery
Vologuine	Gregory Gaye
Hipolyte	George Cooper
Captain Mordiconi	G. Henry Gordon
Sergeant Maj. Olson	Colin Chase
The Marabout	Bela Lugosi

With some excellent fight scenes and good performances "Renegades," because of involved adaptation and highly implausible theme, even for another Hollywood version of French Legionnaires, hasn't the edge to make it real money in the big weekly change houses. For general release and showing in the average theatre, it should net a satisfactory return.

Only on the screen can privates get away with reasonable utterances and insubordination. The clique of four in this, not satisfied with simple banter to superior officers, not only desert ranks but become converts to their heathen enemies. They get that far, however, and then quit renegading. The last minute play has them defending their comrades besieged in a fort. And they die heroes. Everyone in the picture dies in the last few feet.

Somehow or another a woman is responsible for all of this. Just what it's about isn't clear until sometime after her first appearance when intimations of her being a war spy start and after Deucalion, a deserter still then, almost strangles her.

Myrna Loy is the woman. She photographs well here. Her later conversion to heathenism and joining the harem of Marabout gives her opportunity to exhibit long, stretches of white and simulate sensualism to a satisfying degree. Miss Loy in spots is inclined to be reciterational. This gives a certain stagy atmosphere which abets unconvincing qualities.

Eleonore's hate for Deucalion is another point never clear. She does everything to spite him. He is constantly rescuing her and preventing her from the insults of natives, when she joins the enemies' camp. Warner Baxter does good work in this role, despite the story. Considerable cutting and the insertion of a few more silent titles would aid the entertainment in "Renegades."

Other legionnaires are Noah Beery, in customary gruff role; George Cooper, who gets few opportunities to be funny, and Gregory Gaze who gives nice performance of the renegade who shoots Eleonore in the back, after all of the others have been shot.

Locations are similar to those used in "Beau Geste" and other legionnaire pictures. *Wally.*

THE PAY OFF

Radio production and release. Starring Lowell Sherman, also director. From stage play by Sam Shipman and John Hymer. Continuity by Jane Murfin. Others in the cast are Marion Nixon, Hugh Trevor and Georgie Hale, latter in a minor role. Running time 65 minutes. At New York Hippodrome week Nov. 8.

Goes on the record here as a very fair piece of program work from all angles. Radio has exploited more than one on Broadway that doesn't come up to its quality in many respects. Pre-release at the Hippodrome argues the company figured it off in qualit somewhere, and the somewhere probably is the implausible circumstance of a hard boiled, sophisticated crook falling in love with a simpering flapper.

Probably the sales boss figured that would be a little too much for the wise clientele. Weak role of Marion Nixon probably figured in a similar angle, as well as the growing disposition to side track crook romances which have been overdone.

Nevertheless the picture has its merits, in story suspense and some playing by Sherman, not to speak of a capital bit of sentimental interest supplied by George Marion, who, as usual, makes an incidental part stand out. Probably the company judgment was right. After all an underworld story has to have some plausibility. Nothing can so easily turn to unintended travesty as overdone underworld romance.

Story does build for tension. Master mind crook leader of the gang (Sherman) is a sort of sentimental Robin Hood carrying on his "jobs" on certain "ethical" principles. He only robs other crooks and doesn't permit killings. Other gunmen are dissatisfied with his chivalrous management and when he refuses to kill one of the mutineers he is put on the spot, ordered to appear for judgment at an assembly in the night club they make their rendezvous. There was the basis for a fine melodrama build up here, but the studio missed it, probably because they foolishly dragged in the insipid flap heroine.

The police raid the joint at the right moment and the intended victim escapes. That's really the end of the story, but it is carried out a couple more chapters of anti-climax in order to ring in a preachment of "you can't win" when the master crook signs a confession of murder in the district attorney's office and wishes himself into the electric chair just to save the same pal heroine, who couldn't have been convicted anyhow.

It's a lot of sentimental hooey, but the suave playing of Sherman and a first rate cast almost tricks you into accepting it. Technical handling of the physical production is first rate. It ought to do well in the neighborhoods where romantic crook heroes are nearly foolproof and the customers aren't particular about logic of heroes' behavior. *Rush.*

LEVY & CO.

FRENCH MADE
(French Dialog)

Paris, Oct. 27.

Pathe-Natan production and release, made in Paris studios. Directed by Henri Hugon. Recorded by R-C-A Photophone. Scenario from the German novel by Doctor Gourovich. Running time, 105 mins. At the Max Linder, Paris, Oct. 26.

Solomon Levy	Leon Bellieres
Moise Levy	Charles Lamy
Esther	Marie Glory
Young Levy	Andre Burger
Abraham Levy	Lugne-Poe

Film clicks due to good acting and because the story, which is on Potash and Perlmutter lines, amuses both Jews and Gentiles. In countries over here where Jews find a strong racial prejudice against them, picture might be highly objectionable. As regards America, U. S. immigration officials are shown under an unpleasant light. Direction, photography and sound are equally bad. It is showing at the Max Linder, not Pathe-Natan's ace house, but due to the Marivaux still playing "Accusee—Levez-vous" to capacity.

Story of the two partners in Levy & Co. who try to marry their young nephew to a rich Jewish heiress, despite the fact that he loves the impecunious Esther. But the whole film hangs on the performance of Leon Bellieres and Charles Lamy, the partners. Lugne-Poe, popular French actor, gives a good account of himself in a comparatively small part, his first in films. It is not understood why Marie Glory and Andre Burger have been made to sing a song which simply slows up the action, especially since bad synchronization shows obvious dubbing for Burger. A few street scenes depicting New York have been lifted from other productions and interpolated.

From a racial point of view it would be offensive if the picturization of Jewish habits, supposed to be those of Paris Jews, were not treated in such a way that no one could consider it as a personal offense. Maybe they act that way in other places, but there is no ghetto in Paris. Success of the film, purely due to two good comedians, can be looked upon as a freak. *Mozi.*

FOR HER SAKE

("For Hennes Skull")
(SWEDISH MADE)
(Diaglog—with Songs)

Produced by Svensk Filmindustri. Written and directed by Paul Merzbach. Starring Gosta Ekman, Inga Tidblad (Mrs. Ekman). Photographer, Julius Jaenzon. Music by Jules Sylvain. Songs: "For Her Sake" and "Isabella," sung by Gosta Ekman. Tri-Ergon recorded. American premiere at 5th Ave. Playhouse, New York, week Nov. 7. Running time, 90 minutes.

Gunnar	Gosta Ekman
His Mother	Stina Berg
Sigvard Lovegren	Hakan Westergren
Isabella	Inga Tidblad
An Impressario	Albert Rand
American Theatre Manager	Erik Berglund
Smoking Accent	Rezzer Arvedson
Jesuit Actor	Calle Hagman
Second Actor	Thorsten Wilngs

Reviewed last August in Stockholm by "Variety" as the film's native premiere, the picture was termed amateurish, but as a first dialog one, a seller in Sweden. That's on the novelty angle, and the same here. Only here not so good as in Sweden, with native patriotism stirred. Americans of Swedish descent have too much past film history for a comparing basis. This house is very small, so if an extra week it means nothing internationally.

Gosta Ekman, who stars, is given as the biggest attracter in Sweden. In Sweden that means b. o. Here a laugh. None of the action or story is convincing. It's a curious thing to figure how inland Sweden might take to one of the opening shots that shows a husband making love to his bride as the latter is adding a tub bath.

There couldn't be any thinner love angle than is shown here as the young bride after a flirtation with an unknown leaves her husband and goes for a young furrier. Latter suddenly becomes an actor. Intervening story isn't known and the action is lopsided. Neither the photography nor the recording serves one bravo. A slapstick comic angle is thrown in somewhere for no production reason.

A peculiar acting angle is spotted an American character who speaks perfect Swedish and bad English.

If Sweden stomachs this kind of pictures it deserves everything that is worse. If the native critics are on the frank, it's hardly likely they would stand for second one even if this one got over with planted encouragement.

Scenery means nothing and much could be said against the way the actors were madeup and photographed.

SEA LEGS

Paramount production and release. Starring Jack Oakie. Directed by Victor Heerman. Harry Green, Lillian Roth, Eugene Pallette featured. Story by George Marion, Jr., and scenario by Marion Dix. At Paramount, Brooklyn, week Nov. 7. Running time, 63 minutes.

"Searchlight" Horgan	Jack Oakie
Grabowski	Harry Green
Adrienne	Lillian Roth
Natouche	Eugene Pallette
Captain	Albert Conti

Sainte Crossette is a mythical principality in Europe and its navy comprises one battleship. Ship's captain is a nice guy with a flock of beautiful daughters; crew is of native boys who spent some time in the U. S. That explains why English is spoken all the time, as the dialog informs.

Such an unbelievable locale is the setting for an even less convincing plot. Producer refrained from making or taking it seriously and audience will follow the lead. It's the kind that will be called silly at the finish, but the handling put a few laughs. Too much missing for week stand classing, "Sea Legs" will do a slight amusement where they change twice or more weekly.

Jack Oakie, starred, and Harry Green contribute all the weight, Oakie through his breezy playing in the lead and Green as a comedy villian. Oakie is first officer of the Sainte Crossette fleet, which beats the Swiss navy by one ship, in place of a native son who is obligated to serve out a year. The other boy is heir to $2,000,000 and can collect through some unexplained way if serving out the naval term.

Green is the dialect attorney who explains. Oakie and Green when asked how he could be a lawyer when he can't even read, that he studied law by ear.

When the real heir shows up at the finish, he's a pansy. They push him overboard. Oakie says he must have thought it was a ferry boat for what is intended as the closing punch.

Lillian Roth is the captain's most important daughter, and grabbed, of course, by Oakie. She sings one song with him in a part that seems clipped. Else she was in just for the song, for there's nothing else for her to do.

If there were navies like Sainte Crossette's and the same kind of treatment were given all gobs, any navy wouldn't be a bad place for a vacation.

Eugene Pallette does straight as Oakie's pal and looks held down plenty to avoid interference. Somebody's got to do straight.

Victor Heerman must have removed his tongue from his cheek in directing this silly-silly.

Dialog is a zippy rewrite on Joe Miller and a few titles inserted to mark passing of time are witty along the general lines of the picture.

Pie tossing battle in a French pastry shoppe to remind of Keystone. *Bige.*

THE CAT CREEPS

Universal production and release. Directed by Rupert Julian. Helen Twelvetrees heading all-star cast. From John Willard's stage play, "The Cat and the Canary"; continuity by Gladys Lehman who did the dialog in collaboration with William Hulburt. Photography by Hal Mohr. Running time, 71 minutes; at the Globe, New York, week November 7.

Annabelle West	Helen Twelvetrees
Paul	Raymond Hackett
Charles Wilder	Neil Hamilton
Cicily	Lilyan Tashman
Dr. Patterson	Jean Hersholt
Hendricks	Montagu Love
Crosby	Lawrence Grant
Harry Blythe	Theodore von Eltz
Mam'-Pleasant	Blanche Frederici
Susan	Elizabeth Patterson

Revival of the creep mystery melodrama after a lapse of some time doesn't look so box office on the surface, but the try here has possibilities due to the assembly of dependable screen names. Moneymaker for the neighborhoods, and all adding up to a fair commercial subject.

This picture is a re-make of sound of Universal's silent screening released in 1927 and the first production here of Paul Leni. The silent picture likewise had an impressive collection of film names in its cast.

Generally warmed over silents take a chance, a gamble not especially helped by a revival of a popular play type vogue that has gone cold. Both of these circumstances operate against the new picture which thus has to make its way, against a handicap. The revamping ought to neutralize the adverse elements. On merit the story, which now gets nothing from the forgotten sensational run of the stage play, has its points. The creepy thrill value is still there, but in the translation from silent to sound it has been badly slowed up.

The start is particularly tedious. First 32 minutes are devoted to the actual mechanical planting of story, background and haunted house atmosphere and it is not until the entrance of the counterfeit insane asylum keeper with his story of the escaped maniac that the hair raising episodes begin. From that point on to the finish the creeps are fast and abundant, and the finish is swift and a surprise.

It is the necessity of developing the background in dialog instead of

(Continued on page 45)

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
PARAMOUNT

CYRUS WOOD
Originals—Adaptations—
Dialogue
R-K-O

PERCY HEATH
WRITES
FOR
PARAMOUNT

RALPH SPENCE
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

SAM SPEWACK
WRITING FOR
PARAMOUNT

Charles 'Chuck' Callahan
Originals—Adaptations—
Dialogue
PATHE

LOUISE LONG
PARAMOUNT

JOHN MEEHAN
"THE LADY LIES"
Metro-Goldwyn-Mayer

ETHEL DOHERTY
PARAMOUNT

JO SWERLING
An Original for
BARBARA STANWYCK
Adaptation and dialogue, "DIRIGIBLE."
Adaptation and dialogue, "MADONNA OF THE STREETS."

Showmen Prepare for Overflow Crowds

as Cheering Throngs Greet "Shivering Smith" and "Gun Kissed Casey" in

SEE AMERICA THIRST

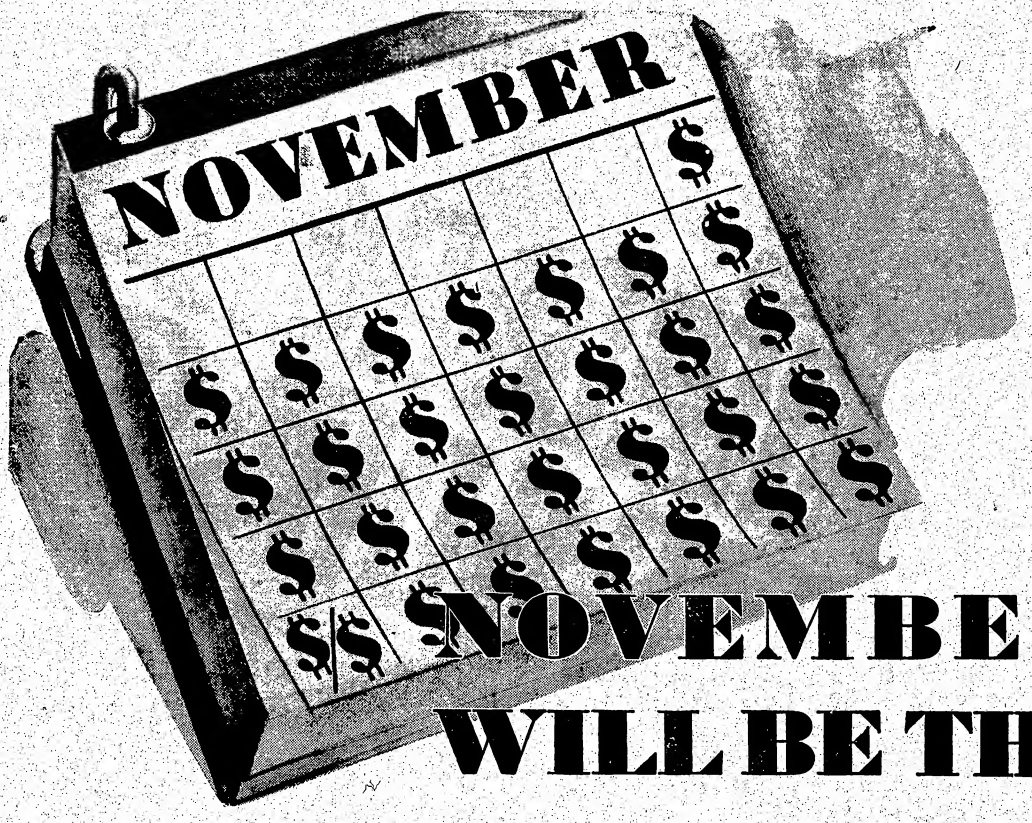
Dippiest, daringest, dizzied darned laugh getter that ever hit the screen!

Directed by
WILLIAM JAMES CRAFT

HARRY LANGDON, SLIM SUMMERVILLE and BESSIE LOVE put laughter back on exhibitor map while millions roar welcome to funniest comedy team to flash on movie screens since Chaplin's debut.



UNIVERSAL WINS 3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS



NOVEMBER WILL BE THE BIGGEST MONTH IN TALKIE HISTORY !

. . BY S. R. KENT

IT'S always a good season for a good show. That was never so true as today.

People are spending money for entertainment carefully—but they are spending it. The grosses piled up by really outstanding attractions exceed even boom-time figures.

With this in mind, I said to Jesse L. Lasky, Paramount's first vice president in charge of production, some weeks ago: "If you could arrange your studio operations so that four or five of our finest pictures could be released in November, the benefit to theatres and to Paramount would be tremendous".

I said to the Harold Lloyd Corporation: "The industry needs Mr. Lloyd's new picture right now. Please bend every effort to a November 1st release for 'Feet First'".

Both Mr. Lasky and Mr. Lloyd have come through magnificently.

Theatre men will rejoice with me in the fact that PARAMOUNT IS RELEASING BETWEEN NOW AND DECEMBER 1st, 7 OF THE GREATEST PICTURES IN THE HISTORY OF THIS BUSINESS:



HAROLD LLOYD in "FEET FIRST". In my opinion and that of everybody who has seen it, the finest Harold Lloyd comedy in many years. The first week's business at the Rialto, New York, is terrific. I believe Lloyd records all over the country are due to fall.



MAURICE CHEVALIER in "PLAYBOY OF PARIS". Did $14,000 above normally good business at Paramount, New York and held second week. This popular star's best liked attraction practically everywhere—and that means top money.



"LAUGHTER". With Nancy Carroll, Fredric March and Frank Morgan. A new type of strong comedy-melodrama handled in a new way by Director D'Arrast that seems to be exactly what the modern public wants. I have heard more trade and public advance comment on this picture than any on our program. It seems destined for sensational success.



GEORGE BANCROFT in "DERELICT". This star whom Variety's survey named the strongest box office draw in the business, comes back with a mighty wallop, in this action story of the sea. His strongest vehicle since "Underworld", beyond a doubt.



"MOROCCO". With Gary Cooper, the startling new star discovery Marlene Dietrich and Adolphe Menjou. So good that it was instantly picked by Grauman's Chinese Theatre, Los Angeles, to play at $2. A Josef von Sternberg production that is not only an artistic triumph and a big money maker but which creates a powerful new electric light name—Marlene Dietrich.



"TOM SAWYER". A perfect production of the greatest boy story ever written. Bringing back Jackie Coogan, with Mitzi Green, to the screen and millions of kids of all ages to the box office. You've been yelling for a big picture with strong juvenile appeal—here it is!



RUTH CHATTERTON in "THE RIGHT TO LOVE". You know the sensational results of Miss Chatterton's previous hit, "Anybody's Woman". Theatre Men who previewed "The Right to Love" wire me that it is in every way an even stronger picture.

That's SEVEN GUARANTEED BIG PICTURE SUCCESSES released within six weeks. We planned in that way, to deluge the public with more than their money's worth of great entertainment, to start the S.R.O. crowds coming and keep them coming.

Check what I've said about these pictures by seeing them at Paramount exchanges. Then BOOK THEM, PLAY THEM AND ADVERTISE THEM. The results will convince you that real quality pictures in quantity will bring smashing grosses today—and Paramount is the company that can supply them.



Publix Considering Vaudeville as Stage Support in the Smaller Towns In Parts-Survey Ordered for Rest

Publix is considering vaudeville as support for its pictures in the smaller towns of the South and Southwest, it is reported. Late last week it was said the decision was expected as favorable. Middle West another probability for the same policy.

Conferences are reported having been held in Publix headquarters in New York, attended by Publix heads and E. V. Richards, Publix gen. rep. for the South. Richards strongly advocated a vaudeville trial, from the accounts, to rebuild patronage in the smaller places.

Following the conferences, the story is that Sam Katz requested division managers to forward him a survey of their territories with the special purpose the present prospect of stage acts inserted into current sound programs.

In the southern territory, known as the Saenger circuit (Publix), and which embraces the entire South outside of Florida, the vaude will first be tried in the one, two and three-day picture stands. There are enough of these, from the account, to furnish around 35 weeks of playing out of 40 for acts. Similarly will the Middle West be covered.

Bill's Weekly Cost $1,250

A limited vaude touring vaude bill may first be tried for this time, with each show not to cost over $1,250 weekly. Included in the bill may be a flash act or tab musical.

No report as to when the experiment may be started, but it is expected shortly. Richards is said to have been given charge of the departure for this section. Jules Reubens will take charge of the Midwest section. Richards has been known as one of the advocates for added support to feature pictures, with flesh on stage preferred by him to the present film shorts on either side of the feature in a program.

Several of Publix's divisional directors have been reported as favoring a similar policy. Publix has maintained that the salary of vaudeville acts has been held too high, it figuring this cost along with the extra overhead of stage crew and pit music for vaude.

Other than in about four houses booked by the William Morris office, Publix has not played vaude, preferring the presentation stage units. The latter class of stage entertainment has been playing in about 27 Publix houses in key cities, all full week stands.

In Boston (Scollay Square) and Scranton, Pa., the latter starting vaude in September, it has been reported the vaudefilm policy has been quite successful, especially in Scranton, where it was recommended by George Walsh, the Publix operator in that district for the former Comerford houses.

Other Publix vaude spots are New Bedford and Brockton, Mass., on a split week and doing fairly.

Chicago Booking Office

Chicago, Nov. 11.

Reported here that a proposed Publix booking office will be organized locally under direction of J. J. Rubens. It will furnish vaude acts and tab musicals for the smaller Publix towns as selected.

Dick Bergen and Boyle Walfolk are named as the probable bookers.

F. & M. Dressing Ushers

Los Angeles, Nov. 11.

The Fanchon & Marco Costume Co. will probably extend its activities and make the Fox West Coast ushers' costumes as well.

The costume company otherwise has been more or less of a liability, not charging off any undue margin on its stage costume work.

The Public Wants Color

These positive films supply it, through beautiful, over-all tints— at black-and-white cost

THE public's appetite for color has been whetted. Colored pictures are the cream of the show.

With Sonochrome Tinted Positive Films *any* picture can be made in delicate, atmospheric, over-all tints that help to express every turn of the plot.... to bring out the prevailing mood of the picture. And this color costs nothing extra....for the Sonochrome price is the same as that of ordinary, black-and-white positive.

Sonochrome reproduces sound faithfully.... of course. It's designed particularly with that requirement in mind.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

WB in Aurora, Breaking Up 20-Yr. Sewed-Up Town

Aurora, Ill., Nov. 11.

Nathaniel M. Bernstein, Illinois-Indiana representative of Warners, announced purchase of the Aurora City Mills property on Main street as a site for a Warner theatre. Proposed house will seat 2,000.

The Warner Bros. invasion of Aurora ends the monopoly with the Thielen-Rubens interests, later the Great States Theatres, more recently acquired by P-P, has had for a score of years.

HESS EXPLOITING COL. PICTURE FOR R-K-O

Chicago, Nov. 11.

Jack Hess, in charge of exploitation for R-K-O at this point, is in New York to especially exploit as his first mission east the Columbia talker, "Tol'rable David" in R-K-O houses.

The Col picture first opens for R-K-O in Boston this Saturday (15).

Punch & Judy, Chicago, Can't Follow "Lincoln"

Chicago, Nov. 11.

Punch and Judy, art cinema, has been experiencing budget pains in the last week or two. Remote location is a problem with the scale already slashed from the ritz prices originally prevailing when the house got under way six weeks ago with "Abraham Lincoln."

After spending $20,000 in special exploitation as a condition to getting the Griffith talker, the 350-seater ran into trouble as soon as it ran out of an attraction.

Carl Kinsey, owner of the Chicago Musical College building that houses the cinema, is taking a more intimate interest from now on.

LABOR TROUBLES

Newark, N. J., Nov. 11.

It is believed here that there will be no sympathetic strike of the operators and stage hands. The unions will make no statement yet, but it is evident that the opposition to the musicians' attitude in striking this year has forced the musicians to change their position.

Vaudeville is expected back by Saturday. One house was sure of it for last Saturday but this was premature.

Youngstown, O., Nov. 11.

Temporary injunctions granted the stage against the Regent theatre were dismissed by Judge J. H. C. Lyon. A dispute between the alliance and the theatre for some time over the breaking of a contract to engage union operators. Judge Lyon held the contract had no standing in equity and no ground for either injunction.

Sunday OK, Theatre OK

Whittier, Cal., Nov. 11.

This quaker town was made okay for a new Fox West Coast theatre by a vote of 2,722 to 2,613 at the municipal election last week.

They voted for Sunday pictures after three previous attempts in three years were defeated.

Fox clause validated the lease for a site for a $300,000 theatre only if the last six-day town in California voted broadminded.

No Daylight in Balto

Baltimore, Nov. 11.

Referendum on daylight savings here resulted in an emphatic victory for opponents at the elections.

2 TEXAS FIRES

Dallas, Texas, Nov. 11.

Hippodrome, local tab stand, damaged by a backstage fire, for $8,000 loss. Scenery and equip replaced in few days. House is a landmark of the town, being the first deluxe in the old nickelodeon days.

Another blaze at San Augustine damaged equip for $1,500. Occurred during run s.r.o. audience with no one hurt. Mrs. W. M. Wade, femme owner, discovered the fire while driving by on her way out of town.

SILENTS FOLD FAST IN WEST

Chicago, Nov. 11.

Silent houses are going out like candles. Small town silents, which have struggled to hang on since the sound era, took the count quickly this year. Since the opening of the season more than 50 silent spots in Illinois and Indiana have folded.

Silent product is down to nil. Public has grown tired of waiting for the local house to secure equipment, and are now scampering off to neighboring towns.

Even the most stubborn exhibs are finally convinced that sound is here, and the stragglers left are hustling to sign up for talker equipment.

FOWLER SHORTS N. G. ALLIED WARNS ANEW

Chicago, Nov. 11.

Local allied organization has prepared another letter warning its members not to run Fowler Studio advertising reels.

According to the organization, Fowler representatives are still selling the ad service to merchants, and collecting money from these merchants, although they know that Allied members will not run the pictures.

Allied last June made a deal with Fowler whereby the exhib organization would get 25 per cent of the proceeds from the ad shorts. Claim is that Fowler hasn't come through with a dime, although Fowler answered one letter of protest from the local group by promising that "check will follow."

5th YEAR

BENNY MEROFF



ORIENTAL—CHICAGO
INDEFINITELY

"THE BIRTH OF A NATION"

has now been synchronized with music and sound

For particulars regarding territory East of the Mississippi Apply

A. GRIFFITH-GREY
729 Seventh Ave., New York

West of Mississippi

Triangle Film Corp.
7046 Hollywood Boulevard
Hollywood, Calif.



WE'RE PROUD OF YOU NORMA SHEARER!

Norma Shearer wins the Annual Award of the Academy of Motion Picture Arts & Sciences, representing all companies, for the year's greatest performance in "The Divorcee." Watch for NORMA SHEARER IN "STRANGERS MAY KISS" her next one, based on the best-seller by Ursula Parrott, who wrote "The Divorcee."



Depend on

METRO-GOLDWYN-MAYER

W. R. Wilkerson, editor of the Hollywood Daily Reporter witnessed the public try-out preview— He says:—

Worth a Million Dollars

"Sin Takes A Holiday" should be worth a million dollars, not only to its producers, but to those who are fortunate enough to play it. It is a "fan" picture from the word go—all kinds of fans from the basement trade up to those who can really appreciate it. It is the acme of sophistication, yet contains enough of the "Cinderella" theme to satisfy the public that demands plenty of romance in its pictures.

Perfectly Acted

The picture is perfectly acted right down to the smallest bit. Constance Bennett, looking beautiful, gives an alluring and finished performance, without striving for effect. Kenneth MacKenna, as the husband, and Basil Rathbone, as the suave "lover," were, as always, excellent.

Georgeous Gowns

The picture is lavishely mounted—gorgeously gowned. A word must be said for the wardrobe, which is the finest throughout we have ever seen in a movie. To people with any taste whatever, this production contains a veritable fashion parade. The clothes worn in this picture are what LADIES really wear—the last word in smartness—not showy or bizarre.

Should Pack 'em In

Here is a picture the exhibitors can shout about. They can play it up from any number of angles, and they can't play it up too much.

The 3rd consecutive SMASH HIT

and the season's just beginning



CONSTANCE BENNETT in Sin Takes a Holiday

with KENNETH MacKENNA

Adaptation and dialogue by Horace Jackson, adaptor of "Holiday"

Directed by PAUL STEIN · *Produced by* E. B. DERR

PATHÉ

Indie Exhibs Win Battle With Union for but One Man in Booth

Minneapolis, Nov. 11.

As a result of settlement of differences between local independent theatre owners and the operators' union, all finally is quiet on the labor front here. Long drawn out warfare between the independents and operators resulted in a victory for the theatre owners after three months. Union operators will be back on the job again next week.

Theatre owners called it a strike; the union a lockout. The situation, involving 22 indie loop and neighborhood houses, resulted when the theatres refused to continue to employ two operators simultaneously in their booths. The union alleged the theatres were violating a contract which still had some time to run. The theatres denied this. They declared that one man could do the work and that business conditions were such that they could not afford to pay two men.

Under the terms of settlement, as announced by W. J. Steffes, manager of the Northwest Theatre Owners' Association, there will be but one union man employed in the booths.

During the fight, the union picketed all the theatres and there were frequent instances of stench bomb throwing, other damage to the showhouses and disorder. The theatres finally obtained an injunction.

Publix and R-K-O recently settled with their stage hands, musicians and operators on terms of new one-year contracts after lengthy negotiations. In the instance of the stage hands, a strike nearly developed, but the men were sent back by their national president after being out one day.

Joe Kennedy South

Jos. P. Kennedy expects to start this week on a visit to the best golf courses south. First stop probably Asheville.

The trip may include the coast before Kennedy returns to New York.

PUBLIX CUTS OUT ONE DIVISION WITH OHIO

Chicago, Nov. 11.

Publix-Great States continues to spread out over the midwest. Publix office here which has been operating throughout Illinois and Indiana, last week invaded a new state, Ohio. Plans are underway for the local headquarters to acquire operating control in entire district.

Bringing over of the Ohio district would eliminate another branch office of the Publix circuit, and centralize the entire midwest section in the Chi office. Toledo is now the headquarters for Publix operations in Ohio.

Publix last week took over the Palace, at Hamilton, O. House, 1,000 seats, is one of the two big theatres of the town. Publix is also building a 2,000-seat Paramount in the same burg, with the theatre to be completed in about six months.

Two houses will give Publix virtual control of the city, with only one major theatre as competition

Pick Shorts Carefully, F-WC Advises Managers

Los Angeles, Nov. 11.

With a view to better balanced shows and picking of product suited to local tastes, Fox-West Coast has directed all its managers to pay special attention to shorts.

Where managers in many cases previously have regarded all shorts as "filler" and merely called bookers, leaving everything to latter's judgment, F-WC now wants them to select the shorts stuff themselves, and carefully.

Trouble in past has been that some managers order "a scenic," "a comedy" or something of that kind, with the booker picking what's to go out.

Out

Los Angeles, Nov. 11.

One phase of putt-putt and take-take crash is 133 wage claims filed in the last month against contractors and operators of miniature golf courses.

One minnie operator walked away when he figured his daily overhead was $30, as against $18 gross receipts.

DARK HOUSES TO LIGHT OR LEAVE

Instead of closing theatres film circuits are either planning to reopen those now dark or else get rid of those which are always red even when lighted.

Loew's claim not a dark house at the present time. It maintains that by the first of the year every house in its chain will be in the black.

Warners admit only about 60 houses now closed. These are being reopened as rapidly as possible.

Paramount-Publix finds it dearer to keep a house closed than in operation. Only angle this circuit has is to dispose outright of theatres that lose when the lights are on.

In the metropolitan (New York) area, Foxites report having lights on in all theatres but about 11.

Double Features Now Flopping; Dropped By Chicago Exhibs

Chicago, Nov. 11.

Double features, which in the last three months grew to epidemic proportions and was one of the bitter arguments in the zoning conferences, is beginning to wither. Houses, which rushed to front with the bargain programs, are now reversing in the opposite direction.

Exhibs have found that their patronage has grown less, due to the fact that a poor picture on a double feature bill ruins business. And that a good picture is better off on its own.

Public, which at first went for the bargain, are now passing up the splurge if one picture is not to their liking, refusing to sit through a bad flicker in order to see the good one.

DIGGING UP HOLIDAYS

Canada's Par Mgrs. Try to Keep East-West Grosses to Same Level

Chicago, Nov. 11.

A struggle is on between eastern and western Paramount house managers to keep their receipts somewhere near the same level.

In eastern Canada a great slice is composed of Frenchmen who have about twice as many holidays as the western and English speaking section. On each holiday the eastern boys take advantage of the boosted scale.

To try and even matters the western theatres now grab every bank holiday and play it to the limit. Nothing is too trivial for the western boys to declare a picture holiday and tilt the price. So far these boys haven't been able to catch up, despite searching of the calendar and much publicity on anything and everything that looks like it might be turned into a day off.

Circuits Out—Indies Back—Both Wiser—Exhibs' "Experts"

Chicago, Nov. 11.

In spite of the howl of the industry that the circuits are gobbling up the small independent theatres, it now appears that the circuits have declared hands off the small spots. Circuits are definitely satisfied that they cannot operate small second-run houses profitably. The number of indie owners, on the wane until recently, is now increasing rapidly.

The increase is confined almost solely to these small neighborhood houses, which are being turned back to the indies by those circuits, which in the buying epidemic of the last two years, grabbed off hundreds of small spots throughout the country.

Circuits have found these shooting-galleries just so much dead weight. In instances where no buyers are available, circuits are finding it more economical to close the theatre entirely rather than continue week after week in the red.

Picture operators in the midwest are finally convinced that indie owners can manage the small second-run houses more advantageously than the circuit.

Indie ownership relieve the small theatre of the burden of "office fee," which shoved so many small spots of the circuit into the red. The indie owner can operate successfully if he can grab off a reasonable salary for himself. Independent ownership removes the feeling, so noticeable in some districts, against circuits of any sort. Independent management is free from the burden of officialdom, and is able to use initiative. And independent ownership brings back the "personal touch," which is so essential in the neighborhoods.

Indies New Idea

Indie owners coming back into the industry, however, are not unaware of the advantages of circuit methods. In an effort to retain these advantages, indie owners are subscribing to "theatre development" companies. These companies, organized by men schooled in circuit operation, are undertaking the development of these wobbly theatres by applying the advantages of circuit methods without the disadvantages of circuit ownership. These companies are working on a percentage basis, and reports from indie theatres trying out the new plan have been favorable.

JUST A GOOD TIME AT PHILLY'S MEET

Indies are not going for the membership campaign being staged by the Motion Picture Theatre Owners just before its convention at Philadelphia, even though that organization has cut dues to $10 yearly for each theatre.

Many are going to the MPTOA convention, but most with the idea of a get-together.

The latest indie psychology around New York is that the Hays organization has more to worry about because of its bigger interests —so why pay to belong to a subsidiary of the Hays group when the same benefits can be obtained for nothing.

NEW STENCH BOMB IN TEX. STARTS BLAZE

Dallas, Nov. 11.

Labor troubles in Texas continue, with another stench bomb planted into a Robb & Rowley house at Sherman. Drug stores in town not allowed to sell bombs, so laboratory concocted original one, sulphur and sulphuric acid, resulting in small blaze in the house.

Third bombing for R. & R. in the town during last year.

Goldenberg's Wife Sues For Separation and Coin

Washington, Nov. 11.

Jacob Goldenberg, owner of a chain of theatres in Maryland and Virginia, is being sued for limited divorce by his wife, Dorothy. She charges desertion and asks for custody of their one-year old child, and alimony.

Goldenberg owns theatres in Mount Rainier and Laurel, Md., his home; in Berryville and Front Royal, Va., and in Charleston, W. Va.

His wife states his income at $500 a month.



Rube Wolf

A West Coast Institution . . . always F. & M.

Third Season
LOEW'S STATE, LOS ANGELES



FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
in "BOX O' CANDY" IDEA



HIRSCH—ARNOLD
DANCERS
Featured in F. & M. "Brunette" Idea
School Address, 545 Sutter St., San Francisco

INTERNATIONALLY KNOWN DANCER
S. KARAVAEFF
THIRD SEASON PARAMOUNT-PUBLIX
NOW
Boris Petroff's "Painting the Town" Unit
PARAMOUNT, NEW YORK
Direction NAT KALCHEIM, WM. MORRIS Office

Regards and Thanks to I. Halperin, H. Hollander, Boris Morros

JUST CLOSED 12 WEEKS' RETURN ENGAGEMENT
ST. REGIS ROOF, NEW YORK
THE ARISTOCRATS OF THE DANCE
GOMEZ AND WINONA

Recent Engagements
CHATEAU MADRID—PARIS
SAVOY HOTEL—LONDON
CAFE DE PARIS—LONDON

With appreciation to
LYONS & LYONS
HENRY SULKIN
SAM FALLOW

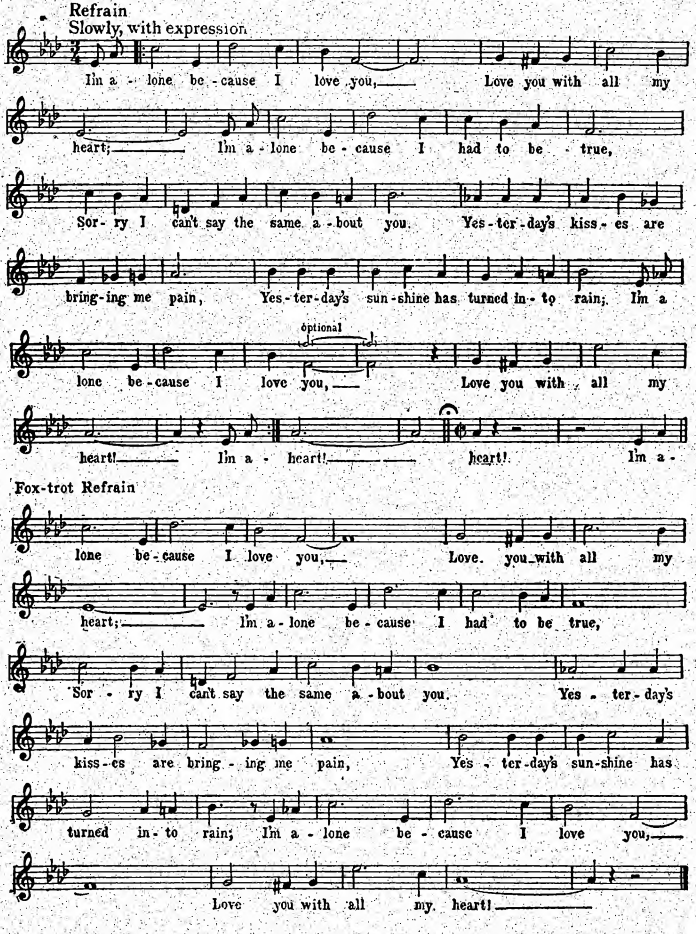
NOW APPEARING
CLUB RICHMOND CAPITOL THEATRE
NEW YORK

There's Always a Hi

I'M ALONE BECAUSE I LOVE YOU

Lyric and Music by
JOE YOUNG

COMBINATION DANCE ARR. { WALTZ BY Wm. POLLA
FOX-TROT BY FRED LORING



Copyright MCMXXX by M. Witmark & Sons

ALL MATERIAL NOW READY

VICTOR HERBERT'S
TO THE LAND OF MY OWN ROMANCE

THE OUTSTANDING WAL



KI
WA

BY AL DUBI

A BEAUTIFUL FOX-TROT B

ONLY A M
ADVE

BY EDGAR LESLIE & SEYMOUR SIMONS

SETTING A TERRIFIC PACE EVERY

LAUGHING

LYRIC BY NICK & CHAS. KENNY - MUSIC BY C

THE SENSATION OF EUROPE - A BRIL

DAUGHTE
LATIN

BY JOSEF ALEXANDRE - AMERICAN VERSION BY

M. WITMA

IRA SCHUSTER PROF. MGR. 1659 BROADW
CHICAGO · PHILADELPHIA · HOLLYWOOD

t Song at Witmark's

'Z HIT OF THE YEAR

SS
LTZ



W & JOE BURKE

ALLAD BY HIT WRITERS

IDNIGHT
NTURE

DANCE ARR. BY FRANK SKINNER

WHERE — A GLORIOUS HIT !

AT LIFE

ORNELL & TODD — DANCE ARR. FRANK SKINNER

LIANT LYRIC — A HAUNTING MELODY

R OF THE
QUARTER

UBIN & BURKE - DANCE ARR. BY ARCHIE BLEYER

IT'S AN OLD SPANISH CUSTOM
(IN THE MOONLIGHT)

Lyric by
EDGAR LESLIE

Music by
GEORGE W. MEYER

DANCE ARR. BY FRANK SKINNER

Refrain

I hate the day-time, I love the night-time, Just take a girl on your knee, It's an old Span-ish cus-tom in the moon-light, And it's all right with me! If she says "No, Sir!" Just hold her clos-er And pret-ty soon she'll a-gree, It's an old Span-ish cus-tom in the moon-light, And it's all right with me! Find a com-fy co-zy lit-tle bench in the park, Just be a lit-tle bit bold, Ev-'ry-bod-y loves a lit-tle kiss in the dark, No one is ev-er too old. Since Fa-ther Ad-am first met the Mad-am, Be-neath that old ap-ple tree, It's an old Span-ish cus-tom in the moon-light, And it's all right with me! me!

Copyright MCMXXX by M. Witmark & Sons

WRITE - WIRE - CALL FOR YOURS

A REAL MAN'S SONG

THERE'S A SUNNY SMILE WAITING FOR ME



BOB MILLER RADIO ORCH MGR.

IRK & SONS

WAY N. Y. C.

· BOSTON · DETROIT · CINCINNATI

Theatregoers' Ills

(Continued from page 2)

tall ones who trip. They either can't or won't look down.

Customers rarely fall on the marble floors but if they do they get the same treatment as others. A nurse and attendant are always on hand for such things at the bigger houses on Broadway. Service is free.

Of all the ailments the strangest is the hysterical. It's mostly with women. One case was a woman suddenly flung far and wide after seeing a bit about a child taken from its mother. She was sent to Bellevue.

The most serious ailment with which theatre folks must contend is heart trouble. Afflicted customers will suddenly go off that way in a house. Usually it's a silent faint. Treatment is immediate by the staff.

Always Ready

A peculiar complaint is what is known as "Morton's Toe." It's a pinching of the toes impelled by tight shoes which leaves the foot limp and pained.

A chill might be brought in by a customer and become aggravated while inside. Sometimes a stroke or severe neuritis, but they are rare for complaints.

A theatre's completely equipped hospital is run as a regular function. Paramount's hospital department is headed by Dr. Emanuel Stern who supervises a country-wide staff of assistants and attendants. These are always on duty day or night, in offices as well, while the film and theatre departments are at work. Its service is free alike to employees and patrons.

Sound Society's Meet

Hollywood, Nov. 11.

Next national convention of American Physical Society and Acoustical Society of America, will go heavy on problems of reproducing and recording sound films.

Academy, sponsoring the convention, which takes place Dec. 12 and 13, is laying out the program with aid of Dr. Verne Knudsen, university acoustical expert.

WHAT Has Become of the *"Theme Song"* and the *"Sound" Picture?*

FEATURING of canned music in theatres seems quite distinctly a failure in most spots.

"The public wants a story in the movies," said a veteran exhibitor. "Whether is is unfolded by means of dialog or sub-titles, the story is the thing. Of equal importance is atmosphere. An orchestra supplies this as nothing else can. Whatever sound accompanies the picture, a program is unbalanced without Living Music."

Perhaps the loss of atmosphere in "all-sound" theatres has contributed to the success of such competitors as runt golf courses. What do *you* think, Mr. Exhibitor?

When show businss is rotten, must the entire blame fall on the industrial depression? Or, is it barely possible that "all sound" economy is failing to pay because the public finds theatres without Living Music lacking in allure?

THE AMERICAN FEDERATION OF MUSICIANS

Joseph N. Weber, President

1440 Broadway, New York, N. Y.

Stand for Censor

(Continued from page 5)

dialog has censorship in these states proven a thorn, continuity in many pictures being completely ruined and fans seeking diversion in other than their picture theatres.

Then came the mandate. That people in the industry trying to destroy it should be permanently ousted. That exhibitors endorsing a move that would be ruinous to the industry if nation-wide, should be forced to close their doors, it was said, this referring to Horwitz, partner of Paramount-Publix.

Belief, however, is strong that no exhibitor with an ounce of gray matter will back up Myers in any such campaign. Exhibitor leaders, in fact, believe that Myers automatically sealed his end in pictures and as a paid leader when he went on record at Houston.

Indignation

No terms are too strong for the industry's reaction to the Horowitz ad. In the business 15 years and worth over $500,000, Horowitz is declared by leading figures in filmdom to be the cheapest kind of an ingrate.

These same showmen blame Myers with "prostituting his charge." At the same time they say the former Federal Trade Commissioner, desparate for new food for his trouble cannon, has at last exceeded the bounds of all reason if his alleged endorsement of one of the most serious and delicate of all issues which is constantly clouding the entire American theatre world is authentic.

Paramount-Publix position with Horowitz is one which has been of constant embarrassment to P.-P., it is admitted by executives within the latter. Under the Saenger deal P.-P. has 50% of the Iris and Ritz theatres, Houston, with the agreement specifying that Horowitz shall govern the policy of these houses and be responsible for all of their bookings.

Wants to Unload

In the past two years Horowitz has been dickering with P-P in an effort to unload his 50%, it is gleaned. His asking price is termed exorbitant. Prior to the effecting of zoning in Texas he was able to project for 15 cents pictures before many of the 25 cent houses in his locality. It is because he has been put on the same basis with other 15 cent houses that has caused him to take his present belligerent position; according to informants.

Myers, in accepting Texas bankrolling from Horowitz and getting himself on the record regarding national legislation for censorship, has further complicated matters. The work of the 6-5-5 and the 2-2-2 committees is admitted up in the air, although not totally blasted because of its 75% okay through the endorsement of the MPTOA and the distributors. Myers, it is now revealed, has not, contrary to an impression allowed to be circulated originally, endorsed the uniform contractural formula for Allied exhibitors.

The MPTOA, offered new life by the accredited utterances of Myers, will fight any move to instal censorship in the country.

MPTOA STARTS MEET IN PHILLY–11TH ANNUAL

Philadelphia, Nov. 11.

Film industry, which is seeking to adjust itself to new forms of competition, is not ready to shoulder the tax burdens proposed for it by the state legislatures, Charles C. Pettijohn emphasized to delegates attending the eleventh annual three-day convention of the Motion Picture Theatre Owners of America which opened here yesterday.

Pettijohn's address closed the first business session of the convention. The industry, visitors were told, cannot stand even 5% of the approximate $360,000,000 taxation program sought by the various legislatures.

The operators earlier voted their approval of the national "Buy Now" campaign which began in Philadelphia a few weeks ago. The convention not only endorsed the campaign, but named a committee to push the movement throughout the country.

Edward Kuykendahl, member, urged the delegates to "encourage the friendship of the newspapers, which are a valuable ally to the promotion of the film industry."

Cal's Daylight Saving Beaten by Show Biz

Los Angeles, Nov. 11.

Directed from here under the supervision of Jeff Lazarus of Fox-West Coast and with 100% co-operation of theatres and studios, factions in an out of the show business concede the successful fight put up by the picture industry was one of the most effective ever aimed against proposed legislation.

Augmenting the theatre trailer campaign show business went to the public via the radio at the eleventh hour, with programs aimed at kidding the threatening legislation. From Hollywood over Station KHJ an hour's program was broadcast Saturday night prior to election, with a 75-people orchestra, directed by Arthur Kay, with union musicians and stars donating their time.

John P. Medbury, humorist, and Polly Moran did a ribbing sketch and Jack Oakie, Skeets Gallagher, Margery White, Frank Albertson, E. Brendel, sadie Burt (Mrs. Brendel) and others donated in similar vein.

New Prod. Mgr. at Roxy

Norman Schwartz, secretary to Roxy (Rothafel), has been named to succeed Douglas Murray as production manager at the Roxy, Broadway. Appointment becomes effective Nov. 20. Murray at that time goes to London in a theatre operating job for British International.

Schwartz previously had held the job of assistant production manager.

M-G ON NAVAL FLIERS

Hollywood, Nov. 11.

A naval aviation picture is finally to be done by M-G-M. George Hill will direct as his next to follow "Secret Sex," now nearing completion.

Metro has called in Seton I. Miller to work on the story.



Mr. Frank Miller,
Marlowe, Oklahoma,
Broadcasting:

"That is a wonderful trailer you have on BYRD AT THE SOUTH POLE. In fact, all of your talking trailers are good, and my business has improved since I started using your talking trailers."

National Screen Service trailers produce profitable results for the small town exhibitor, as well as for the large one.

Write for special contract arrangements

National Screen Service

New York Chicago Los Angeles

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS COSTUMES
123 W. 46 ST. N.Y.C.

ERNO RAPEE



MUSICAL DIRECTOR

WELCOME
RETURN TO
ROXY THEATRE
NEW YORK CITY

LEON LEONIDOFF
DIRECTOR *of* PRODUCTION

FLORENCE ROGGE BALLET MISTRESS	**HATTIE ROGGE** COSTUMER	**MARCO MONTEDORO** COSTUME DESIGNER
CLARK ROBINSON ART DIRECTOR	**LEW WHITE** CHIEF ORGANIST	
MAURICE BARON STAFF COMPOSER	**LEO RUSSOTTO** VOCAL COACH	**MISCHA VIOLIN** CONDUCTOR

GLAD TO HAVE YOU BACK

ROXY SYMPHONY ORCHESTRA
JULES COCOZZA, Manager

Paramount-Publix Presents

HARRY A. GOURFAIN'S

"Syncopated Menu"

OPENING SHEA'S BUFFALO, N. Y.
NOVEMBER 14th
PUBLIX TOUR TO FOLLOW

STARRING

FRED (Pansy) SANBORN

who is happy to be the c-o-m-i-c
in 'Syncopated Menu'... thanks to

NAT KALCHEIM

MAX TURNER

and

I. M. HALPERIN

Remember Us? No? Yes?
GYPSY BILLIE
BYRNE and GERBER
Well Here We Are Together
Featured in "Syncopated Menu"
Thanks to
Harry Gourfain
Nat Kalcheim
Wm. Morris Office

DAVE
GOULD
Presents His
Boys and Girls

MEYER GOLDEN, Inc.
Presents
KITCHEN PIRATES
with
Peggy Taylor Gary Leon
Jack Lawrence Clarence Warner

AL MITCHELL

Returning to Shea's Buffalo as Master of Ceremonies for an indefinite engagement. "Thank your Mother, Thank Your Father," Thanks to Mike Shea, Vincent McFaul and Boris Morros.

THE CAT CREEPS

(Continued from page 32).

crisp titles that slows up the beginning.

The story doesn't offer much acting opportunity to the feminine lead. Helen Twelvetrees gives the role merely youthful grace and the beauty that is hers. Prize part in the cast is that of the West Indian housekeeper with her spooky manner and voodoo suggestion and the character is played here for its full worth by Blanche Frederici, who stands out for balanced, effective playing.

The comedy woman character that is the meat of the piece goes to Lillyan Tashman, who does her usual workmanlike job of it. The new version treats the juvenile character of Paul much less in a comedy strain than either the stage piece or the silent film editions, and it is doubtful whether the strengthening of the romantic angle compensates for the weakening of the laughs.

Physical production is first rate and the punch thrills neatly timed and built. *Rush.*

SUSPENSE

(British Made)

British International production and release. Directed by Walter Summers. Based on war story by Patrick MacGill. T. Spark-hul and Hal Young, cameramen. At Colisn, New York, week Nov. 7. Running time 75 minutes.

Cyril McClusky	Cyril McLaglen
Captain Wilson	Jack Raine
Corporal Brown	Syd Crossley
Private Pettigrew	Mickey Brantford
Private Brett	Percy Parsons
Scruffy	D. Hay Petrie
Private Lomax	Fred Groves

Another war picture without a woman and just an incident for a story, "Suspense" had better be put back on the shelf until the trenchics become vogue again.

Dark and muddy, with skyrockets occasionally lighting the camera's sky, "Suspense" does a "Journey's End" without the suspense or entertainment of "Journey's End" by keeping the men indoors in a dug-out through half of the running time.

There is a certain realism and again a decided theatricalism. The men come in and go out; come in and go out. All the time a thudding underfoot which would impress as a recording defect were it not for constant reference being made to the Germans planting a mine. Despite that knowledge the Commanding Officer refuses to have his company "let down" by evacuating. Finally 200 men are described as going up in the air. At the same time the original company dies elsewhere.

The cast, as a whole, is good. Fred Groves as Private Lomax being especially good by comparison. Cyril McLaglen has little more than a large bit part in which he proves inferior to his brother, Victor, as a trench performer.

Incidentally, no hand-to-hand contests in this. They don't even go over the top. Lots and lots of mud, however, and all of the principals sometime or another manage to coat themselves with it. *Waly.*

L'Enigmatique M' Parkes

("The Enigmatic Mr. Parkes")
All French Dialog
(U. S. MADE)

Paris, Oct. 18.

Paramount foreign version and release. Screen credit for direction, Louis Gasnier, and for adaptation, Natalie-Henri. At the Paramount, Paris, Oct. 17.

Courtenay Parkes	Adolphe Menjou
Lucy	Claudette Colbert
H. Silvester Corbett	Emile Chautard
Mrs. Corbett	Adrienne d'Ambricourt
Malatroff	Armand Kaliz

Despite Henri Heath's scenario, Menjou's local popularity and Claudette Colbert's excellent acting and perfect French accent, this film had only an average reception at its Paris showing. This is the French version of Par's "Slightly Scarlet."

Fault is due partly to editing, with insertion of useless screen titles, such as "Dinner at the Corbett's" or "Dinner at the Countess's," making the audience resent being treated as simpletons. But above all, the trouble is that Frenchmen now want their films, where French dialog is spoken, without any foreign accent whatsoever. Menjou's French is very good, but his accent is nevertheless felt at times. The girl who plays the Corbett daughter, and whose name has been tactfully left out of the cast on the French program, is obviously American, and speaks as one. The time is over when French patrons are ready to put up with a foreign accent if the talker is in French, and producing talkers in America with anything but an all-French cast will soon become a hazardous business so far as distribution here is concerned.

Scenario of the attempted jewel lifting by two crooks working separately suits the French taste, but except for Menjou and Miss Colbert, overacting hurts the general effect. The dialog is quite poor in places, direction average, and photography good. Sound, except for the first few sequences, is excellent. *Mazi.*

Dolly Macht Karriere

("Dolly's Career")
(Musical)
(GERMAN MADE)

Berlin, Nov. 1.

Ufa production and release. Production management, Noe Bloch. Manuscript adapted by an idea by Alfred Halm by I. V. Jube and Peter Helmann. Directed by Anatol Litwak. Photography, Fritz Arno Wagner and Robert Baberske. Sound, Dr. Erich Leistner. Music, Rudolf Nelson, Willy Schmidt-Gentner and Alfred Strasser. Dance arrangements, Ernst Matray. Cast: Dolly Haas, Alfred Abel, Herman Blass, Kurt Gerron, Oskar Karlweis, Paul Kemp, Adi Trip, Kurfurstendamm. Running time, 85 minutes.

Basic idea of this comedy is not original, but very charming. Unfortunately, this cannot be said of the way the manuscript has been composed. Germany has yet to learn the meaning of continuity in its talking pictures.

Almost all the scenes are too long, and the audience is made aware of some witty ideas in a very clumsy manner for this operetta.

Success of the picture is little Dolly Haas, who will make a career, without any doubt. She is young, looks charming, is graceful and agile, a very fine dancer, and is particularly talented for grotesque situations. Germany has a new film star. Alfred Abel is a very fine actor, and drew applause on his performance. Rest of the cast served in an inconspicuous way. Staging of the dances by Ernst Matray, despite the unoriginal music, showed off nicely.

The picture, to all appearances, will gain its money. *Magnus.*

THE COSTELLO CASE

James Cruze production. Educational release. Featuring Tom Moore and Lola Lane. Written by F. McGrew Willis. Directed by Walter Lang. Cast includes Wheeler Oakman and Rowena Karns. Adaptation and dialog by F. McGrew Willis. Photographer, Harry Jackson. RCA recorded. At 5th Street Cheinan, New York, beginning Oct. 31. Running time, 65 minutes.

Slipping from the foreign program to the domestic, this arty has cut its Saturday matinee rate for this film from 75 to 50c. Maybe that's the tipoff on what this picture means. No picture could be more unimportant. It's hoke and cluttered. There are spotches of copy from about every other type of underworld melo. Here it's inverted with action incidental to the dialog. That's bad, too, and no laughs—worse. If used, for the double bills.

Tom Moore plays the customary Irish copper with a heart of gold. He's played it so often he seems to be going through the paces here blindly. Karns plays a phone, wise-cracking reporter, the kind that never existed. Lola Lane bobs in as a mystery girl and winds up as a keptie by accident to a well-minded burglar. Wheeler Oakman is good and bad as a gangster. The whole thing is hash. Title means little and there's little else.

Outside any names in the cast for exploitation, there's nothing either.

Compromising Daphne

(All Dialog)
(English Made)

London, Oct. 22.

British International production and release. Based on story by "Valentine," directed by Thomas Bentley. Re-corded RCA Photophone. Length 7,242 feet, running time 80 mins. Censor's Certificate "A." Reviewed Prince Edward theatre, London.

If British International intends to keep up its offensive on the American market it will have to produce something more worth while than this. Picture is the sort of comedy which begins slowly, becomes moderately funny to uncritical audiences, dithers along for reels on end with the same old complications following in the same old manner, and simmers out in the climax.

Film is hopelessly bound by stage convention, with entrances and exits all calculated along bedroom farce lines, with never a suggestion of originality. Direction, as far as it goes, is just so-so.

So-called story tells how a girl, in love with the boy friend, decides he must compromise her in front of father in order that they may get married quickly. Unknown to her, father has the info on the stunt and the boy compromises another woman, daughter of the old man's pal. Result is two irate fathers.

Dialog conventionally funny, but does not atone for the looseness of story construction nor the general sameness throughout. Photography scores highest marks.

Jean Colin gives a slick performance as the girl. Phyllis Konstam is average in support role. Juvenile lead is Charles Hickman, who overacts most of the way. Frank Perfitt makes a good valet on usual lines.

Only fair to British International to point out that this film is not up to the steadily improving standard of its product. As a booking proposition in England the film should register well in the sticks, mainly on title appeal, particularly bearing in mind the fact British provincial audiences lap up anything. For the big towns the firework is too much of a damp squid.

For the States, nix. *Chap.*

Liebling der Goetter

("Darling of the Gods")
(All Dialog)
(GERMAN MADE)
(With Emil Jannings)

Berlin, Oct. 22.

Erich Pommer production and release. Production management Erich Pommer. Comedy by Hans Mueller and Robert Liebmann. Scenario by Hans Schwarz. Photographed by Guenther Rittau and K. Tschet. Sound Fritz Thiery. Recorded on Klangfilm. Supervisor Max Pfeiffer. Music by Willi Schmidt-Gentner and Karl M. May. Made in Ufa studios Neubabelsberg, near Berlin. Running time, 112 minutes. At Gloria, Palast, Berlin.

Albert Winkelmann	Emil Jannings
Agathe	Renate Mueller
Olga von Doganitsch	Olga Tschechowa
Kratschwill	Hans Moser
Uncle Medical Councillor	Max Gulstorff
Dr. Marberg	Eduard von Winterstein
Maurus Colwyn	Willy Prager
Romanones	Siegfried Berisch
Boris Jussupoff	Wladimir Sokoloff
Filipo Cardagno	Evaristo Signorini
Popper, of Society	Oskar Sima
A Little Dancer	Truus van Aalten

For years Emil Jannings has been known as the foremost tragedian. Here he is in a gay and laughing role. Erich Pommer directed him in this as the pampered darling of the public. Jannings plays the great and famous singer with hearty humor and splendid self-irony. The authors, Hans Mueller and Robert Liebmann, who cannot sever themselves entirely from the usual Jannings/cliche of tragically pointed conflicts, also lack in this script the cheerful inner ease.

The action starts slowly. Jannings as the Viennese singer gives his farewell recital. Laughingly he accepts the ovations of the public. From the waitress and the waiter in his favorite bars, from the people on the streets who listen to his voice through the windows of the bar, up to his colleague on the opera and the beautiful neighbor at his fine country house.

At the summit of his fame the singer leaves Europe for South America for a concert tour. Here he finds different conditions. His tenor suffers from the hot climate and the consequence of high life. In the midst of his singing on the stage he loses his voice and returns to Europe, broken down. Arriving at his country estate, he is surprised to learn no one is aware in Europe of his failure. Unwillingly he accepts ovations and declares publicly his intention to retire from the stage. By an accident he regains his voice, and returns to the stage. This action is not distinguished by originality, of course. Neither is the direction by Hanns Schwarz over good average, with the exception of the clever direction of the chief actors, particularly Renate Mueller,

(Continued on page 54)

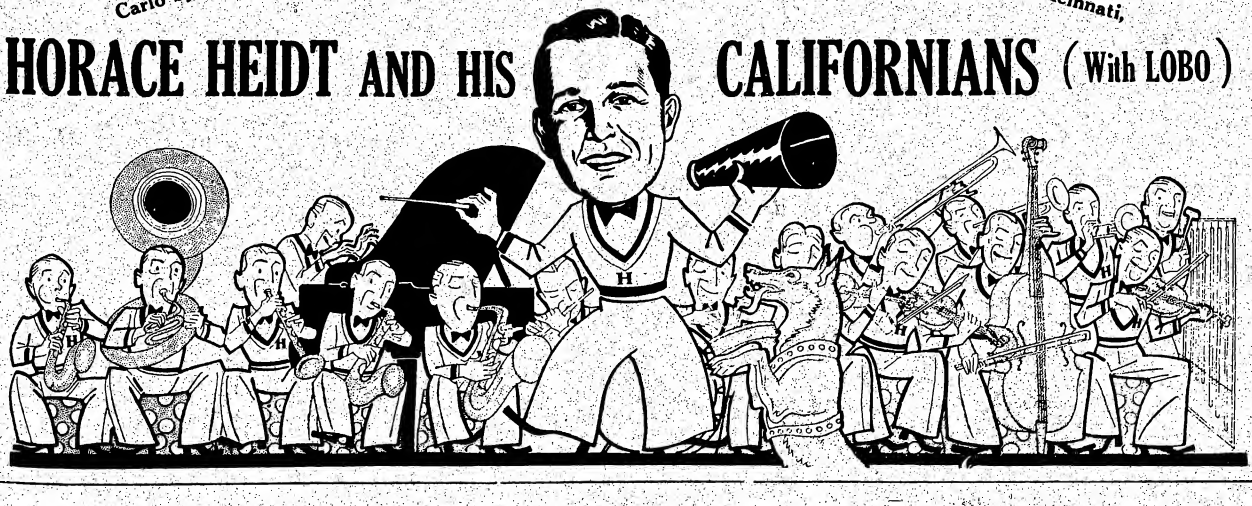
CANCEL EVERYTHING
For THURSDAY Night

Phone your Modiste not to fail you. Tell the Boy Friend—or the Husband—anybody's—that you Simply Must be there—at New York's smartest spot—Thursday Night for the Gala Reception to Horace Heidt and His Californians (with Lobo), the International Orchestra Sensation—Good Looking, Hot Playing Boys From the Golden West who took Paris and Monte Carlo by storm and now attack New York!

HOTEL NEW YORKER
8th Avenue at 34th Street
RALPH HITZ, Managing Director

Society--Stage and Screen Stars
Everybody who is anybody will be there in the smart Terrace Restaurant Thursday, November 13, to welcome the highest paid attraction ever presented in a New York Hotel.
Telephone Medallion 1000 and make reservations now. Cover charge opening night, Saturdays and Holidays $2.50; other nights $1.50 after 10 o'clock. No couvert at dinner.
The Hotel New Yorker is enabled to present this sensational attraction only because of the prior engagement of Bernie Cummins and his Hotel New Yorkers orchestra at the Hotel Gibson, Cincinnati, Ohio.

HORACE HEIDT AND HIS CALIFORNIANS (With LOBO)



"Benefit Gag" Finally Wiped Out By R-K-O—All Abuses Now Stopped

The slug is off the R-K-O benefit thing.

Present booking regime of that circuit has shaved the number of benefits it sponsors and contributes talent to four a month. When it was Keith's and Keith-Albee, the average was four a week.

Only acts currently employed by R-K-O are asked to play the benefits still sponsored. No layoffs or acts the circuit can't play are requested to "do a favor." There is no more kidding or making of valn promises of bookings.

In the old days the Keith office staged a benefit every time a speed ticket was squared. Others were run for equally petty causes, all usually for the personal promotion and publicity of one man.

The best the actors ever got out of the benefits were the promises and often illness from the jump, after three or more wet shows that day.

Only Three in Sight

R-K-O are staging but three more benefits from now until Christmas. They will be a hospital show Thanksgiving day for invalid vets of the world war and two midnites Nov. 11 at the Albee and Hippodrome theatres for a charity sponsored by a New York daily.

Two staged last week, for the New York Democratic Association and the Customs House Officers' dinner, were for the usual political reasons, but considered important by R-K-O, in view of the ground the two orders covers. At neither was any individual plugged, R-K-O receiving sole mention.

R-K-O is using 10 acts at each benefit, or about 40 a month. In the past anywhere from 150 to 300 acts played for Keith's benefits without remuneration, because somebody or other, not an actor, wished to set himself with a traffic cop or a district leader.

Fleeson-Manners Team

Neville Fleeson and Kay Manners have teamed for vaudeville.

Acts Must Show Plenty Now—Even for Indies

Indie vaude agents are now very cagey about accepting an act until the agent sees the turn personally. No more do the indie lads arrange for an opening without knowing what it's all about. Furthermore, unless the act shows "sock" potentialities, the boys will not fool around with it.

Old days of the indies taking the leftovers and breakins of standard acts is through.

Hamilton, Ont., Drops Vaude—Back to Films

Canadian Paramount's Palace theatre, Hamilton, Ont., goes off the R-K-O vaude books and into straight pictures Nov. 21. Operators stated grosses have been high with stage shows, but expenses too great to bring profits under the cheaper film policy.

Hamilton splits R-K-O vaude bills with Toronto and spends around $3,000 weekly on its stage.

Lillian Roth's Dates

Lillian Roth will play five weeks in R-K-O local houses.

She opens Dec. 13.

Miss Roth is currently at the Earle, Washington, for Warners, and has been tentatively set for another month under the same banner.

F. & M. in Glendale

Hollywood, Nov. 11.

Alexandria, Glendale, operated by Fox West Coast, returned to Fanchon and Marco stage shows on a four-day policy starting Nov. 24. House has been in a grind the past year and a half.

F. & M. shows will play there first half of the week.

For Apples

Flash acts are playing cabaret dates for apples in order to hold the personnel intact in case a showing date may eventuate sooner or later.

Most of the acts hiring out as floor shows are in the clubs from week to week for the small money, with the privilege of folding any time if a showing date for vaude route turns up. Hence, the cabarets hold them together at cheap money.

FOX AND UNIONS SET; VAUDE TO CONTINUE

Fox Theatres and the labor unions have settled their differences involving certain theatres in New York. The terms are essentially the same. Vaude stays.

The recent agreement which the two sides effected classifying certain Fox theatres as vaude for labor routine was upheld by the confab. Only change is that unions may ask extra help under certain situations.

About seven houses were affected by the ruling. The rumpus originated at the Academy, downtown deluxer housing an F. & M. unit. Unions complained the back stage end was impossible with four stage hands.

More Bronx Vaude

The America (formerly Miner's Bronx), dark for several months, relights with a vaude policy next week (17), playing eight acts on split.

Jack Linder, independent booker, is in on the house with the lessees and will book.

Myrtle Takes on Vaude

Vaude supplanted stock burlesque at the Myrtle, Brooklyn, this week (10).

Five acts on a split week booked by Harry Lorraine, independent booker.

McWilliams Gets Route For Radio Half Hours

Special bookings to conform with R-K-O local radio broadcasts in out-of-town spots will be arranged for Jim McWilliams, the vaude comedy pianist, by the R-K-O booking office.

Plan is to have McWilliams play four weeks out of town, during which he will broadcast from the local vaude theatre, with McWilliams doing the sole entertaining via the ether. As it now stands, McWilliams will do 15 minutes via the air in each spot.

For the past two weeks McWilliams has been acting as m.c. over the R-K-O weekly broadcast via NBC.

Punish Act by Making It Open Palace Show—Chi.

Chicago, Nov. 11.

Joe and Pete Michon were made to open the show at the R-K-O Palace after refusing to do five shows on Saturday (8). They claimed the fifth performance was not in their contract.

House later switched the team to No. 2.

4-a-Day at Albee

R-K-O Albee, Brooklyn, goes four-a-day every day starting next week (15).

Originally a two-a-dayer, the Albee has lately been playing three shows daily, including week ends. At four it will be on a performance level during the week with the Paramount and Fox, the two opposing presentation theatres in downtown Brooklyn.

Edwards' New Flash

Gus Edwards, after trying to find the right people for two vaude acts, has given up the idea and will launch himself in one big act.

Line-up includes Virginia Moore, Dolores Ferris, Lillian White, Marjorie Barrett, Eujalie Colomo, Nell Roy, Connor Twins and Ray Heatherton. Latter the only male in the act outside of Edwards. Act opens Nov. 22.

Refuse 4-a-Day

Dallas, Nov. 11.

"Too much strain for great artists," said the Weaver brothers when Karl Hoblitzelle asked four a day of them for R-K-O-Interstate.

Act, opening its second week on the route here, flatly refused to do more than three a day.

"Fat" Thompson Ill

Complications sent James "Fat" Thompson, vaudevillian and Times Square character, to Bellevue hospital, New York, last week.

Doctors there stated "Fat" is in a serious condition.

UNIT'S COMPLETE SWEEP

"Rustic Fancies" (unit), playing the Loew deluxers, has been given a complete change of cast.

Jack Waldron, Miss Harriett, Lillian Dawson and Keene and Ruffin replace Bernice and Emily, 3 Rhythm Dancers, Oscar Lorraine and Stanisloff. The change is effective at once.

Minstrels for Publix

Chicago, Nov. 11.

A group of 35 old time minstrels are being whipped into shape here for probable use in the Publix Chicago units. Jack Haver is organizing and producing.

Minstrels will break in later this month at Gary, Indiana.

'Sky High' in Frisco

Hollywood, Nov. 11.

Ed Smith, Publix west coast division manager, left tonight for San Francisco to oversee the opening there Nov. 13 of the first stage show from New York, "Sky High."

Pittsburgh's Full Week

Warners will place five acts Nov. 15 in the Harris, Pittsburgh.

House will be a full week for vaudfilm.

NO HIGH-PRICED CARD AT FRISCO AUTO SHOW

Hollywood, Nov. 11.

With the auto trade exceptionally dull the San Francisco auto show will not attempt its customary splurge of topnotch attractions. Budget for the show's headline act has been cut from $25,000 to $5,000.

The eastern office of R-K-O has been requested to supply the attraction.

ILL AND INJURED

Rosita (Rosita and Ramon), recuperating at private sanitarium in New York from appendicitis operation.

Yvonne Arnaud in the four-person cast of "Canaries Sometimes Sing" was out of the show for five performances last week through a throat condition, Vera Nellson substituted. Show was brought over from London intact. Closed after three weeks Saturday.

Frank Marvin, manager of the band and orchestra department for De Sylva, Brown & Henderson, is expected back on the floor next week after being ill two weeks with a cold.

Transfer Cos. Sold

In the taking over of the Palace Transfer Co. and the On Time Express Co., Harry Schuman, who controls the N. Y. A. Express and Bedford Co., becomes the biggest theatrical baggage operator in New York.

The Schuman absorption of the Palace and On Time narrows the local theatrical transfer business down to three outfits, Schuman's, Walton's and Roach's.

MORRIS OFFICE MOVES

William Morris office moves this week from the Bond building to R-K-O's new Mayfair building.

The Morris office will occupy the entire two top floors of the Mayfair theatre spot.

Return Engagement R-K-O PALACE, N. Y.

Now!

WILL OSBORNE



RADIO ORCHESTRA

and His

Exclusive Columbia Recording Artist

Personal Direction

HARRY A. ROMM

P. S.—It is a real pleasure to be able to co-operate with such splendid artists as Mr. Ken Murray and Mr. Lou Holtz At the Palace Theatre This Week

TEX McLEOD

Oriental, Chicago

Chicago, Oct. 17.

Affirmative evidence for vaudeville was given Saturday by Tex McLeod, the rope and gag-spinning entertainer. Entirely conversational despite the constant whirling lariats, he is vaudeville throughout and in no sense a regulation picture house act or type.

McLeod disarms everyone in advance by stating he has a bunch of old gags to tell and the sooner they laugh the sooner they can go home. This is humorous exaggeration as his jokes are exceptionally well-assorted, up-to-the-minute, and free from the thumb marks of usage.

Only for a moment upon his shuffling entrance is there any retardation of the unit's tempo and he is thereafter such a welcome variant from the customary monotonous succession of singers, hoofers and acrobats seen at the Oriental that the audience referendum was a wholehearted "yea."

His remarks on Mr. Hoover were particularly piquant and relished with laughter, then an echo. In laying out its programs the Oriental has never become more topical than a nod in the direction of some holiday, the football season, or Santa Claus. A topical monologist is quite revolutionary and a good idea.

"Variety."

Direction

HARRY SANTLEY

WM. MORRIS OFFICE

Irving Yates

PRODUCTIONS

160 West 46th Street

NEW YORK CITY

NVA Clubhouse Reopens Nov. 23 For Full Service

N. V. A. Club, on West 46th street, will resume its restaurant and hotel service Nov. 23 with John Cavanaugh in charge of both. Cavanaugh is an experienced Times Square hotel man and is reported intending to operate the club on a strictly private hotel basis.

While run in the regular hotel manner, the rooms and dining room of the club, along with the social section, will be restricted to members and their guests. The club will be closed to the public as always.

Rooms and restaurant are being renovated in anticipation of the club clicking. Official opening will be marked by a "Bohemian Night" Nov. 23.

Schedule is for a social affair once weekly, but not as run by the old regime in the past. Acts participating in the weekly club shows will do so of their own volition. No one will be threatened into appearing or forced to go on at the club after four or five shows that day in a theatre.

Programs will be left to the actors themselves, with no help from the booking office for talent.

Henry Chesterfield is relieved of handling the rooms and food by appointment of Cavanaugh, but continues as club secretary in charge of membership and business.

Club has 100 rooms and restaurant accommodations for 250.

FAMILY HEIRLOOM GONE THELMA CARLTON SORE

Chicago, Nov. 11.

Apollono Pra Levis who never could get his name on a vaudeville marquee and went into opera on that account, has sued here for divorce from his wife who refuses longer to share his name. Pair separated in 1920 after starting hopefully in Venice, Italy in 1907. Leo Weisskopf thinks after ten years he can make out a case for desertion.

Thelma Carlton, vaude and nite clubs, didn't mind when her husband, William Hawkins, said to be an Atlantic City publisher, socked her in the eye, split her lip and knocked her jaw bone out of place with a feint and a right cross; but she did get sore when he broke the hat stand over her head. That hat stand had been in the family for years.

Miss Carlton, strangely enough, is suing for divorce on grounds of cruelty.

Groucho Marx's Operation

Chicago, Nov. 11.

Groucho (Julius) Marx was rushed to the Michael Reese Hospital here Friday night (7) upon his arrival to play the Palace for R-K-O. He was operated on for acute appendicitis.

A dinner arranged at the Bismarck Hotel for the daily press Friday night had to be cancelled. Zeppo Marx who usually works straight assumed his brother's trick mustache and cutaway and gave a creditable performance Saturday matinee with the public unaware of the missing member. Seemingly it was Zeppo who was absent.

Sudden switch had all three of the performing brothers doing each other's stuff to fill the gap.

Groucho's operation was reported a success with all symptoms under control.

Harpo, Chico and Zeppo will receive the Four Marx Bros.' full salary, $9,000, at the R-K-O Palace this week. R-K-O booking office in New York has cancelled the Marxes' next week's booking, Cincinnati, and is withholding the following date, Cleveland (22), pending Julius' recovery.

The three Marx boys would not go on at the Palace until determining what their salary would be for the abbreviated turn. New York decided to pay them off in full.

Must Have Cake

One of those dumb gags has been worked by Jay Brennan, who blames it upon his sister. It's so long since the dumb gags were laughingly popular a revival could be due.

Jay says a tramp came up to the front door of his sister's house in the country, asking for a piece of cake.

"We have no cake," said the woman, "but you can have bread, butter and coffee."

"Nope," replied the bum, "this is my birthday and I must have cake."

50 Dumb Acts Working L. A. Dept. Stores for Advance Xmas Bally

Los Angeles, Nov. 11.

More than 50 dumb acts went to work here and in Hollywood department stores this week with the opening of the Christmas displays. Mostly used are jugglers, small animal acts and acrobats. Every store has its quota of entertainers with free run of all the departments as long as there's a . d in sight.

This year's opening is two weeks ahead of last year's, it's an attempt to stimulate the buying public over the longer period.

Salaries paid the performers are equal to those paid by the few indie theatres here. Hours are from 11 a. m. until 5:30 closing.

A number of acts that came in with the Barnes show have been placed in the stores. These performers had been laying off for just two weeks and the prospects are that they'll be working until Christmas.

Booking for most of the stores is being done through the Bert Levey office.

PLAYING DANCE HALLS FROM COAST TO COAST

Kansas City, Nov. 11.

Stanley H. Willis and his dancing partner, "Miss America," appeared here for three days late last week, at the El Torreon ballroom. They are on a coast-to-coast ballroom tour as special attraction.

The couple started out in July. Up to this stand they had appeared in every state east.

Willis has been a vaude performer, agent in New England and for a long time was in Panama. The "Miss America" with him is not more closely identified.

Pan Settles Old Suit

Los Angeles, Nov. 11.

Although out of show biz for more than a year, Alexander Pantages is still settling claims against his former vaude circuit. Pantages settled out of court a $14,000 breach of contract suit entered against him two years ago by Mary Green (Mrs. Johnny Collins).

Claim was that Pan cancelled two of Miss Green's acts after starting them out on blanket contracts.

Film Singers Go Vaude

Hollywood, Nov. 11.

Jack Frost, formerly on Metro's payroll as a singer, has organized the Lone Pine Minstrels for vaude. Members are all former West Coast studio talent.

Act broke in last week at Fox West Coast's Golden Gate and will probably be spotted in an F. & M. unit.

Another act from studio talent is the "Four Recorders," which opened in Vancouver. Members are Lem McCarthy, Dudley Wright, Frank McKee and Herbert Twiss.

Freeman Going South

Charlie Freeman will leave New York next week for a 10-day look at the Chicago, St. Louis and Interstate (Texas) territories.

Karl Hoblitzelle will accompany Freeman to Texas.

Acts in Musical

Slate Brothers and Colby and Murphy, from vaude, go with Arthur Hammerstein's musical, "Ballyhoo."

Ethel Merman Paying Al Siegal, Who Made Her, $105 Out of $1,950 Wkly

Ethel Merman's business affairs, including her arrangement with Al Siegal, the pianist, who is credited with bringing out her vocal talents, have been apparently adjusted. Siegal's contract calls for 20% of Miss Merman's salary of $450 in "Girl Crazy," but he was to have accompanied her at the piano in the pit. When stricken with t.b., Siegal went upstate and is residing at Bethel in preference to a sanitarium. Because of his incapacity to accompany her, there was a dispute over the money due Siegal. Miss Merman agreed to pay him $105 weekly from the "Girly Crazy" salary, but he is not participating in her night club earnings.

Miss Merman is getting $1,500 weekly at the Casino in Central Park. She was first advertised for the Richman Club, Lou Schwartz agreeing to par or top any other club offer. Schwartz planned restraining her Casino appearances, but last week that argument was settled also.

UNGRATEFUL BEGGAR PLAYS RETURN DATES

Houston, Tex., Nov. 8.

Editor "Variety":

The undersigned have had experiences which have cost them some money, and also know of many stage crews, as well as acts, throughout the west and south who have been cheated the same way.

A man about 32 to 35 and about 5 feet 7 inches tall, rather light or sandy complexion, quite athletic in build, full faced, quiet manner, traveling with unusually attractive and clever baby boy of about 4 with beautiful blond curly hair and high forehead, has been extracting "collections" from different theatres back stage on the story (false) at one time his wife ran away with another man, taking his stage riggings, etc., and at other times he has just buried a tubercular wife at Phoenix.

He usually wants money to get to some other city where "baby can have a home" and he can then frame a new act and go to work.

On these stories he has collected money at Seattle, Portland and last December at Houston the entire bill at Loew's theatre gave him a Christmas dinner and collected a hatful of money for his trip. That time New Orleans was his goal.

We found him here again last night, trying the stunt as usual. When one of our company recognized him, he kicked the actor in the stomach and ran away.

We hope this letter will help to check this ungrateful character who has been feasting on the goodness of show people everywhere.

Sylvia Clark,
Fred Reynolds,
Allie White,
Bobbie Kuhn.

Lyons Firm Sued Under Guaranteed Contract

Suit has been started in New York city court by Helen Maicox against Lyons & Lyons to recover $1,032.

Miss Maicox claims it is due her on a three-year contract. She signed for three years with Lyons & Lyons in July, 1929, at a salary of $100 a week first year, $125 second and $150 a week the third. She was guaranteed 25 weeks a year. After playing three weeks on the entire contract, she received no further engagements, it is alleged.

The amount sued for represents the difference from what she has earned from other sources. Her attorney is Harold Goldblatt. The complaint was before the V. M. A. last year and it ruled Lyons & Lyons should pay the claim.

Phoned an Act

Hollywood, Nov. 11.

Bob Hope, in a single, is opening at the Palace, New York, Saturday. His new act is written by Al Boasberg, who phoned him from here to New York last (Monday) night. Hope's stenographer took it down for use at the Palace.

Booker Advises Lay Offs to See Acts Working and Take Pattern

Gettin' Soft

Chilly weather drives the layoffs from in front of the Bond and Palace Bldgs., where the shade is, across the street before the Automat where the sun shines.

Looks like the new generation of actors is softening up.

Anonymous Writers Letters Mentioned To Assembled Men

Charlie Freeman, R-K-O booking head, called the heads of the 39 franchised agencies to a meeting in his office last week and told them about anonymous letters received in a series lately by the booking office. He stated the office believes the unknown writer was among the franchised agents and producers in attendance, without knowing his exact identity.

Freeman declared that in his opinion anonymous letter writing is an act of a coward. Then, apparently boiling, he shouted he could lick any anonymous letter writer, no matter how big.

Coming from the head of the booking office, it gave the floor boys more to talk about than anything that's happened in months. Accounts were that Hiram Brown advised Freeman to disregard the letters when the first few were turned over to him, and Freeman did so.

The letters charged the booking office and everyone in it with using improper methods and giving unfair treatment to the agents and others. One of the bookers was picked out by the hideaway writer for a particular panning.

How R-K-O arrived at the seemingly final conclusion that the writer was some disgruntled agent or producer was not disclosed.

"Variety" was sent a sample of a letter, the usual kind any anonymous letter writer writes. It evidently was written by some agent who had been choked off from chiseling acts by inability to book them.

One Man Rule

At the same meeting Freeman advised the office heads that henceforth no franchised agency will be permitted to have more than one representative on the bookings floor at one time.

In the last reduction to relieve congestion most of the agencies were limited to one man, but a few were allowed two, due to the volume of their business and the number of acts handled.

It is understood three of the largest agencies are preparing joint protest against this ruling. Between them those agencies represent about 300 acts. They are reported to contend it is an unfair balance to limit them to one floor rep for 100 acts apiece, or no more men than other offices with only 10 or 12 or less acts on their lists.

Streak of Bad Luck

Two weeks ago Jean Archer was badly hurt in an auto crash. Lew Archer has two tonsils that must come out next week. To cap it, his partner, Charley Marsh (Archer and Marsh) was taken to the French Hospital, New York, Thursday (6), with infantile paralysis, returned after incurring the dread disease in his childhood.

Marsh is in the N. Y. A. room at the French Hospital and reported slowly improving.

Siamese for Oriental

Chicago, Nov. 11.

Publix-B. & K. Oriental has booked the Terry Turner Godino Siamese Twins, and their brides, for a week showing, beginning Nov. 21. Week of 28th the twins will show the Paradise.

Turn, which appeared here at the State-Lake last year is coming sans the orchestra carried on the last tour. Local William Morris office doing the booking.

With the vaudeville season well on its way, there are still hundreds of acts laying around wondering why they can't get booked. They believe they still have the old magic, and if given a chance would rip 'em apart.

An R-K-O booker says he hopes all standard acts that cannot get results from his office, would attend the Madison, Brooklyn, and Chester, Bronx, theatres to see the kind of acts R-K-O is buying. He said that an act or actors should go to these houses, not once, but several times, to find if they are out of step with the modern vaude parade. He named several standards that had followed this advice, and had confessed they had the wrong idea and could now see why they were getting nowheres.

Split Acts

Splitting up of man and wife teams, two-man acts, together for a long time and other similar vaude combinations was not due in a spirit of destruction but with the idea of helping one or both members of the act. The office figures, he continued, that no matter what kind of a new act these folks would put on, they do it in the set way they had become accustomed to through years of working together. Also, they would gradually take the old sure fire gravy outs out of the discarded act and put them into the new one, making it much the same as before.

With a new combination, new ideas, perhaps even changing somewhat an actor's style and methods, even to their stage clothes, the R-K-O booking officials believe that many of the standard performers now laying off and wondering why, can get back into the swim again.

MOUTH ORGAN KIDS EXCITING EAST SIDE

The champ act of vaude is a mob of mouth organ playing kids styling themselves the Annapolis Juniors, under the eye of Sam Shepard. There are from 14 to 20 in the act. It all depends on how far away it plays from N. Y. One older boy in the gang collects and pays the kids off in hamburgers or rubber crullers, and the kids, so far, have never faltered on making stands.

According to Shepard this mob is oke as entertainers but is slowly giving him parcels worrying if they will make the indie stands he arranges for them. He booked the mob into a town near Albany last week. Knowing the gang had no money, he wondered how they would make it. The kids promised to be at the theatre for rehearsal and were. Three days later they walked into Shepard's office and told him that they had bought an old car for $40. It was a coupe and four rode inside, four on the running boards, and the rest of the kids hitchhiked all night to be at the theatre in the morning.

All the boys on the lower East Side know about the act and most are practicing on harmonicas. When they feel they can play a few tunes, they find out where the act is to play and get there somehow. This makes a varying personnel.

Many a mother who has wondered where her Jimmy went to for two or three days and finally came home, should look for the Annapolis Juniors. They may see the future Minneyitch doing his stuff in the background.

Pierson-Browning Retrial

Case of Walter Pierson vs. "Peaches" Browning for salary claimed due in a vaude act, and which the plaintiff lost in a trial before Judge Wilson in New York Municipal Court last month, has been granted a new trial by Justice Peter Schlueck, of the Supreme Court. Trial comes up Nov. 17.

Claim is for money due Pierson, while a member of Mrs. Browning's vaude act, for a "doubling date" in which the act was alleged to have been paid full salary. Pierson claims he collected single salary only.

A Silver Anniversary always
tells of a lifetime of work
if it is for a business.

That is why the 25th year usually
catches more attention around and
about than any of the previous years.

Just another alibi for this forth-
coming *'Variety's'* Silver Anniversary
Number next month (December)

It will give the show trade which has
been employing *'Variety'* for 24 years
to felicitate the amusement business
everywhere the holiday opportunity to
repeat in *'Variety's'* gala special issue

The chance is ready-made. Don't wait.
Don't overlook it.

Keep the doors open, for the
boys will fall in on you

In December—Remember!

6-ACT R-K-O UNITS MAY PLAY COAST

Hollywood, Nov. 11.

Two acts probably will be added to the R-K-O Coast intact making six-act units in San Francisco and Los Angeles, to meet the opposition being created by eastern Publix units which are now being routed into both towns.

This recommendation was made by Cliff Work, R-K-O western division manager, who is now in the east.

Club Agents Must Insure Acts—Is New Ruling

Los Angeles, Nov. 11.

Theatrical agents in this state will be forced to take insurance covering injury to entertainers, according to a decision by the California Labor Bureau.

Ruling applies only to club and other private bookings.

NAZARRO OUT AS M. C.

Alleged misbehavior caused Nat Nazarro, Jr., to lose a long stay as alternative m. c. with Charlie Melson for R-K-O in White Plains and Mt. Vernon, N. Y. Nazarro was released last week after two weeks in the presentation houses.

He went in with the understanding a run would result if he made good.

Johnny Marvin was booked in Nazarro's place.

Virginia Bacon replaces June Worth in the Off Shore unit, now playing the Loew DeLuxers. Miss Worth goes to Cleveland Nov. 29 for the Paul Ash outfit.

Awkward

Bobby Bernard, breaking in a new act at an indie-vaude house, heard loud hissing in the middle of his act. He stopped to find out who thought he was the "heavy."

House was over half empty, and he discovered that the manager had utilized the time to have the porter spray the rear seats with Flit.

INDIE VAUDE PERKS UP AROUND CHICAGO

Chicago, Nov. 11.

Premier, Valparaiso, adds Sunday vaude, booked by Tommy Sacco. Sacco also takes over the Sunday bookings for the Gregory houses in Ottawa and Sterling.

Fargo, De Kalb, playing Sunday stage shows, switches from presentation policy to straight vaude.

SHELD JOINS COOPER

Herman Sheld, vaude producer and agent, has folded his agency to align with Irving Cooper, Loew agent.

Sheld had been handling the bulk of independent placements around New York.

Christie R-K-O Franchise

Wayne Christie now has his own R-K-O agency franchise, issued last week by Charlie Freeman.

Indie Agency

Frank Belmont and Maurice La Marr have joined to operate an independent booking agency.

SORRERIO OUT OF R-K-O, LOU GOLDING SUCCEEDS

St. Louis, Nov. 11.

Tom Sorrerio is out as southwestern division manager for R-K-O with headquarters in this city.

Lou Golding, R-K-O div. mgr., formerly stationed at Albany, N. Y., has succeeded Sorrerio, Golding's vacancy at Albany has been filled by E. M. Glucksman, formerly with B&K in Chicago.

NEW ACTS

"Toyland Fantasy," produced by Dave Sherman. Ten people flash with Hilja, Victor Valasi and Six Dancing Dolls.

Lew Beck and Harry Stone, 2-act.

Helen Brown and Rasch Girls.

Harris and Bisland in four-people comedy skit.

Sedley and Mann, 2-act.

"Rhythm Hotel," flash.

Clyde Hager, single.

Chester Fredericks and Madeline Killeen, 2-act.

Billy Randall and Ina Hayward, 2-act.

Eddie Allen, Audrey Dixon, and Bobbie Gorman.

Masters and Gauthier.

Michael Cleary and Sheila Barrett.

Sontrey and Norton, 16 people flash act. Billy Allen and Green Sisters, included.

Stanley Woolf, four people comedy act with Leta Ridell, Marie Regan and Tilly Payne.

Kitty Doner, three-act.

Ray Hughes and Pam Co., five men—two women.

Hayes and Cody, comedy skit.

All R-K-O Chief Operation at N. Y. Blumberg East, Assisting Plunkett

Harris, Pitt, Gets Warner Vaude Starting Nov. 15

Pittsburgh, Nov. 11.

The smoky town will mean something to actors again Nov. 15 after a totally vaudless year. On that date Warners Harris opens a New York-booked stage policy of five acts on a full week.

Harris was booked by R-K-O before it went straight pictures last time. R-K-O has talked of a vaude revival here and had it practically set several times, but it always fell through. Under the Harris revival, Warners gets its own vaude into Pittsburgh first.

LEE-RASCH UNITS

Hollywood, Nov. 11.

Sammy Lee and Albertina Rasch arrived here to stage Fanchon & Marco units. Their first unit will be "Fascinating Rhythm."

Miss Rasch is staging ballets only, winding up an old contract.

Keith's Ass't. Manager

Syracuse, N. Y., Nov. 11.

John D. Appleton, kinsman of Louis V. Owen, Shakespearean actor of yesterday, and through him related to the Drews and the Barrymores, is the new assistant manager of R-K-O Keith's here.

Succeeding Jack Warner, who remains on the Keith house staff, Appleton comes from the Palace, Rochester, ere he draws a theatre of his own.

At the general meeting of the R-K-O division managers in New York this week, it will probably be announced by Joe Plunkett that Nate Blumberg, operator of the chain's western division under Plunkett, will move into the New York headquarters. Blumberg will continue to handle the western end, but will split much of the detail in the main office with Plunkett.

That Plunkett has been over-taxing himself as head operator for R-K-O in assuming so much detail by himself in New York has been commonly known in operating channels. He has been the single national theatre operator without operating assistants around him in New York. Plunkett finally reached the same decision. Heretofore Blumberg has made his central point the R-K-O office in Chicago.

Among the division managers attending the R-K-O conference east for the first time will be Cliff Work, in charge of the Pacific Slope, and who recently replaced Frank Vincent in that territory, and Karl Hoblitzelle, now of R-K-O-Southern, who sold the Interstate Circuit to R-K-O and remained in operating charge of it.

The New York meeting, starting today (12), is for the customary talk on the theatres.

Local Follies will be at Loew's Boulevard, New York, week Nov. 22. Produced by Victor Hyde.

J. C. Flippen opened Saturday (8) at Loew's Paradise, Bronx, in the unit "Tangled Traffic."

STAR OF THE STAGE AND SCREEN

"LEATHERNECKING"

"There are some very funny episodes with Ken Murray. . . . Murray particularly distinguishes himself as a laughgetter and should find no difficulty in getting comedy roles out in Hollywood."
N. Y. "GRAPHIC."



"LEATHERNECKING"

"Ken Murray, who has before now kept me in stitches on the stage, loses nothing by transfer to the screen and should find plenty of other offerings just at hand after this is released."
"FILM SPECTATOR."
Hollywood, Cal.

"LEATHERNECKING"

"Ken's just swell! Ken Murray a swell comedian, is responsible for the film's brightest moments."
Irene Thirer.
N. Y. "DAILY NEWS."

"LEATHERNECKING"

"Murray's funny capers with that serio-comic scowl are the life of the picture."
"CALL-BULLETIN."
San Francisco, Cal.

AS HE APPEARS IN R-K-O'S "LEATHERNECKING"

KEN MURRAY

(Yes, Helen and Milton Charleston Are Still With Me)

Held Over at R-K-O Palace, New York, This Week Nov. 8

Murray's 28 minutes with his company of seven, including Foster, Fagan, Cox, the trio, closed the first half to the biggest applause hit at the Palace since Clayton-Jackson and Durante nosed in. Next-to-closing was the place for it. "VARIETY."

Booked Solid R-K-O

Personal Direction CHAS. H. ALLEN, M. S. Bentham office

NOTE: Our Finish Trick Fully Protected

MILLS AND SHEA

BACK AGAIN AT R-K-O PALACE, NEW YORK

Direction JACK CURTIS

R-K-O

HAS BOOKED

PAUL MALL

FOR 50 WEEKS

R-K-O HIPPODROME, NEW YORK NOW

Nov.	15	Royal-Kenmore
	22	Union Hill—Paterson
	29	Trenton—58th St.
Dec.	6	Yonkers—Mt. Vernon
	13	Fordham—Jefferson
	20	Troy—Flushing
	27	Albee, Bklyn
Jan.	3	Franklin
	10	Cincinnati
	17	Chicago
	24	Cleveland
Feb.	7	Youngstown
	14	Buffalo
	21	Toronto
	28	Hamilton, Can.
March	14	Boston
	21	Providence
	28	Kenmore—81st St.
April	4	Madison—Chester
	11	Syracuse
	18	Rochester
	25	105th St., Cleveland
May	2	Akron
	9	Toledo
	23	Minneapolis
	30	St. Paul
June	6	Winnipeg
	20	Vancouver
	27	Seattle
July	4	Portland
	18	Golden Gate, Frisco
	25	Oakland
Aug.	1	Hill St., L. A.
	22	Salt Lake
	29	Omaha
Sept.	5	Kansas City
	12	St. Louis
	26	Okla. City
Oct.	3	Ft. Worth
	10	Dallas
	17	San Antonio
	24	Houston
	31	New Orleans
Nov.	7	Birmingham
	14	Atlanta
	21	Charlotte

DIRECTION

DAVE GORDON

MAX GORDON OFFICE

CASHIERS' DREAD

(Continued from page 1)

mits to tote firearms, don't because they think it might court disaster.

Fact remains, however, the fear of a great many, is genuine, as Chicago hold-ups are often accompanied by shootings. On an average of one theatre, within the boundaries of the city, receives attention every week so, the box office crowd have cause for worry.

To make it as easy for the boys and girls, who handle the ducats, most managers see to it they are never alone.

One young femme, on the northside, continually under nervous tension from the time she enters the box until leaving, is so well liked by the customers, the management wishes to keep her, and she wants to stay, although the doctors claim she won't last if keeping on.

Lone Wolf Feared

Every house, without exception in town, pulls out the entire crew to the front when Brink's armored trucks pick up the cash.

It is not so much the big robberies the boys and girls dread, as the silent lone guy, who with a gun in his over coat walks up and makes the demand. These lone players are also the ones that do the killing. This class of robber is really the ones giving the most alarm.

Most of the femme picture house ticket sellers work with their foot on the alarm gong, so that no matter, how frightened they get they can't avoid spreading the news. Even a faint would still ring this bell, so closely do the femmes stick to it.

Gift on $8 Date

(Continued from page 1)

$3.60; $3.60 from $8 leaves $4.40, or $2.20 for each of the partners, if they split equally.

At $2.20 for the day's work the most they could make if working seven days a week—which they don't—would be $15.40.

How they exist nobody knows. Most of them wonder themselves.

Trios playing for that office are even worse off. Out of their $10 salary the booker demands $3 in the mitt before delivering a contract. The double 10% commish amounts to $2 more, leaving a net of $5 for the act, or $1.66 per man.

The office books one split week date of three days. Scale there for the "big" acts is $50. Booker takes $10 of that for himself besides his commish (10%), or $15 in all. Agent's 10% cuts the original $50 salary to $30 for the act. Often the turns are composed of 10 or 12 members—and there's always the producer and his margin of profit.

If the acts squawk or object to the terms, they don't have to play this fellow's theatres.

No wonder many acts work extra hard when Chin Lee sits out front.

Inside Stuff—Vaude

Lyric theatre, Indianapolis, is one of the few houses in the country still featuring vaudeville and doing the business of the town. This is an independent house owned and operated by the Fourth Avenue Amusement Co., of Louisville, Ky. House is managed by A. J. Kalberer.

Policy is six acts, with Kalberer maintaining that there never was a vaude bill which meant a thing with less than five acts and that there never will be. Lyric seats 2,000 and does four a day. Dick Hoffman of the Chicago RKO office, is booking the spot.

The Lyric is the only house in the country known to give the customers a six-act show, pictures, and dancing on the same ticket. Ballroom is open each evening from 8:30 to 11:30. A five-piece permanent orchestra is maintained and plays the full evening. Ballroom can accommodate close to 1,000 and on Sunday and Saturday nights the floor is packed. In addition to this free dancing, lessons are given Tuesday and Thursday nights. A special ballroom ticket, cheaper than the theatre stub, is also sold to get repeat business during the week.

There are no high-powered publicity men, exploitation experts, or contact men on the Lyric staff. Kalberer does most all of this work and has only one assistant who looks after the physical condition of the theatre and dance floor. The complete show is also broacast every Monday afternoon. This has helped.

Petty bickering between the operating and booking departments of one of the major vaude circuits has now reached the stage where the boys on the operating end are ordering house managers to turn in bad reports on certain acts.

Instance noted came about through an argument between the two circuit factions over an act which was to break-in at an outlying house. Booking end thought the turn would be okay while the operator believed the act was getting too much money, interfering with the house's financial showing. It later developed that one of the operator's henchmen dropped into the theatre and advised the house manager that he'd better turn in a disparaging report on the audience's reaction to the turn.

Which is not only tough on the acts but organization morale as well.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRYANT 7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

THE INCOMPARABLE RODION DANCERS

HOUSTON "POST-DISPATCH" Says

Is Dancing Marvel

"Nothing lovelier than the Rodion Adagio Dancers has been seen here. This is a trio of three women and a smooth muscled long limbed Apollo who has the strength of a giant and the grace of an ancient Greek athlete."

"VARIETY" Says

"The Rodions are billed as fine dancers and live up to the billing. They don't sing as other dancers in flash acts. They are immediately commendable for sticking to business. Are really fine dancers. A rare combination, a man and two girls. Adagioists open with a waltz and close act with a whirlwind adagio, the man swinging both partners at finish."

SPRINGFIELD, MASS.

"Excellent dancing by the G. Rodion dancers is far and away the outstanding feature of the bill this week at the Fox Palace Theatre. This talented outfit is both clever and graceful and their program is decidedly pleasing to the eye. The highlight unquestionably is a beautifully executed adagio dance performed by G. Rodion with the graceful assistance of two women partners, Irma and Marrianne."

PARAMOUNT, LOS ANGELES

WITH PUBLIX NEW YORK UNIT, "SKY HIGH"

Direction HARRY SANTLEY, Paramount Theatre Bldg., Los Angeles

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Diane Ellis, picture actress, stepped into society as the bride of Stephen C. Millett, Jr. Marriage took place in Paris Oct. 14, but was kept quiet.

Bride last appeared in Par's "Laughter" and departed for Europe in August, announcing she planned to study interior decorating.

Yolande Lossee, of the Club Calais, started proceedings for an annulment of her overnight wedding to Roland E. Davis, who allowed it to be rumored he was a nephew of the former Cabinet member, John W. Davis. They were married a few weeks ago and separated almost at once. She confided to friends that she regretted her hasty choice, Davis turning out to be an insurance agent.

Mrs. August Neuwirth, one of the bridesmaids in "Able's Irish Rose" when it was on Broadway, demanded a separation from Alexander Saunders Neuwirth, who, under his stage name of Arthur Ross, was in an "Able" road company. She alleged that the actor deserted her last January.

She asks $75 per week allmony and $1,000 attorney's fees pending trial of her suit.

A mysterious suit, demanding $300,000, confronted Addie Ryan, heiress to part of the $125,000,000 estate of her grandfather, Thomas Fortune Ryan, financier, according to the office of Richard A. Knight, attorney.

Knight is counsel for Muriel Johnson, dancer, who is named as the plaintiff in the case. Nature of the complaint was not divulged.

A rise in value of $6,162 a front foot over a period of 20 years for side street property in the Times Square sector was indicated by an agreement reached by the Astor-Bijou-Morosco Theatre Realty Corp., Walter Reade, president, and Lee and J. J. Shubert, regarding the rental to be paid for the sites of the Bijou and Morosco theatres in West 45th street.

Negotiations concerned the renewal of a 21-year lease secured in 1910 by the Shuberts from the corporation at $20,000 yearly net rental. For the next 21 years the sum of $57,500 was fixed as the annual rent. This appraisal is at the rate of $7,162 per front foot. Twenty years ago the land involved in the lease was valued at $1,000 a front foot and sold at that price.

Cinema Products Co., Inc., holders of several inventions relating to the moving picture industry, started suit for injunction and damages in the Federal Court against the Fox Film Corp. for infringement of patent rights. Plaintiff alleges that Fox has infringed upon inventions of Leon Gaumont, of Paris, and Frederick B. Thompson, of Los Angeles and Chicago, relating to the development, fixing, toning, wiping and other treatment of films and plates. Patents, it is argued, were assigned to the plaintiffs and were granted between Feb. 17, 1909, and the close of 1910.

American Arbitration Association ordered Rose Hobart to pay $1,000 damages to Carol M. Sax, producer, on the complaint of Sax that she broke her contract with him to appear in Paris last winter.

Miss Hobart's attorney disclosed that when she went to California to work in pictures she obtained a final decree of divorce in Reno from Benjamin L. Winter on the grounds of incompatibility. Winter is listed in the social register.

Billy Montgomery talked three judges out of sending him to jail on a charge he admitted. He was in Special Sessions on a charge of petty larceny—two women's pocketbooks, valued at $13; six fountain pens, valued at $11, and one necktie at 89c from Macy's. He didn't deny the charges, but the story he told the judges was so pathetic they gave him a suspended sentence of six months.

Lillian Duncan, 21, of "Nina Rosa," announced that she will become the bride of Ramon Segovia, millionaire sugar planter of Valparaiso, Chile. The senor and his mother will arrive here Dec. 1 for the prenuptial celebrations. After the wedding Miss Duncan will return to South America with them.

Raleigh Orbot, 28, actor, who said that for several weeks he had been sleeping in yards and begging money for food, was held without bail on a charge of robbery and assault.

Rose Tepper, 31, charged Orbot entered her apartment as a repairman, drew a revolver and robbed her of $20. Orbot denied the charge.

Profits of Loew's, Inc. increased $1.98 a share in the year ended on Aug. 31, in comparison with the earnings for the preceding fiscal year. It was announced that earnings amounted to $9.90 a share on the average number of common shares outstanding during the year, or $9.65 on the total number outstanding at the end of the fiscal year. Earnings during the fiscal year amounted to $7.92 a share.

Report includes all subsidiary and affiliated corporations of Loew's, Inc.

A counter-attack on United Artists, nine prominent members of which have signed a pledge to withhold their pictures from the Fox West Coast Theatres, which they denounced as a monopoly, was made by Harley L. Clarke, president of the theatre chain and Fox Films.

Clarke said: "United Artists demands prices for pictures whether the theatre owner makes money or not. Every producer except United Artists nowadays sells its pictures on merit, that is, the producer gets a percentage of the gross receipts. We have persistently offered to buy United Artists pictures on the same terms we pay all other producers, and they have as persistently refused to sell them."

Charges of participating in an obscene performance against nine producer and five players of the cast of "Bad Girl," were dismissed by Magistrate Renaud in West Farms Court. Charges were preferred when the play was showing at the Windsor, Bronx.

Assistant District Attorney Julia Allen Gainey said the lines and situations considered obscene were deleted the day after the summonses were issued. Defendants were Robert V. Newman, producer, and the following players: Sylvia Sidney, Paul Kelly, Lawrence Bolton, Charlotte Winters and Sacha Beaumont.

Appellate Division reversed the decision by which Marcia Estardus, night club hostess, was awarded $25,000 damages from Harry Thaw. According to the decision, the verdict was against the evidence. It ordered another trial.

Miss Estardus charged that Thaw spanked her during a New Year's Eve party.

After dreaming for years of some day seeing his name coupled with the great stars, Tommy West, 45, comedian, took his life in Philadelphia. Before he turned on the gas he wrote his own "notice."

After carefully listing the parts he had portrayed and the circuits he had played, he wrote: "And if anybody wants to know where I am, just tell them that at last I'm with the big timers—Bert Williams, Jack Donahue, Caruso, and the rest of the crowd."

West played in burlesque and vaudeville.

Gilbert Genestra, trapped in a barrel of water while performing his "escape artist" act at a vaudeville theatre in Frankfort, Ky., died Nov. 9. One of Genestra's feats was to have himself locked in the water after announcing that he would escape in two minutes. Nov. 8 he failed to escape. When the stage hands broke in the barrel he appeared lifeless. He was revived but died next morning.

None of the vaudeville acts on the same bill knew of his relatives.

LOS ANGELES

Ernest Westmore, picture wigmaker, sued for assaulting a photographer at his wedding, had the trial set back to Dec. 1.

Lita Gray Chaplin's annual accounting of the rearing of Chaplin's two children shows they cost only $6,005 the past year. Previous year was $7,252 and the first year $10,792.

"Numa," 18-year-old lion, who worked in pictures eight years ago and never bit a comedian, died of head cancer. He will be stuffed, to stand with his old pal, Slats, in the office of Gay's lion farm. "Numa" is said to have earned $75,000 for his owner.

Jack Noonan escaped from the road gang where he was serving a year for the theft of furs from Ted Lewis' apartment. Leaves him open to five more years. Noonan is the brother of Sally O'Neil.

Stepin Fetchit is being sued by Yvonne Butler for the balance of $1,700 in settlement of her breach of promise charges.

Federals nabbed H. W. Smith, Hollywood photographer, on charges of sending improper photographs through the mails. Smith received a four months' sentence last year for sending improper motion pictures by mail.

Having settled that 50 grand heartbalm suit against Maurice Costello, Vivienne Sengler is now demanding $50,000 from Mrs. Annie Hallor, Ethel Hallor, Ray Hallor and Mrs. John P. Dillon for slander. She says their statements about her character made Costello break the engagement.

Trial in which S. George Ullman seeks to retire with honor as executor of Rudolph Valentino's estate, and Valentino's brother and sister allege misappropriations, started last week. Ullman's opening testimony was that he ballyhooed the funeral on Broadway to build the value of the estate, hiring 1,500 policemen and 40 press agents for the funeral. He identified drafts of $1,500 and $2,500 for funeral expenses. Checks totalling $22,500 he alloted himself as salary for estate management. Ullman said Hallor and Mrs. John P. Dillon for slander. She says their statements about her character made Costello break the engagement.

Trial in which S. George Ullman seeks to retire with honor as executor of Rudolph Valentino's estate, and Valentino's brother and sister allege misappropriations, started last week. Ullman's opening testimony was that he ballyhooed the funeral on Broadway to build the value of the estate, hiring 1,500 policemen and 40 press agents for the funeral. He identified drafts of $1,500 and $2,500 for funeral expenses. Checks totalling $22,500 he alloted himself as salary for estate management. Ullman said Valentino

NEW ACTS

ZELMA O'NEAL
Songs
14 Mins.; One
Palace (St. V.)

"Varsity Drag" Zelma is about in the same shape as when recently at the Paramount in a Publix unit. She still hasn't an act. Lou Holtz pulled her through this assignment Sunday night and will probably do yeoman service for the redhead the remainder of the week. Just a matter of a clever girl having a haphazard routine and evidently not concerned about the matter. With Holtz up there she doesn't have to worry. Minus the comic it might be quite different.

Miss O'Neal was still shy of first base after her first three songs, two from pictures and the third Walter O'Keefe's ditty kidding Macfadden's "Graphic." Holtz forced the encore and pushed through "Button Up Your Overcoat," then suggested "Varsity Drag" and helped the comedienne do her "O So la Mia" to which Miss O'Neal attached a plenty rough tag.

This young lady is not a natural single. She's got to work opposite someone to show to advantage and needs a "business" build up to her numbers. Meaning that she's better in shows than vaude — which is probably okay with Miss O'Neal.

She didn't draw at the Paramount and no reason to believe she'll better that in this house, where the scale is higher. Some attention might give Miss O'Neal an act and a good one. She's capable of it minus the carelessness. *Bid.*

TRIXIE FRIGANZA
Songs and Talk
9 Mins.
Capitol, N. Y.

Special frameup for blending into a film house stage show, plus interpolated comedy business with the m. c., Dave Schooler. Heavyweight comedienne appears in billowing robes which intensify her proportions; arrangement, turning out to be a scheme to strip for four changes as she formerly used.

Songs are all special, several of them spicy in lyrics, and all delivered with Miss Friganza's genial artlessness that robs them of sting. Two straight dancing teams have preceded, one of them Gomez and Winona, class ballroom stepping pair and the other an adaglio team. On this background of straight work, Miss Friganza builds two laughing riots.

One is a tango with a slim shelk in evening clothes and buttered hair and she other a rough and tumble burlesque a la 1910, done with Schooler for a great bit of rowdy fun. In both cases Miss Friganza uses keen judgment in getting in just enough suggestion of straight nimble stepping (for her weight, of course) to shade the travesty. Everything she does has just that touch of restraint that marks the genuine comic entertainer. She never oversteps the limit of good taste, even at her roughest.

Same thing goes for her stage appearance. She gets down to a mere whisp of skirt and abundant expanse of generous leg curves, but the whole figure is stepped with her silver hair that triumphantly carries an air of solid dignity through the clowning.

In this elaborate presentation show of 35 minutes or so, the veteran comedienne carried the whole burden of comedy and came away with all the honors of the occasion. *Rush.*

"BIG SURPRISE" (6)
Novelty
27 Mins.; One and Full
81st St.

When this act first broke in, about four months ago, Eddie Dowling was with it. Dowling still takes credit in the billing as "Eddie Dowling presents." He is no longer with this group of old timers.

Minus Dowling, the act remains a corking novelty, plenty of entertaining and a cinch to get over anywhere. Two replacements have been made among these six old timers since "Variety" last caught the act. Danny Simmons, 66, takes the place of Sam Morton, and Annie Hart, 72, replaces Corinne. Simmons is m. c. and a polished trouper. An Irishman with loads of personality who makes the announcements in such a manner that each person is sold before even making their appearance. He does a dance which he did 30 years ago, including a cartwheel.

Miss Hart, announced as 72, still has plenty of vocal power left. The other four remain the same and do the same routines: Tommy Harris, announced as 86; Lizzie Wilson, 74; Dave Genaro, 62, and Josephine Sabel, 66. Cakewalk contest, with each couple teamed up, rounds out the act in sure-fire fashion.

No question that vaude fans will eat this whole.

JACKSON and CLIFFORD
Songs and Talk
15 Mins.; One
Hippodrome (V-P)

Couple of young men who painstakingly do all the most familiar material of a score of other mut male pairs. Start out with the overdone business of singing straight with interruptions by the goof comic and go from this into face slapping and leg biting.

Scarcely a low comedy trick they have not appropriated. They go through the collection with great energy and a low percentage of laughs. When roughhouse comedy falls flat, there is nothing in the world flatter. That's this pair.

Straight worker has a fine presence and a good robust voice. Maybe that's why he does a dramatic recitation. Pair may have possibilities, but this material is no more than of the amateur parlor cut up grade. *Rush.*

PALACE

(St. Vaude)

Marquee ought to read "Lou Holtz Week." It's a matter of a mediocre layout being held up by this comic, who is now in his third or fourth week at the house. Those who don't believe it's Holtz week ought to drop in. He's only got one more to go before he starts accumulating headaches with that legit musical he's going to produce.

Holtz may have been enjoying the fruits of a lifetime of labor this past month. A long time ago he said he'd exchange most of his real estate holdings to be a panic at the Palace. He's stage struck and punch drunk from the gruelling punishment of an inferiority complex. People who know Holtz only through his work will find that hard to believe. But it's a fact. So he may be realizing two ambitions over this Palace stretch—he's the success he wanted to be on this 47th street corner, and he must be giving that mental burden an awful licking. It's great for Holtz, the Palace and Holtz's present salary of $2,500 per.

The bookers gave Holtz plenty of credit for what he did with last week's bill, on which there were three holdover acts. The gross touched $31,600 with the election holiday. This week, with the Duncan Sisters on top, the bookers got a flash at the Saturday matinee and knew they'd led from weakness. But after Holtz got through playing around with the acts the answer was the biggest money week end the Palace has had in a moon ($12,000), and this week will be near the preceding figure. Making that bond of affection between Holtz and the bookers understandable.

Sunday night it was worth an arm or a leg to get through the lobby, leave alone taking time out to count up the house. And this strictly Times Square mob, which has caught the Palace Sunday night habit, is not an applause audience. They're placing standing orders for seats—but they won't applaud. That clap of thunder which used to signify that an act was "over" at those opening Monday matinees is conspicuous by the scattered handclapping, which is about the best any turn can hope for now on a Sabbath eve. Maybe it's the market.

Neither is the bill closing right by having Holtz calling names haphazardly from the front rows and boxes. It always leaves a flat finish. The spot for these impromptu entertainers is closing or opening intermission. But Holtz can't do it there because the performers who have to follow holtz murder. Consequently could be to pile the entire show into the first half and permit such acts as the Ken Murray roughhouse to follow. Nothing bothers this boy, and he'd survive the test without trouble. It would really only be for one performance, anyway.

Murray is holding over and doing a more generally pleasing act than last week. Utilizing the Will Osborne band, the tall lad is using one new stooge and an Oriental dancer who's tossing the kind of cooch at 'em that is generally under canvas to the rhythm of a lone bass drum. Gyrations of this torso twister are plenty hot, but they're purposely sprinkling the Palace with a little pepper on these nights because of the type of audience present. Psychology is that they're howling at it for $6.60 and the film studios are on a mad hunt for sex stories, so why not for $3.30 in a house which doesn't class as a neighborhood site?

The rest of Murray's act is his own crazy cavorting plus a couple of changed specialties by his support, including a new high-kicking damsel who flashes a neat quota of looks and great control. Meanwhile Murray spent a good deal of the evening doing blackouts with Holtz in between the regular running order, most of them risque and funny.

It wasn't so long ago that Buffalo Bill was making his farewell tour of the country. That went on for years, finally coming down to "positively" billing. They didn't believe that, either. But there's an unheralded farewell appearance on the Palace show this week—the finish, and it's their own fault. They're still in curls and socks and giggling. It's long past their bedtime but they seem finally on their way. For a matter of the past three years this sister act has been drawing less business each time around. After the public gets a look at the present act they probably won't even come back at all on the chance that maybe the sisters changed something. It's not that their ability is less, it's that they've never deviated from a set course. They're on their final headline swing at important coin with only a distinct change in tactics apt to see them in vaudeville again at all. Neither the gags or the songs were there, but they needed it for the burlesque operatic encore.

Zelma O'Neal (New Acts) also didn't do so well. Minus Holtz it would have been brutal. Hence, for $1,500 Miss O'Neal is jeopardizing herself professionally on Broadway. Her Publix booking at the Paramount evidently failed to teach this girl anything, as she's still working as carelessly as when over there. Which made it appear that the men on the bill were saving what the women were tossing away, and the male contingent included Con Colleano.

Colleano remains in a class by himself on the tight wire. In four minutes he goes through all the stunts other acts of the type use as a finish. With him it's just a build-up to that forward somersault which, for the dexterity and nerve it requires, carries a very modest announcement in advance. Colleano is not a Palace stranger. Regulars at the house have seen him miss this closing trick nine and 13 times before making it. But he always sticks until he does it. Not a question of stalling to make it look harder. It's too tough a stunt. At this particular performance he connected the first time, which always tends to lessen the feat for the public, but it got him on and off in six minutes.

Colleano retains the distinguishing mark of being the only wire walker in this country to this forward tumble. He's got it down now so that he even "sells" it a little after catching his balance upon completing the circle. Up to that time everything is strictly on the level, for he's got to "feel" that wire before the takeoff.

Mills and Shea, veteran combo, were probably the weak spot of the show No. 2. Comedy tumblers just couldn't work up any interest and were a bit beyond their depth. Jack Randall Co., adagio sextet, filled the opening spot with plenty of action. Three boys mostly toss but two of the girls around, the third femme disappearing shortly after the opening. It's flashy work concisely delivered in nine minutes.

Holtz made his first appearance at this point on the day's third show. They were glad to see him. No more applause for Holtz than the others, but he's taking his returns in laughs. His entree was to introduce Will Osborne. Holtz took the poison out of the Y. M. similarity by kiddingly mentioning it and Osborne went on to employ a wrinkle of singing into a stage mike which amplified through two side stage loud speakers set in decorative cabinets. Band of 10 slipped over three numbers and two encores. Combination is minus a brass section with the respite not altogether unwelcome. Leader croons soothingly and has a hotcha violinist who pours a torrid vocal concoction of "Limehouse Blues" into the mike during that number. The boys did extremely well and obligingly doubled into the Murray act. This included Osborne, who warbled as she of the high kicks unlimbered. Murray closed intermission, with Colleano opening.

When Holtz started to call 'em from the audience the results were Jean Darling, one of the "Our Gang" youngsters; Harold Arlen, whom Holtz announced as handling "Buttons" for his show, and who sang two of his numbers to his own accompaniment; Fanny Ward, for a word or two, and Sid Marlon, with whom Holtz clowned around a bit.

Business tremendous and growing, and Osborne not so long ago at Loew's State. *Sid.*

STATE

Celebrating its 10th anniversary, this Loew vaude-film house has N. T. G.'s "Frolics" in a song and dance act from the floor show at the Hollywood Restaurant, which features a nude revue for its non-couvert paying guests. With N. T. G. and his score of kids doing 45 minutes, only two other acts, Casting Stars and Joe Phillips and Co., were needed.

The Colleano act seems really to be an advertisement for the restaurant. N. T. G. doesn't miss a chance to mention the place.

After distributing wooden clackers to the audience on which an ad for the restaurant appears, the act goes into full stage, disclosing gold drapes and a staircase upstage which serves as an entrance for most of the specialties as well as the undraped ensemble numbers.

Four Casting Stars open with snappy tricks, two of the boys doing the aerial stuff while their partners are adept catchers. The Phillips company, next, is in a comedy turn that clicks most of the way. Song and dance specialties by the girls serve as a smoke screen for Phillips' bright chatter, which gives his otherwise ordinary flirtation skit its main value.

On the screen "The Virtuous Sin" (Par).

Biz at the second show Saturday very good. *Bige.*

R-K-O, L. A.

Los Angeles, Nov. 6.

For the first time in a long while the R-K-O went outside for a film booking. Putting in "Today" (Majestic), an independent picture, in both the local house and the Golden Gate, San Francisco, the same week. R-K-O admits itself up against it for product on the Coast.

Although guaranteed 100 per cent output from both Universal and Columbia, besides its own studio, the Coast R-K-O houses have used up all available product from the three plants and still need more. That's the reason for those indie bookings coming up now.

As regards the booking of "Today," initial picture of Majestic Productions, a new concern, Jules Levy, R-K-O's film buyer, looked it over carefully on a recent trip out here before okaying it. Business opening day at the R-K-O was better than usual, and it may be credited to the picture. Stage end carried no name accountable for a draw.

Current four-act bill holds three standard vaude names, all equally and respectively potent in entertainment value. Jack McLallen and Sarah, who have been around variety boards for years, deservedly top the lineup, although the act is the same they've been using for longer than that. As McLallen doesn't come around the Coast often that's no too. Only change in the act is a new stooge for McLallen. Tony Labriola, the new one, is not equal to the one who has since gone with Ted Healy. But Labriola pumps a fair accordion and McLallen does the rest.

Joe Howard has also made a switch in his routine since returning to vaude from a disappointed legit try in Chicago. Howard now has Mary Olcott sing his tunes from the stage instead of from the audience as she formerly did. Change is advantageous all around.

Johnny Hyman, the word juggler, makes No. 2 stand up with his dictionary tricks. Hyman works the local angle at all times, thereby assured of audience interest. Also, he's now wearing a tux and it becomes him.

Opening turn, Four Peaches and a Jay, is a song and dance melange delivered by four femmes and a boy. Fast and peppy for any ante spot in these days.

Danny Russo at the helm of the pit is going stronger steadily. Since coming here from Chicago the vet conductor has improved the caliber of the music in this house to a good extent. It's a break for the acts.

Pathe newsreel the only filler. *Span.*

JEFFERSON

Three outstanders on this seven act layout for the first half. With Cab Calloway's hot band galloped away with best results No. 5. Downtown mob went heavy for the torrid numbers. Billy Dooley, in the preceding spot, registered with his foolery and rope dancing while Lewis and Ames, mixed team, contributed plenty to the mirth provoking division next to shut for a solid hit.

Remainder of the bill was well spotted from a diversifying angle but with the above mentioned trio clicking the heaviest.

Alexander, Santos Co., two men and girl, opened with a satisfying combo of adagio and acrobatics. Oke for an opener. The men wind up with some comedy acrobatics that bring laughs half way and then go to legitimate balancing for a finish. Reiley and Comfort, male team with piano, followed for harmony singing that was pleasing and good for the spot. Boys are baritone and tenor, handling most of their numbers as doubles. O'Neil and Manners, mixed duo, followed with a frothy skit of the flirtation variety that took some time to get started. Went across when the duo finally speeded up on the repartee.

B. Dooley, flanked by femme assistant and mule plant in an upper box, grabbed laughs galore. Song with the girl, and Dooley's rope dance, provided a good touch-off which brought results. Calloway mopped in whooping things up generally. A vocal by Blanche Calloway fitted nicely. Calloway injects plenty of showmanship in wielding the baton, prancing about and warbling a few of the numbers.

Lewis and Ames offered a nifty line of gab helped tremedously by the eccentric delivery of the comic. Femme partner is a corking feeder and both make everything count. A comedy song, with a succession of verses, provided a nifty walkaway and planted them as runners up. Five Jewels, femme quintet of attractive blondes, closed with club juggling. Although showing nothing new in the division it was likeable for the ensemble effect "The Silver Horde" (Radio) screen feature.

Biz very good Monday night. *Bdbo.*

PALACE, CHICAGO

Chicago, Nov. 8.

Getting a bad break through the sudden illness of Julius (Groucho) Marx the Palace enjoyed an unexpected advantage when the lightly considered and almost unbilled Pathe picture, "Big Money," turned out to be a solid laugh wow. At the finish the audience broke into spontaneous applause and at least one of the fusillade of smart remarks and hit drew palm slapping during the unreeling.

It was the Marx Brothers who drew the house and filled the lobby with standees. But it was neither the Marxes or the rest of the vaudeville that delivered the satisfaction. It is an oddity as affecting the Palace where the general run of features is lukewarm.

With Groucho in the Michael Reese Hospital with appendicitis and Zeppo wearing his mustache and clothes, the performance of the brothers lacked spirit. Zeppo was adept at the substitution and when the boys know where they stand it will be okay. At the first show they were inevitably rattled, listless, uncertain, and didn't do well.

There wasn't much to the stage show. Even the usually typhoonic Michons were considerably less devastating. This does not mean they didn't stir up a flock of giggles. It was simply one of those bills that doesn't register very emphatically. Barring the exceptional gymnastic skill revealed in their final number the DeToregos, who opened, had only mechanical proficiency to offer. There was little of genuine dancing grace and rhythm, and the blonde tenor never got his voice free of his diaphragm. Bobby Folsum did pretty good in the trey with her all-too-familiar material. Her tenacious affection for a couple of superannuated quips, notably the Pocahontas-Al Smith, and the Kentucky bred crumb, hurts more than might seem plausible. She got nowhere with "Ten Cents a Dance," done on the same rostrum a few weeks ago by Ruth Etting.

To recapitulate R-K-O can thank Eddie Quillan, Robert Armstrong, and James Gleason for having a good show this week. They can be reached care of Pathe, Culver City, Cal. *Land.*

HIPPODROME

An even four hours of show at four bits is a strong lure for customers on Sixth avenue. This Saturday afternoon house filled up around 2.30 and stayed that way until after 6. First run of Radio's "The Pay Off," with Lowell Sherman heavily billed, probably helped, although the house now is marked the bulk of its entertainment at the price.

Eight acts were better than fair small time bill, neatly laid out and with excellent range of material and good ratio of low comedy which makes any program here.

Opener, Achilles and Newman, heavyweight juggler and comedy assistant. Setting is the Acropolis of Athens with straight worker in Greek soldier garb and stooge assistant burlesque of the same getup. Straight routine is simple and familiar, but fine appearance of powerful worker helps with the weight manipulation always acceptable for opening spot.

Jackson and Clifford, couple of young men song and talk comics (New Acts) do a quantity of familiar knockabout picked up from many sources. Were a let down in No. 2 despite herculean efforts, or perhaps because of their determination to be funny.

Major, Sharpe and Minor, trio of nice looking girls, blond, brunet and vivid red head, do a light bit of harmonizing, working around a miniature piano played by one. Wear those pajama suits in black and look well. Harmonizing carried them for fair returns in the No. 3 to the extent of a genuine encore.

"The Magic Fountain" is a dance revue of six people, half and half, boys and girls, with a first rate acrobatic tap dancing boy and two tall girls who may be from one of the film house precision groups. People work hard and give a sprightly performance, but the layout of the act is of the same old pattern, burlesque apache being one of its features, with a tiny girl taking plenty of brutal falls from a boy partner. Girl straight dancers look well and do some conventional stuff. It is the impression here that suggests they come from a de luxe film house group.

Cardini followed here, making the real start of the meaty part of the stage show. This exponent of legerdemain gets better in technique as time goes on. At this show his performance was flawless, starting with the mystifying handling of playing cards—Cardini works with gloves—and ending with the startling trick of producing a score of lighted cigarettes out of nowhere. One of the few remaining magicians who can get past on sleight of hand alone, without the support of patter. Works mute from start to finish. A major click in this show.

Manny King and Co. supplied needed roughhouse comedy in the following spot, No. 5. King does Hebe and the turn hasn't much except the vigorous management of

(Continued on page 64)

ORIENTAL, CHICAGO

Chicago, Nov. 7.

Benny Meroff reached down on the opening show Friday and produced from the first row Paul Whiteman, Ben Bernie, Bobby Clark, Harry Richman and Wayne King. This was not the least of the evidences of his popularity and versatility, for it was an impressive turnout at an early hour in the day of names who mean something to the Oriental.

It was, in fact, the sort of an added event that will make those who were present buzz among their acquaintances. Oriental is notoriously snobbish in its susceptibility to name and fame. Wayne King's acknowledgement of the spotlight sent a whispered grapevine through the house, "Aragon!" and girls who had obviously danced to his tunes registered pleasure.

There were "Ahs!" for Richman, surprise for Bobby Clark, whoops for Whiteman and laughs for the irrepressibly conversational Bernie, who mentioned College Inn with that knack of his for commercialized reiteration. Bernie explained that Meroff was the only conductor playing "Poet and Peasant" and "Hungarian Rhapsody" exactly the same.

Apart from the old pal stuff, in itself marking the Meroff coronation with ceremonial uniqueness, the former west side m. c. juggled his hats, sticks, balls and clubs, sang his songs, vibrated those snakey hips and presided over the galeties in the fashion peculiar to himself.

It would be belated to "discover" Meroff. He has at once a surprising virility and a remarkable range of talents. He has survived in Chicago longer than any other m. c., now in his fifth year and with 10 months to run on his Publix contract.

Doing so many things and constantly studying new tricks, it is obvious to compare him to Joe Cook, although he hasn't Cooks line of chatter. Benny Meroff is a showman, an originator, attempter of the unusual, student and often master of the other fellow's racket. Grass does not thrive on the path of his endeavors.

His inaugural show, credited to unit producer Paul Oscard, is bright, breezy diversion, packed with the hotcha and other ingredients that back in the days when m. c.'s were ousting the matinee idols of an older generation used to cram the Oriental to bursting.

Julia Curtis, lady ventriloquist and mimic, uses two of the band boys for a novelty, easily marketable. It reveals, too, how merely changing the method of delivery can create a selling value that otherwise might be less pronounced. First one of the boys makes gestures while Miss Curtis throws her voice in operatic imitation, then the other makes gestures appropriate to boop-a-dooping. As the band boys get the idea better the comedy possibilities will naturally increase. Miss Curtis also does an interesting imitation of Mae West. She got over strongly.

Smoothly perpetrating heights of agility without fuss or stalling, the Nine Allisons, German and circusy, is an act for anywhere stages permit so much population. At least half a dozen of their routine stunts might easily be the feature and climax of an ordinary acrobatic act.

After an absence of three years in New York with shows, shorts and whatnot, the Chicago-reared and Chicago-discovered George Givot returned coincidental with the moving downtown of Meroff. In the passage of the last several seasons time has gotten in its mellowing and enriching touches. Givot is a more debonaire trouper than he was. His style has greater poise and balance and the more discerning judgment of matured experience. He was warmly received and warmly encored.

Ainsley Lambert's ballets were exceptionally imaginative with this unit. For an overture he youthful Louis Adrian conducted "Light Cavalry." Pit overtures have been missing and missed at the Oriental of late. Adrian has an effective method of direction and, by accentuation, might easily create a style. Musically that might be hooey, but it's showmanship and pays premiums.

Clara Bow's "Her Wedding Night" (Par) on the screen.

Holdout business early Friday afternoon. *Land.*

400 CHICAGO

(New)

Chicago, Nov. 11.

In the far north end of Chicago, where $350 baby buggies are the rule instead of the exception, Essex Dess reopened the old Regent in new dress and a new name last Saturday. Cast-iron talent for a short bankroll that would go well in the high-rent district, some electricity and lots of something to the gilt-rubber-hood, Emil Stern hit on the trade line. Will it be admirable?

It was up at this house have all complimentary shots clipped out. The new name is admirable, Chicago's smartest. Cinema." In speaking of Mildred Fitzpatrick, who is the organist, the program reads "at the console." Everything is fitzy and modern.

About every two months Essaness reopens redecorated and rebuilt theatres. It is almost a passion with this company to get in an opening at least every 60 days. Their experience of the past year has been poured and lavished on the new 400, which is as modern as the most modernistic soul could wish.

Paintings on the wall, framed in the present-day style, are just those slabs of color known as art. The foyer chairs look sittable, and probably are, but they also look dangerous because of the modern motive.

House is of the intimate variety with 696 pews, well padded. Western Electric sound very good, because of the smallness of the house. Herb Ellisburg, who has been playing for Essaness, is the present local manager. The scale is 40c. all day Saturday and Sunday, with the rest of the week 35c the rule. P.M. prices run 10-25c.

The new 400 is about four blocks from the Publix B & K Granada.

Opening picture was "Dixiana" (Radio), with enough of an early afternoon audience on hand to make it appear the neighborhood likes the little house, its modern lighting and effects.

PARAMOUNT, L. A.

(First Eastern Unit)

Los Angeles, Nov. 6.

Well balanced show, strong from both stage and screen, and with local Publix organization selling the house more effectively, better business is in the offing. "Sky High," first of the units from east to jump here from Minneapolis, is widely advertised and exploited as "New York stage show" and looks like a puller.

Difference between what Paramount has been getting on stage and what it may expect from incoming eastern presentations is more than noticeable and should tell from the box office. If not, Caly customers should be diagnosed.

"Sky High" is a Frank Cambria production with New York talent. That's something, getting eastern acts out this way. Between this house and the R-K-O, it's New York talent. For the others, it's local stuff and Par-Publix found with what was available around here, odds were strong against results.

By the time units reach here from the east and middle west, they are expected to be in good working order. That's another advantage over local production, with shows under old plan opening cold in L. A.

Cambria has a typical unit in "Sky High," but while an effective show, it's not the best that experienced stager has done.

Talent, flash and speed are there, that counting plenty out here. And for background, there's a 9-piece uniformed ensemble, Fred Evans' Debutantes, whose routines score nicely, and a trick finish, with stage orchestra raised in the air. At the first show Thursday the finale failed to work as intended but no mishap.

Rodion Trio (adagio act) wound things up o. k. The Rodions are a local dance turn added to the unit on arrival here. A fair adagio act, power through angle trio is two women and a man.

Outstander in regular talent lineup act of Hilton and Garon, team of comediennes with surefire material of sort badly needed on this stops.

Maude Hilton started out from the east with Connie Almy, her partner for a long time. They split in Minneapolis, with Mildred Garon succeeding. New partner plays straight for Miss Hilton, as clever a showmiss as they come, and takes the punch fall expertly.

Campus Four, with Bob Schaefer doubling as m. c., another strong act, doing harmony routines, and over to a touchdown. Doing as well were Raul and Feral, brother and sister dance team, with Raul through a topping single in the main spot over better than his sister.

Evans girls appear twice in speedy and effective routines with that "New York touch." Fans went in big way for that "two-in-one" routine, with girls wearing masks on the back of their heads. This is old stuff in the east but more of it out here can't do any harm.

Stage band of 21 men, dressing up the set fillingly, is here with the goods this week and especially for Evans' girls gives unit its share of pep.

Earl Abel at the organ, encouraging the audience to sing with him, did oke at show caught and got a few laughs through throwing cues on screen.

Dave Rubinoff still around and here doing stint by Publix as a drawing card. The acrobatic conducting cuts the orchestra through "Victor Herbert Gems" currently.

Feature George Bancroft in "Derelict" (Par).

Balanced to fill Par Sound Newsreel trailers, with show as whole having diversity and an eastern flash look about it. Jos. Smith and his organization could well exhibit these shows as the name you would see at the Paramount on Broadway, New York. *Char.*

PARAMOUNT, N. Y.

New York, Nov. 8.

On hardboiled Broadway word gets around pretty quick, and seldom does even a powerful drawing star go very far with a frail film. Paramount's "Playboy of Paris" reversed it last week, and Chevalier drew a gross which the theatre figured warranted holding over. Second week with this strictly one-man name draw may be a form of chance taking.

Also holding over is the colored Duke Ellington band, in a changed musical routine, this week spotted ahead of the customary stage unit instead of aft. On the whole, though, not much difference, for this is music. New specialty act with the band is Mordecai, Wells and Taylor, dancing trio of boys. Announced as originators of the "Hittin' the Bottle" dance, they do their tricky solo stepping around a White Rock bottle. Idea and number is in the current Clarrie Lee "Vanities," where the girls coooch to it, but no reference was made by the announcer or the boys. With the musical's song used here besides the bottle theme. Sounds like a mix-up.

Ellington's three numbers were "Liza," "St. Louis Blues" and a newer one from Amos 'n' Andy picture. Duke mentioned the picture along with the title, "Check Playing Down the Street at R-K-O's Mayfair.

"Paintin' the Town," Boris Petroff unit is based on the Rice and Werner blackface comedy act, "On the Scaffold." This was an innovation for a mixed team in vaude when first introduced, according to the files, 13 years ago. It isn't rewritten, just built up by other people and production work, and it makes the otherwise routine unit extremely pleasant. Just showing again what the presentations are doing with what they buy. A 13-year-old vaude theme suggested a modern presentation idea. At a time when ideas for the picture house producers are scarcer than scarce.

Later, Rice and Werner are out in one, their regular location, for a boze bit, probable post-prohibition addition to the original Blanche Merrill script. The biz on the scaffold gets going after the chorus and others have identified themselves as house painters and mentioned the coming painters' ball. The couple secure an unusual number of laughs from a picture audience, principally because the bait is rather surefire physical and situation stuff. The talk at the Paramount best served to carry the situations. Woman's attempt to get an extremely wide rear end through a window frame is still effective comedy. Frank Jenks, m. c., led the band over to one side during the opening sequence and just announced for this show.

Unit starts like most units, with a chorus number. Specialties in the opening scene, besides Rice and Werner's, are by Karavaeff, who appears to have ducked his vaude flash act for this unit route, and Boyd Senter, who has the feature billing among the acts. Senter's standard instrumental turn was forced to follow 30 minutes of same by the Ellington band, though the single's is a very different form of horn tooting. He has a new instrument this trip, looking like a cross between a bassoon, in length and shape, and a clarinet-sax. It sounds like a high-pitched sax and goes high for Senter's tongue stunting.

Four Co-eds, singing foursome of girls who don't do anything solo-wise. Their Victor Herbert medley as done belles their chosen name. Karavaeff returned for another specialty in one during the break in stage settings, where the quartet was also spotted. Russian dancer's tap work here was hardest hitter of the show.

Morosco Brothers were on before the same traveler just ahead of the finale for their double aerial. This once popular dance is coming back. Three in local picture houses in as many weeks, with the Moroscos' so far best.

Full-stage finale worked out by the Fred Evans girls alone in costumes more striking than their dancing. Flash was probably the main intent. Moving centerpiece on which the 16-eds posed came up from behind a screen.

Jesse Crawford's six numbers on the organ, for one chorus apiece, were billed on the slide as the "Six Best Sellers."

No customers on their feet Friday night. *Bige.*

Hollywood-Detroit

Detroit, Nov. 8.

Since last reviewed this house has changed from a locally booked independent to RKO through Dick Hoffman in Chicago. Improvement if any is slight. Money spent is so small as to preclude anything better. Talent costs over $1,200 per a record.

Still dependent on a flock act as the modus for building a make-shift bill. Might be a good idea if management gave people what they advertise—RKO vaude.

Opens with the Grey Family, only a 9-year crop of girls. Of six group boys seem listless with girls forming the real value of act. All lookers, with Ruth, who sings with Madge, a real beaut and should be able to land in some production. Madge stood out with a personality blue rendition that was wasted on local factory land. Maxine and Bobby next with their pleasing dance act. Although simple, it went over especially with the youngsters, of which this house has more than its share. Kirby and Duval formed the comedy piece de resistance. Duo had them all the way with their tried and true routine. Audience may have had cue sheets the way they got the answers.

Eddie Loughton continues as m. c. and seems set. Attractive looking juvenile has the dames all het up. Boy needs production building that he doesn't seem to get here. Seems to use his own material exclusively.

Bob Organ, at the organ, held a community sing and they stayed right with him. Picture "Moby Dick" (WB) and business off. *Lee.*

PARAMOUNT, B'KLYN

Brooklyn, Nov. 8.

Paramount's Brooklyn de luxe stand has been a heavy grosser too long to be regarded as a freak any longer. It gives out the same braid and calibre of amusement as the New York Paramount. That the natives know it is proven by the gross. No need for a trip across the bridge nowadays by Brooklynites, unless for legits or a flash at Broadway. Par brings the entertainment right to them at home.

In Brooklyn, where show tastes are nearer Chicago's than Broadway's despite Brooklyn is part of New York, a stage player has a much better chance of becoming a permanent attraction. Rudy Vallee is Brooklyn's best illustration of that. Over in Trolleyville he's king of the flaps, using a mug for a sceptre.

The wide difference between amusement tastes in Brooklyn and on Broadway has many angles for explanation. But all are more or less mystifying. It goes for the other three boroughs of New York City and their contrast to Manhattan. Somewhat like the phenomenon of rain on one side of the street and dry on the other.

After Broadway, it seems, they're all alike, Brooklyn included. They comprise the bulk of the show business, for Broadway is just a week stand, but compared to Broadway they all pitch hay between shows. From Chicago down to the towns so small that three midgets laid end to end fill Main Street.

Funny at that. Just walk across a one-mile bridge and think you're in Sioux City. Then back again and you're on Broadway. But the grosses probably are much more important than psychology and the why to this theatre. It has found out how, and is getting them, through Vallee and the combination presentation and picture bills. An occasional "name," usually a Par film player in person, only boosts it. Vallee is the permanent "name."

Vallee wasn't in the show caught Saturday afternoon. His contract gives him all Saturdays off when Yale is playing football. Sign over the b. o. announced he wouldn't be there until the eight p.m. or fourth of five shows that day. Biz heavy anyway, and when Vallee's name was screened in the coming week's trailer, it was loudly applauded.

Stuart Barrie and Elsie Thompson do a sort of Mr. and Mrs. Crawford at the consoles. Miss Thompson sings, though. Through a mike and her nose. They loved it.

An organ solo that classed Brooklyn even more with Chicago was heard also the same afternoon down the street at the Fox. There the audience continued singing alone for several bars at a time, while the organist turned around to edge them on.

One reason why the New York Paramount's audience never sings during the organ number is that they'd rather just listen to Crawford. But there are other reasons, as shown by other organists.

For an overture the pit orchestra, under Caesar Baum's direction, played a string of current plugs billed as "Broadway Hits." A pair of tunes from a recent Par talker were one-two at the finish. Paramount-Publix circuit didn't raise any crazy children.

News reel flashed entirely on big screen and seemed more interesting and now and then more thrilling that way. Commercial short plugging a disinfectant and Burns and Allen in a Par short, "Pulling a Bone," also. Feature, Par's "Sea Legs," starring Jack Oakie, is here on its New York first run.

The "Smile Awhile" Publix unit came as at the New York house last week. More laughs here for the boom, only difference. *Bige.*

Film P. A. Tries Drama

Norman Krasna, assistant publicity director at First National on the Coast, is writing a new play tentatively titled "There's No Tellin'."

It's another newspaper yarn.

CAPITOL, NEW YORK

New York, Nov. 8.

Dave Schooler is back at the Capitol and they make quite an event of it. An elaborate series of stage pictures to frame a moderately attractive stage show, but if you want to know who is the heroine of the occasion, it is Priscilla Prignano. She's doing something like 11 minutes out of a total of 32 minutes and leaving the stage under protest of the audience.

Musical comedy veteran is the only entertainer of her type who can do the jovial, good fellow comedy line without surrendering any of the attributes of a perfect lady. Miss Prignano can accomplish rowdy knockabout with a distinct atmosphere of aloof dignity. It must be some miraculous finesse of technique, helped, maybe, by the only crown of silver hair in the world worn—nay, flaunted—by a lady clown.

If you haven't yet seen this sumptuously nourished coniedienne do her charleston with Dave Schooler, or her equally funny tango with a slim dancing sheik with buttered hair, you ain't seen nothin'.

The adagio was in a tough spot, too, because the show opens with a regular adagio pair in Medisca and Michael. The girl of the duo works under dimmed blue lights and stamped out several of the usual details of costume, the brassiere being missing as far as one could see from the middle of the house.

Show is called "Dream Garden," but for no good reason. High lights were stepping bits. Gomez and Winona, class ballroom stepping, were a sightly item, and then there were Miss Prignano's two epic routines besides four or five brief comedy numbers, one of them with a spicy kick to the lyrics.

Schooler has a good comedy opening, showing the stage door of the Capitol with a group of loungers about and Schooler, grip in hand arriving for his return. Nobody knows him and he has to go around to the front for a comedy entrance to the stage band leadership through the audience, making a bright gag entrance.

Chester Hales have three numbers. Two of them are over dressed and not very striking in novelty, but the third makes up in punch. Girls are in pajama suits of white satin, making the usual line entrance. Sleeves are of alternate ruffles of grass green and bright red and midway of the routine the wrist-length sleeves turn out to be four or five feet long and are worked into startling arm drills.

Schooler does his usual brilliant piano solo performance, using standards and leads several amusing comedy numbers by the stage band, besides singing as incidental to the band numbers. Setting is a nice light effect, but running heavily to tinsel. Probably in line with the dream title. Keene and Ruffin are billed, but did not show at this performance (first show Friday evening). Picture, "A Lady's Morals" (M-G), is 86 minutes long and may have forced stage cutting by its footage. Show runs overtime, totaling nearly two hours and a half, which would interfere with the normal turnover.

Business at this performance was light. Overture is a medley of Puccini standards nicely handled and in tune with the feature picture story, which has the opera backstage as its locale. *Rush.*

ROXY

New York, Nov. 7.

After an absence of two weeks during which the giant screen prevailed, the return of the Roxyettes makes the Roxy the Roxy once more. This house, above all others, needs big stage dressing.

"Rivers of the World," presentation, includes studies of the Danube, Nile, Volga and Mississippi. Each is preluded by a short camera sequence. The screen interruption, while a divertissement, has a tendency to cheapen the general effect. The Danube sequence is the most impressive, the water suggestion presenting a work of art in its lighting alone. Roxyettes rise up like waves and lapse into one of their regular scant dances. On the other side of the "stream" is a lawn party in progress.

The Nile and Mississippi interludes, while featuring in people and action, the American river affording the finale, have properties reminiful of the average vaude stage. Possibly the lighting for the Nile was too powerful. Had the shafts been more subdued, the grouping of the Sphinx and Cleopatra barge would have been less cardboard like. Tenor soloist in this is poor, voice barely reaching it loses at concert's show, and at of the tonality is rifled, devoid resonance.

River boat cascading the v with the orange ray effect water lief could have been made more effective with better electrical evidences. Shape up a good prologue. Individuality that is evidence of people is something that's for the house. There's up to you to make attend.

(Continued on page 64)

HIPPODROME

(Continued from page 52)

horseplay which proved sufficient here. King also features an Apache burlesque, but does it skillfully by laying a situation background for the knockabout. His Helse is vamped by a tall blonde, but the flirtation doesn't get anywhere. Then the straight Apache by boy and girl takes the center of the stage, with King at one side making comic cracks. Finish line on the straight dance is King's, "So that's the way to make love," and into the burlesque Apache with the same tall blonde. Couple of song numbers help out the blonde girl having an agreeable voice. Audience met the comedy half way in laughs.

Paul Ifall, in black face, has been around several years now and is given heavy assignments in spotting, but doesn't seem to get the preferment he deserves on form. Next to closing here and with a vigorous treatment of a blackface singing and talking single routine came through with excellent results. He comes nearer to the old style singing cork monologist than almost any of the newcomers and rates advancement beyond the Hippodrome grade of dates.

Kikuta Japs, 10 in number, make a fine flash on any stage, particularly the barn-like expanse of the Hipp. Sightly frame-up of ground tumbling by seven men, beautifully managed risley work with two men working on the ats and delivering some startlers in upside-down acrobatics. A full twister from foot-to-foot back to foot-to-foot is a sample. Three Japanese girls do some smart club passing and other simple bits, with the men joining in for intricate formations in object passing. *Rush.*

R-K-O UNIT

(Chester, New York)

This western road unit needed a shave at the Chester, its second split date in town since opening. Pat Henning wanted to make a speech at the tail end of the bill and after the organ had commenced to bellow for the picture. Marion (Clifford and Marion), following a Masonaic click with her good characterization, insisted on doing an encore to prove how nice she looks and sings in an evening gown, and that sent the applause back to the customers' hands. No reason for either infraction. Nor a reason for these superfluous efforts, for without them the four act unit, comprising the Lilazeed Denmat troupe of Arabs and Tracey and Hay, besides the two turns mentioned above, should be a speedy success all through the route. It's an all-standard bill.

Just a little reason why Tracey and Hay should spend five minutes in "one," considering that the opening doesn't mean a thing against the dancing in the 13 minutes that follow on full stage. The "one" introduction is cute. But not good. Why a good dance team should want to be just cute instead of strong at the start is one of those things. Male pianist is the third number of this act, which registers its peak in the Americanized apache at the finish. Well done rather than an innovation, but execution makes the dance and the act.

Henning did well up to the speech. Closing act is the punch of these four-acters now, and as the closer this boy who specializes in versatility should be more careful. There are gasps and speed in the Arabs' seven minutes in the opening spot.

Arlo Hults played a group of past and present compositions, using the moon as their theme, on the house organ. This replaced the usual overture and seemed well taken. Nearly capacity downstairs Thursday night, cold, with "Africa Speaks" (Col.) the picture. *Bige.*

86TH STREET

A diverting layout in the five-act brace for first half with three of the five acts registering for comedy and the other two spotted to make well balanced entertainment.

The Monge Troupe, six men and girl, opened with a fast routine of springboard stuff and somersaulting which had more than the usual acrobatic opener and registered.

Sandy McPherson followed and got over with his guns and songs, the outfronters getting plenty of laughs from McPherson's collection of stories.

The Watson Sisters were the usual comedy riot in next niche with their clowning antics and songs. The elder sister handling the comedy and the younger sister the butt of the former's wisecracks as usual, which touched off by songs, sent the duo away to hit of the show.

Phyllis Rae and male Octette provided a class singing and dancing flash in next to shut, with the harmony ensemble going over big.

Jim McWilliams closed and also registered heavy in the giggle and yell division with his nut capers and monologue, which continues to hold up as a sure fire comedy act. McWilliams had things all his own way from walk on and knew them believed and in a happy frame of mind for the remainder of his act.

"The Silver Horde" (Radio) followed on screen. *Ellis.*

58TH STREET

Saturday afternoons have shown decided b. o. briskness, and it appears to be slowly mounting. Seems too good to be true after many lean afternoons.

On the screen was "The Silver Horde" (Radio). The 58th streeters have long shown a preference for action films, so this one may have had something to do with the attendance. Nothing unusual in the stage part. Just a plain assortment, and the layout overboard on dancing.

Crystal Trio opened. Two men and a woman for fast swings on skates. Stanley Bros. bounced second with acrobatic dancing. Circusy routine holds the turn up.

Easy pickings for the Six Sax-O-Peal Girls. Girls flash a nifty wardrobe and for the finish do an encore of taps. The girls do not rely entirely on their saxes as they go into full stage for a band flourish which looked pretty good in this house.

Hal Neiman was next to closing. He has been around as a single for some years, but has discarded the old tramp makeup, though retaining the baggy pants. Twixt his monology and songs Neiman did very well. Closing was William Seabury Co. Seabury is the only male with the turn now dancing, the other is the pianist. Seabury has eliminated a lot of the old routine when he worked almost to fatigue and nearly broke an ankle at each show. Femme support is entirely adequate, while an acrobatic girl does some nifty ground work. *Mark.*

Million Dollar, L. A.

Los Angeles, Nov. 6.

Million Dollar is minus any headliners, as the five vaude acts cost only $750 and, as a result, the show just gets by. Still the vaude is cheaper than were the Laughlin revues, and biz is picking up. "The Spoilers" (Par) on the screen.

U. S. Thompson, colored dancer, and Moro Yaconelli, fiddler and accordion player, were highlights on the bill. Final dance by Thompson, put over with some wild facial antics, has audience eating out of his hand.

Yaconelli, who was once a picture producer, and Moro occupied the stage for no reason at all until they sang a boop-boop-a-doop number. Rest of their act, which consists of musical duets, was monotonous.

Louis and Cheeri offer a juggling and aerial act as opener, and oke. Jean Barrios, female impersonator, carries his dresses well. Stan Scott at the piano.

Armand and Perez close the bill ably in a balancing act.

Line-up lacks the feminine influence, outside of Barrios' green lingerie, as Cherie is the only girl on the program.

ROXY

(Continued from page 53)

is so obvious in much of the current offering.

The Volga setting is properly subdued. Artistically it rates with the Danube. In its case there is no play for color, the simplicity of a charcoal-like sketch of a boat on a yellow drop meeting all requirements. Song is sung by a chorus.

In the finale, Charlie Bennington, in a new reorganized version, this time with newsboys, scored the hottest. Costuming is strictly Southern, of the old school. Roxy people furnish audience when not soloing. Dancing by Patricia Bowman and Leonide Massine, routine by the Roxyettes in multi-colored checked dresses of blackface lore, and the solo, "Old Man River," are in this.

Roxy symphony's rendition of a medley of popular themes by Tchaikovsky, titled "Tchaikovskiana" and arranged by Erno Rapee, exceptionally fine musical entertainment, even in the Roxy pit.

Feature is "Renegades" (Fox). Fox Movietone newsreel. *Wally.*

IMPERIAL, TORONTO

Toronto, Nov. 8.

Jack Arthur's "Spotlight Revels" no panic if you take out the grand finale. Well-lighted and colorfully staged, this makes up for a dull bill but the punch takes a long time in coming.

Opens with Horace Lapp putting the pit orchestra through a medley of military airs as an armistice week touch or weak touch. Uniformed baritone appears in pit and rises on "Your Land and My Land," with plush setting on finish to reveal some allegorical tableau representing the spirit of Canada and her industries. Both with patriotics.

Jack Pepper held over as m. c. and playing straight. Packed in the down-front flaps and go-ods last week and is beginning to work up a certain-chewing following. Pulls a joke spiel about missing his mother and her home-cooking; says "we folks on stage don't get home often" and goes into "That's My Mammy," still giving that baby-drawl to his rhyme-words.

Heroines so big for this and Pepper encores with a Lovely Lady with Imperial ties in southern belle costumes coming in on basket-arms grouping and mounting lighted pedestals for finish. Stage set does not represent anything in particular but is colorful and the lighting grew do a good job.

Bruno-Weiss Trio, two straight and one comic, offer pole-work and strong-man stuff with the comic straining for laughs. Nothing novel in this or in Al Gordon's canines and bits for some turn-table comedy at the finish.

Gifford and Gresham are the lead comedy turn. They open with five minutes of rapid patter, reminiscent of Jans and Whalen, and then go into a travesty on Spanish dancers. Fining and registers. Unbilled redhead in scanty black velvet offers a cha-cha with boys making passes at girl's curves but withdrawing at the psychological moment. Pair then stages a ventriloquial burlesque with dummy gumming up works as partner offers the well-known bit of chesty-lady-talker takes a glass of water without any in the chatter. Boys were good in this and saved what might otherwise have been a very dull show.

Baller girls in gingham rompers follow in one with rose lighting. Seated on stools and holding dolls on their laps, the kids go through an arm and leg routine. Lack of punch is offset by charm of Imperialettes. Girls later appear for grouping in finale and look a little more cheerful this week, probably due to the cancellation of their letout, scheduled for Nov. 21, when the theatre goes Par?Pub unit now. They will be included in the coast-wide circuit as "The Canadian Ensemble." Four years ago their predecessors were shipped to New York to form the nucleus of the Roxyettes when the big town's largest picture house opened and the Imperialettes are now walking on air. Jean Hemsworth remains ballet mistress.

"Scotland Yard" feature, with news-reel offering two American and two English clips. *Sinclair.*

LOEW'S STATE L. A.

Los Angeles, Nov. 7.

Combination of John Gilbert and Wallace Beery on the screen, with Jim Tully and Leslie Evans thrown into "Way For a Sailor," seems to have no especial significance on the attendance this week, at least according to Friday afternoon's intake.

Stage portion was along the same even lines as the rest of the bill, the F. & M. "Espanola" idea being more colorful than punchy. It has ingredients, but will require kneading, and there's plenty of room for tightening up throughout.

LeRoy Prinz staged this unit, interpolating the toreador cape dance number which Kirby and DeGaso, with Kathleen Ray and Myra Kinch, did in the "Temptations" turkey at the Mayan here. Prinz has that $2.50 revue and took over with him the same number which, however, is not quite as effectively presented by John and Harriett Griffith in the unit.

Mayo and Caruso, the front and hind legs of a comedy horse, or vice versa, assisted by Suzanne, split with the dancing Griffiths for prominence in the unit. Harry Vernon is the general conferencier, although he would help matters along by forgetting to sing his "Song of the Fool," which lets the unit down in midsection. This intermittent sagging, however, wasn't wholly confined to him, the show being generally spotty. May Buckley, as personality dance specialist and Abbie Green is an engaging tenor.

The "Espanola" idea proved too elastic for the general good, Prinz making a terpsichorean tour of South America, Cuba, the Aztec country and finally Spain, endeavoring to dovetail too many motifs into it. The Aztec thing slows it up and could be dropped or saved for some other "Sunny Spain" idea.

The Cuban rumba was a nifty highlight. The general routine work by the 16 girls was as colorful and elastic as the flash and flair of the Spanish motif permitted.

Rube Wolf overture with a war medley observation of Armistice Day. This is the next-to-farewell week for the Rube, who, after playing a stock engagement here, goes to the northwest as part of a touring plan.

Besides the feature, Hearst Metrotone and Fox Movietone News include an optimistic propaganda bulyhoo to "spend a dollar extra per week" as a cure for the national depression. *Abel.*

PENN, PTSBGH.

Pittsburgh, Nov. 7.

Lou Sidney probably figured there was plenty wrong with this unit, something called "Banquet Blues," so he doctored it with Jules Bledsoe and Lillian Dawson, who came on to open with the show for the first time in Pittsburgh, and sent it over. Now on to put the whole together. There's something to the set-up, but it goes up as the most mystifying Loew presentations to reach here in the last several months. Despite the arrival cold of Bledsoe and Miss Dawson, as well as a couple of chorus replacements, opening show this afternoon worked with clocklike precision and ever-big. Bledsoe, of course, gives Banquet Blues" a quality that few presentations such as these possess. They know him around here through his two or three visits in Negro stage "Show Boat." When the band struck up "Old Man River" for his second number, the house came down. Negro baritone makes a splendid appearance in striped trousers and afternoon coat, demonstrating in his opening song, "The Toreador," his operatic prowess. Next to shine, and would be big enough to sell the unit even if it were ordinary, which it isn't.

Miss Dawson, attractive blonde, has a piano accompanist on a platform which rises from the pit. She delivers three numbers to excellent returns. This afternoon she stopped the show and had to come up from her underground retreat to take additional bows. Importantly spotted are Montrose and Reynolds, who have been with the unit from the start. The femme's dumb chatter over big, as before when this team played the Stanley a few months ago. Three Small Brothers open with some neat footwork and Ray Teal acts as m. c., although he has little to do but make announcements.

New finale staged here by Hyde and an effective bit for presentation bearing such a title. Done by Chester Hale girls, with gals garbed in turn as lettuce leaves, egg yolks and lobsters, getting together for finish to represent a salad. Neat and well executed.

Wild Oscar's organlog, Pesetzki overture, newsreel and feature picture, "Remote Control" (Metro), round out program.

Biz good. *Cohen.*

Liebling der Goetter

(Continued from page 46)

the film's motherly wife of Jannings. The Viennese comedian Hans Moser is excellent. His comedy is so extremely human one does not know whether to laugh or cry about him.

The charming Dutch girl, Truus van Aalten, is well liked in a little episode, while all other actors, like Olga Tschechowa, Max Guelstorff, Eduard von Winterstein, Siegfried Berisch, Oscar Sima and, last, not least, Wladimir Sokoloff, well do their duty.

Jannings for a long time has not been as free and simple in his expression as here. Even the smallest scene is made perfect. The audience acknowledged him by endless applause. Jannings had to appear with all other actors and actresses and co-workers again and again on the stage.

Despite many a fault this picture, which has been made only in the German, will doubtless mean a big success. *Magnus.*

TEMPORARY WIDOW

(GERMAN MADE)
(All-English Dialog)

UFA production released through British International in England. Recorded on Tobis system. Directed by G. Ucicky, with English dialog by Benn Levy. Cast: Lilian Harvey, Laurence Olivier, Athole Stewart, Felix Aylmer, Frank Stammond. Running time, 76 mins. Censor's certificate "A." At the Prince Edward theatre, London, Oct. 30.

Another German attempt to emulate the American comedy mostly fails in its object. Berlin has never yet managed to capture the Hollywood snap.

This particular specimen, looked on as the English version of a German picture, is not a bad piece of work but its fundamental basis is so utterly idiotic the appeal of the finished picture is restricted. General comedy structure is quite well built, and although never a riot, the film keeps up a fairly smooth pace of moderate humor. But the banality of the story keeps showing through the surface. One mistake is in assuming that straight comedy can be based on a preposterous narrative.

Story tells how a girl is accused of the murder of her husband, by tipping him off a rowboat. Public prosecutor, who plays with an eye on the gallery, builds up the usual case but when the trial turns against the girl a man steps out of the scene and announces that he killed the victim. Girl is released and flings a dinner for the various lawyers involved in her trial, and the man, having escaped from prison, turns up and confesses he is her husband who has never really been murdered. He shaved his whiskers off one morning and planted the murder stunt, together with his wife, in order to sell his futuristic paintings in which he succeeded. It just about takes the biscuit as a talker story.

Individual sequences are fair, particularly the interval in which the husband ingeniously proves to the public prosecutor how easy it is to convict on circumstantial evidence. Not the least of the many hopeless drawbacks of the film is the fact the entire secret of the alleged plot is apparent from the first reel to anyone with the slightest intelligence. Another angle is the cheerful cross-talk between girl and counsel during the trial, and the generally theatrical behavior of the whole court. To English eyes, at least, this is simply ludicrous.

There is no dubbing of dialog, as most of the cast are English. Lilian Harvey, as the girl, is Lilian Harvey as the girl, succeeding, however, in looking pretty. Laurence Olivier is promising as the juvenile and may develop into a proposition. Athole Stewart and Felix Aylmer are good, while Frank Stammore, a good old trouper, makes the best of a silly part.

Recording is able and production gets by without difficulty. Picture looks like a support feature in the sticks here, mainly on Miss Harvey's name. For the U. S. it has no chance. *Chap.*

BRAND IN DER OPER

("Brand in the Opera")
(All Talker)
(GERMAN MADE)

Berlin, Oct. 23.

Froelich film production and Elid und Ton Co. release. Direction Carl Froelich. Manuscript by Walter Reisch and Walter Supper. Photography, Friedrich Arno Wagner and Reimar Kuntze. Sound, Erich Lange and Carlo Paganini. Recorded on Tobis. Starring Gustav Frohlich. Alexa Engstroem, Gustaf Gruendgens, Hans Peppler, Julius Falkenstein and Gertrud Arnold. Running time, 108 minutes. At Capitol, Berlin.

This picture attracts the attention and stirs the audience until the very end. Each scene, no matter how small, is genuine and interesting, because of the clear and psychologically correct manner in which the world behind the curtains is being revealed. The content is not new, but how Carl Froelich masters the action, how he leads his actors and how he sees this specious world is interesting, new and often unique.

Every actor is a human being, with all the emotions and the senses in their private lives. The manager of the theatre, business man, uneducated and yet boastful of his knowledge which really is no knowledge; the usual intrigues, envy and malice, unpleasant side of a career and the rich patron and the poor lover from life itself. Even the little chorus girl is done by Froelich realistically, only the new star he presents has not the slightest quality for her role.

Alexa Engstroem is a blank, not good for a picture and less so for a talker. She looks pretty and is of good figure, but lacks entirely in personality, voice, charm and talent.

Gustav Froehlich plays the private secretary refreshingly and with natural spontaneity. Gustaf Gruendgens, his friend and chief, gives a truly rare performance of the finest shades.

Hans Peppler is the typical manager of a low-grade theatre, without character, inconsiderate and greedy, yessing men higher up and trampling those under him. Julius Falkenstein is conspicuous in an episode, a splendid caricature of a cashier.

Especially good was the sound-reproduction of the Tobis apparatus for once something agreeable by this firm.

Other actors played in an inconspicuous manner.

Audience enthusiastic and applauded heartily.

Financial result will no doubt be very satisfactory. *Magnus.*

LA DOUCEUR D'AIMER

("The Sweetness of Loving")
All Dialog, with Songs
(FRENCH MADE)

Paris, Oct. 17.

Jacques Haik production and release. Directed by Rene Hervil. Scenarist, Albert Dieudonne. Recorded Gaumont-Poulsen. Running time, 95 mins. At the Colisee, Paris.

Albert Dumontier	Victor Boucher
Germaine	Rene Devillers
Rene	Henri Bosc
Suzy Valbreuse	Alice Roberte
Lorette	Therese Dorny
Simone	Simone Bourdet

Due to Victor Boucher's performance this comedy, which otherwise has nothing to recommend it from a story point of view, is proving a solid hit and playing to S.R.O. No screen comedy ever made in France has made such a hit as this one, and despite the fact that dramas are more likely to click on few pictures here have ever done so well.

It tells of Albert Dumontier, provincial ecramist engineer and composer in his leisure hours, who has sent his themes to his Parisian cousin, Rene, who has them published, under his fictitious name, Robert Henri, without advising Albert. Latter goes to Paris where he meets Rene's wife, Germaine, his sweetheart in days gone by. Germaine having discovered that her husband is unfaithful, calls in a detective. Complications straighten out from that point.

Though the scenario may be nothing out of the ordinary, it has been treated in such a way that there is not a dull moment. Direction is good, very funny effects being obtained by shots of the same man alternatively playing the organ in church and the piano in a night club.

The night club scene, where Boucher does the slightly drunk and over-excited composer trying to make himself recognized as the author of his works, is superb. Scene in a music publisher's office, and later the duel, are also remarkably treated. Extras used are recognizable as Casino de Paris girls.

The music of the song, "Tout quoi," is strangely reminding of one of Chevalier's hits, but altogether it's a delightful French comedy without any mandlin patter or pretentious boring scenes. Cast is above average, and it take Boucher's talent to stand out in such a background.

Dialog is satisfactory and the sound fair. Photography good. The film is a distinct progress in Mr. Hervil's production. *Mael.*

Variety Bills

NEXT WEEK (NOVEMBER 15)
THIS WEEK (NOVEMBER 8)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (15)
3 Brox Sis
Marion Harris
Jack Pearl
Watson Sis
A Robbins
Lou Holtz
(Two to fill)
(8)
Jack Randall Co
Edna Hopper
Conlin & Glass
Linfield Tr
2nd half (12-14)
Van Cello & Mary
F Chapman Co
Irv O'Dunna Co
Cole & Snyder
Melodyland
Reili Lapeel Co

Hamilton
1st half (15-18)
Esmond & Grant
Manny King Co
Frank Chapman
Linfield Tr
2nd half (19-21)
Royal Gascognes
Bobby Randall Co
Winifred & Mills
Marion Sunshine
Melodyland
2nd half (12-14)
Murphy Bros & O'B
O'Neil & Manners
Hal Neiman
Fleeson & Manners
Garcia Sis Co

Hippodrome (15)
Juggling Jewels
Furman, S & Lor
Silverfreed 4
McKay & Ardine
Aunt Jemima
Joe Termini
P'des Hamford Co
(8)
Archilles & Ne'man
Major Sharp & M
Jackson & Clifford
Magic Fountain
Cadmi Fay
Manny King & Co
Fall Mall
Kikuta Japs

Jefferson
1st half (15-18)
Rhapsody in Silks
Lucille Sis
Jones & Rea
Caufield & Ritch' Co
Earl Faber
Rae Samuels
6 Galenos
2nd half (19-21)
La Fleur & Portia
Jack Waldron
Eve Dean & Boys
Mack Wilson
Frank & M Britton
(Two to fill)
2nd half (12-14)
Enos Frazer
Bernard & Henry
Holman's Alaba's
Smith & Hart
Wm Edmond
Bud Harris
Wm Seabury

Royal
1st half (15-18)
Floyd Gascoynes
Yashi Hahouki
Kennedy Sis
Eddie Lloyd Co
Conshay & King Sis
Frivolities
Farnell & Florence
Mello Arnaut Co
2nd half (19-21)
Hector & Pal
Lucille Sis
Sandy McPherson
Angus & Searle
Wm Kane
Nixon & Sans
Val & E Stanton
Rhea & Santora

2nd half (12-14)
Kitayamas
Dixie 4
Edgar Bergen Co
Chaz Chase
Dance Parade

Fordham
1st half (15-18)
Bobby Barry's Co
Frances White
Bud Harris
Dance Parade
(One to fill)
2nd half (19-21)
Jim McWilliams
Art Frank
Volunteers
(Two to fill)
2nd half (12-14)
Baker, Dove & Al'n
Sybil Vane
Wm & Joe Mandel
Big Surprise
Charles Foy Co

Franklin
1st half (15-18)
Kitayamas
Ellison & Louise
3 Boys
Rene Riano Co
Jos K Watson
Fleeson & Manners
Gandsmith Bros
Al B White Co
2nd half (19-21)
C & H McFarland
Chas Fredericks Co
Edith Clifford
Prinrose Semon
Cadette 7
(Two to fill)

BROOKLYN
Albee (15)
Bellclair Bros
Ruth Etting
Frank Gaby
(One to fill)
(8)
Southern Galeties
Gallo-Ulin 1 & Sis
Bobby Hupo
Jack Pearl
6 Galenos

Flushing
1st half (15-18)
Tom Patricola
(Others to fill)
2nd half (19-21)
James Evans Co
Wm Gaxton Co
Southern Galeties
(Two to fill)
2nd half (12-14)
3 Juggling Jewels
Milfard & Marlin
Jim McWilliams
Russ Hunting
Watson Sis

Kenmore
1st half (15-18)
Achilles
Art Frank Co
(Two to fill)
2nd half (19-21)
Maxine & Bobby
Chez Chase
Ann Seymour
(One to fill)
2nd half (12-14)
Thrower & Balkoff
Wil Aubrey
Moran & Mack
Marion Harris

Madison
1st half (15-18)
Kikutas Japs
Melino & Davis
Gallo & Tisen
Joe Browning
2nd half (19-21)
Cab Calloway & Bd
(Three to fill)
2nd half (12-14)
Bobby Morgner
Marty May
12 O'clock Rev
Frank Gaby

AKRON, OHIO
Palace (15)
Mann, B & VanAlst
Bobby Hupo
Yorke & King
(8)
Rose Wyse Jr
Hap Hazzard
Joe Besser Co
Frank DeVoe

ATLANTA
Keith's (15)
L Osborne & Chico
Tommy Vernon
Tom & R Romaine
Harry Holmes
(8)
Gaynor & Byron
Harry Foster Wlch
Carroll & Lewis
Harry Hayden Rev

B'MINGHAM., Ala.
Keith's (15)
Chappelle & C'leton
Mills & Bobby
Lights & Shadows
Bob Murphy
(8)
L Osborne & Chico
Tom Vander & Sis
Tom & R Romaine
Harry Holmes

BOSTON
Keith's (15)
Australian Waites
Foley & LaTour
Art Landry Bd
Scott Saunders
B Jane Cooper Rev
(8)
Daro & Costa Co
Walter Dare Wahl
Billie Kelly Co
Roy Cropper Co
Ed Borden Co

BUFFALO
Hippodrome (15)
Dance Fables
Pressler & Klaiss
Vernita Gould
Richy Craig, Jr
3 Swifts
(8)
The Tanzolas
Bobby Pincus Co
Dan Duncan Co
Nan Halperin
Aurora 3

CEDAR RPDS., IA.
Iowa
1st half (16-18)
Aalbu Sis & Carter
Joyce & Wells
Marie Sweeney
2nd half (19-22)
4 Ortons
Marie Sweeney
(Four to fill)

CHARLOTTE, N.C.
Carolina (15)
Gaynor & Byron
Harry Foster Wlch
Carroll & Lewis
Harry Carroll
(8)
Flo Mayo
Gracie Barry
Grace & M Eline
Bahn Boxan & Co

CHICAGO
Palace (15)
Zastro & White
Hickey Bros
Franklin Ardell Co
Gus Van
7 Gordonians
(8)
The Deterogees
Minn Hoss
Bobby Folsom
4 Marx Bros

CINCINNATI, O.
Keith's (15)
The Deterogees
Devlo & Denny
Gene Austin
Burns & Allen
Carl Freed & Bd
(8)
Zastro & White
Hickey Bros
Frank Ardell & Co
Gus Van
7 Gordonians

CLEVELAND, O.
Hippodrome (15)
Con Colleano
Gall Rini Sis
Jack & Whitledge
Stanley 2
Moran & Mack
(8)
Kafka Stan & Mae
Burns & Kissen
Davis & Darnell
Frank DeVoe
Dave Appolon

105th St. (15)
Falls, Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Hyman
Tom Patricola
(Two to fill)
Bobby May
Yorke & King
Mann, B & VanAlst
(One to fill)

DALLAS, TEX.
Keith's (15)
Har Swan & Lu'lle
Chesleigh & Gibb
Mills & Bobby
Chas Withers
(8)
Smith & Rogers
Scooter Lowry
Roxy's Co
Walter Wallers
Eva Clark Co
Jack & K Spangler
Jack Osterman
(8)
Paul Remos
Danny Small Co
Joe Young
Bentley Trio

OKLA. CITY, Okla.
Keith's (14)
Luster Bros
Burke & Durkin
Milton Berle
(7)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Pepito
(8)

OMAHA, NEBR.
Orpheum (15)
Larimer & Hudson
Jean Carry
Chain & Conroy
Seely & Fields
(8)
Alice & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van

PATERSON
Keith's
1st half (15-18)
Hector & Pals
Foster, Fagan & C
Ben Murray
Jerry & B Grands
2nd half (19-21)
Primrose Semon
Al B White Co
Conshay & King Sis

DAVENPORT, IA.
Capitol
1st half (16-18)
Great Rolle
Roth & Shay
Michael Parti Co
2nd half (19-22)
Anibu Sis & Carter
Joyner & Foster
(One to fill)

DES MOINES, IA.
Orpheum
1st half (16-18)
4 Kartons
Nash & Fately
In Havana
2nd half (19-22)
Prosper & Maret
Rudell & Dunegan
Lee

FT. WAYNE, IND.
Palace
1st half (14-16)
Fid Gordon
(Three to fill)

FT. WORTH, Tex.
Keith's (15)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Pepito
(8)
Har Swan & L'cheslegh
Chesleigh & Gibbs
Milo
Chas Withers Co
GRD. RPDS., Mich.
Regent
1st half (16-18)
The Kartons
Irving Edwards
20 Century Rev
(One to fill)
2nd half (19-22)
Russell & Marconi
Jules & J Walton
Bert Hall
HAMILTON, CAN.
Keith's (15)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson
(Two to fill)
(8)
Black Kat 4
Jean Havaral
Ted Murdock Co
Roy Cummings Co
4 Ortons

HOUSTON, TEXAS
Keith's (15)
Stevens Nelson & S
Edith Bow
Weaver Bros
Home Folks
Blazeed & Demnati
(8)
Palls, Reading & B
Johnny Clarke
Withers Sis
Jarvis & Harrison
SALT LAKE, Utah
Orpheum (15)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(8)
Larimer & Hudson
Jean Carry
Chain & Conroy
Seeley & Fields
Alice & S Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(8)
LaBelle Pola
Evans & Wolfe
Maddox & Clark
Signor Friscoe Co
LINCOLN, NEB.
Stuart (17)
Revel Bros & Red
Lionel Dillie Ames
LOS ANGELES
R-K-O (15)
Paul Remos
Danny Small Co
Joe Young
Bomby Co
(8)
4 Peaches & Jay
Johnny Hyman
Joe Howard
McClain & Sarah
MADISON, WIS.
Orpheum
1st half (16-18)
Rubio Sis
Kirby & Duval
Ann Richard Co
2nd half (19-22)
Barnum & Deacon
Tillis & Jarrus
(One to fill)
MILWAUKEE, Wis.
Riverside (15)
Gyn Jam Co
Dotson
Owen McGiveney
Harris & Dakin
MINNEAPOLIS, Minn.
Orpheum (15)
Morgan Sis
Les Gellis
Gloria Foy
Lang & Haley
(8)
Wilfred DuBois
Lubin, Larry & An'n
Impromptu Rev
Hal Jerome
MT. VERNON, N.Y.
Fay's
1st half (15-18)
Alexander & Evelyn
Jones & Wilson
Eddie Moran
2nd half (19-21)
Madeline Patrice
Fred Lewis
2nd half (12-14)
Ada Koufman Co
Jean & H Kennedy
Reed & LaVere
Allen & Canfe'd
Johnny Hamlin
OKLAHOMA, Okla.
Keith's (15)
Bob Ryan
Chick Hall Novelties
Sylvia Clark
(8)
Chappelle & C'leton
Mills & Bobby
Lights & Shadows
Bob Murphy
OAKLAND, CAL.
Orpheum (15)
Kitaros
Aurora 3
(8)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson
TRENTON, N. J.
Keith's (15)
B Anderson & Pony
Dixie 4
Wallace Cavanaugh
Claude & Marion
(8)
Stanley Twins Co
Meyers & Hanford
Marion Sunshine
Lambert Bal'et
TROY, N. Y.
Keith's
1st half (15-18)
Kafka, Stan & Mae
Burns & Kissen
Magic Fountain
(One to fill)
2nd half (19-21)
Gwynne Co
Francis & Wally
R Huling & Charlie
Uncle Tom's Dream
2nd half (12-14)
Osaki & Taki
Frederieks & Ferris
Joe Termini
Leavitt & Lockw'd
Aurora 3
(8)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson
TRENTON, N. J.
Keith's (15)
B Anderson & Pony
Dixie 4
Wallace Cavanaugh
Claude & Marion
(8)
Stanley Twins Co
Meyers & Hanford
Marion Sunshine
Lambert Bal'et
TROY, N. J.
Keith's
1st half (15-18)
Kafka, Stan & Mae
Burns & Kissen
Magic Fountain
(One to fill)
2nd half (19-21)
Gwynne Co
Francis & Wally
R Huling & Charlie
Uncle Tom's Dream
2nd half (12-14)
Osaki & Taki
Frederieks & Ferris
Joe Termini
Leavitt & Lockw'd
UNION CITY, N.J.
Capitol
1st half (16-18)
Cadet Rose
Kaufman & Laym'n
Marion Sunshine
Wells Brothers
2nd half (19-21)
N Arnaut Co
Dan Sherman
Cole & Snyder
Frivolities
2nd half (12-14)
Powers & Wallace
Al B White Co
Ann Suter
Les Gellis
Melva Sis
VANCOUVER, B.C.
Keith's (15)
Worthy & Thompson
Jack Usher
Peter Higgins
Colleano Fam.
(8)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
WH. PLAINS, N.Y.
Keith's (15)
1st half (16-18)
Madeline Patrice
(Others to fill)
2nd half (19-21)
Swartz & Clifford
2nd half (12-14)
Alexander & Evelyn
Jones & Wilson
Chas Melson
Eddie Moran
WINNIPEG, CAN.
Keith's (15)
Chris Charlton
Al Kvale Bd
Mark Fisher
Gene Girvot
9 Allisons
Lambert Baller
"Madam Satan"
(8)
BOSTON
Keith-Albee (8)
Eddie Borden
Bee Cooper Rev
Walter Wahl
Billy Kelly Co
Daro & Costa
"Last Warning W"
BUFFALO
Buffalo (7)
Ann Seymour Rev
Ruth Etting
Rita Gould
Ray Dooley Bd
Britt Wood
(8)
Harum & Scarum
Ruth Ford
The Ingenues
YONKERS, N.Y.
Keith's
1st half (15-18)
E Wallace Hopper
Primrose Semon
6 Galenos
2nd half (19-21)
Alexander Bros
Kennedy Sis
Claudia & Ritchie
Cadette 7
2nd half (12-14)
Jacky & Mack Pete
Cliff & H McFarlin
Rene Riano Co
Joe Browning
Uncle Tom's Dream
YOUNGSTOWN, O.
Keith's (15)
Lew & Beth
Tyler Mason
Medley of Yesty
Medley & Dupree
6 Lucky Boys
(8)
Dance Fables
Russell & Marconi
Venita Gould
Fressell & Klaiss
2 Sayles
Aurora 3
(8)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

ST. PAUL, MINN.
Orpheum (15)
Wilfred DuBois
Lubin, Larry & An'n
Impromptu Rev
Hal Jerome
(8)
Chris Charlton
Rita Gould
N. Lockard Co
Britt Wood
SYRACUSE
Keith's (15)
Gyms & Price Wa's
Murray & Allen
Jane & Kath Lee
Al K Hall
(8)
Tracey & Hay
Pat Henning Co
Clifford & Marion
Lia zed & Dean
Jean Carry
TOLEDO, OHIO
Keith's (15)
Frank DeVoe
Joe Besser Co
Bobby Folsom
Ross Wyse Jr
(8)
The Agrippas
Victor Oliver
Irving Edwards
20 Century Rev
TORONTO, CAN.
Imperial (15)
The Tanzolas
Bobby Pincus Co
Danny Duncan Co
Nan Halperin

Picture Theatres

NEW YORK CITY
Capitol (7)
"Dress Parade"
Trixie Friganza
Dave Schooler
Gene & Mineva
Medley & Dupree
A Lady's Morals

Paramount (7)
Duke Ellington
Frank Jenks
Boyd Senter
Rice & Werner
Geo Duffy
Ben Bernie Co
Merry Bros
Fred Evans Rev
Paul Ash
Dorothy Rogers
Roxy (7)
"Rise of a Rogue"
Roland Smith
4 Step Brothers
Barnes & Morrow
Ch. Benjamin Co
J Parker Coombs
Roxyettes
Reginald Weer
BROOKLYN
Fox (8)
"Rose of the Rancho"
Red Donahue & U
Harold Stanton
Ric & Kenny
3 Jacks & 1 Queen
Helen Petch
Ariel Bros
Sunlight Beauties
"Renegades"

Paramount (8)
"Smile Awhile"
Slate Bros
Ferry & Conway
Rose & Thorne
Johnny Bryant
Gainsboro Il Girls
Rudy Vallee
Sea Legs"

CHICAGO, ILL.
Chicago (7)
Dodlee Sisters
Norman & Rio
Dick Henderson
Gomez & Winona
Gambs Girls
"3 French Girls"
Seller Sis & Lynch
Ben Meroff Bd
Williams & Delney
O'Connor Family
Lambert Ballet
"Billy the Kid"

Paradise (14)
Ted Lewis & Bd
Eleanor Brooks
Snowball Whittier
Ted Rangers Co
Miss Allys
"Madam Satan"

Riviera (14)
"Holiood Here I C"
E Masters Bd
Yash & Kelsey
Wilton Crawley
Janton Sis
Stanley Ballet
"Madam Satan"

Uptown, (14)
"Rare-Bits"

CLEVELAND
State (7)
Ben Bernie
Peter Dixon & C
Marie Callahan
Ann Greenway
Al Trahan Rev
Jan Rubini Co

Fisher (7)
Herman Hoe
Mallison Sis
Jack Reid
Rex Mermod
Way for a Sailor

Lyric (7)
Victor Herbert
Bobby Howe
Electric 2
Walter Powell
Victor Herbert 4
Jack Donahue
Big Time"

Michigan (7)
Hello Parce
Senior Murphy
Lou Kosloff
Nel Kelly
Al Sapuo's Co
Alice Weaver
Remote Control
MINNEAPOLIS, Minnesota (15)
Herbert Here I C
Seth & Peters
Wilton Crawley
Lambert Ballet
"Rendezvous"

NEWARK
Branford (8)
Eddie Buzzell
"I Night at Susies"

NEW ORLEANS
Fox-Poli (7)
"Seeing Double"
Jack & Jill
"3 French Girls"

PHILADELPHIA
Earle (8)
Vanity Boys
Dolores, Doug & E
Jay Mills
Howard, Fine & H
Fritz & J Hubert
Silver Freed 4
Nana Freeman
Earle Rockette
"Widow from Chi"

Mastbaum (8)
"Birds of Feather"
Teddy Joyce
Arnaut Bros.
Stella Doreen
Miriam Lax
4 Carlton Bros
"College Capers"

PITTSBURGH
Enright (7)
"Jazz Mania"
Dick Powell
Evans & Mayer
The Kentuckians
Enright Rev
"College Lovers"

Penn (7)
"Dangerous Nan"
Jules Hudson
Ray Teal
"Remote Control"

Stanley (7)
"Jewels"
Ed Lowry
Ross Edwards
Roma Bros
Jerry Cox
Lillian Shade
Olga Morsell
"Doorway to Hell"

PROVIDENCE
Fays (7)
Lieut. Rice
3 Romeo Gascals
Bernice & Foran
Flynn & Mack
Kaye, Hamlin & K
Phil Ramsay Rev
"Top Speed"

Loew

NEW YORK CITY
Boulevard
1st half (15-18)
Gibson & Price
Jack Quinlan Co
Dave Thursby
Theodore-Enrico Co
2d half (19-21)
Max Co
Hewitt & O'Brien
Senna & Dean
Lillian Morton
Ardine Sisters Co

Capitol (15)
Dave Schooler
Howard Fine & H
Chamberlain & H
3 Queens
Jimmy Cavanaugh

Lincoln Sq.
1st half (16-18)
N T G's Rev
2d half (19-21)
Gautier's Co
Clyde Hager
Dave Mallen Co
(One to fill)

National
1st half (15-18)
Faz & Towers
Sedley & Gann
Senna & Dean
Harry Howard Co
(One to fill)
2d half (19-21)
N T G's Rev

Orpheum
1st half (15-18)
Hashi & Osai
Reed & Tedd
Renard & West
Rome & Bolton
Will Morrow Orch
2d half (19-21)
Baker, Dove & Allen
Chick Chandler Co
Hegyi & Mahon
(One to fill)

Paradise (15)
Bert Arthur
Trixie Friganza
Gerson & Wangna
Kemp & Rollin
Medwen & Mitchell

State (15)
Beth Chandler Co
Ann Greenway
Walter Ilara Wahl
Cab Calloway Co
Cane Jubilee

BROOKLYN
Gates Ave.
1st half (15-18)
Daubt & La Mare
Herbert & Gordon
Ha Stanton & Co
Barry Neil Co
2d half (19-21)
Frank Sheridan
Sam & Kaye
Sully & Rhodes
Bobby Pincus Co
Mack & Lane Rev

Metropolitan
1st half (15-18)
Ben Bros Co
Marcia Harris
Fortunello & Cirl
A Perfect Week

COLUMBUS
Loew's (15)
Ben Bros Co
Marcia Harris
Fortunello & Cirl
A Perfect Week

HOUSTON
Loew's (15)
Mayo & Lynn
Fulton & Parker
Rhyner & Saxon
Ray Ellis & La B

JERSEY CITY
Loew's (15)
3 Rhythm Queens
Bernice Kay
Star Terrace
Sid Simons Co
Evans, Mack & M

MEMPHIS, TENN.
Loew's (15)
Armida Sis Rev
Joe Willie Hall
Dean Grant Co
Carnival of Venice

MONTREAL
Loew's (15)
4 Kakes
Delrosa & Prwn
M Montgomery Co
Douglas & Alvarez
Jack Randall Co
Bernice & Lawley

46th St.
1st half (15-18)
Lane & Freeman
Lovely Ladies
Leonard & Jeanette
Martin & Mack
2d half (19-21)
Willie Mauss
Billy Reed & D
Flo Lewis Co
Carrio & Eddie Roy
(One to fill)

Metropolitan (15)
6 Crackerjacks
Lina Basquette Co
Mae Questelle Co
Bert Gordon Co
Bob Hall

Pitkin
1st half (15-18)
Chick Chandler Co
Barto & Mann
Don Galvani
Chas Hill
Lydia Harris
2d half (19-21)
G & E Elino
Bert Nagle Co
(Two to fill)

Valencia (15)
Bobby Gillette
Serge Flash
Jay C Flippen
Danny & Eddie
Jane Carr

BOSTON
Loew's (16)
Dodge Sis Co
Val & Ernie
Walter Nilson
(One to fill)

BAY RIDGE
1st half (15-18)
Willie Mauss
Cook & Vernon
Roy Rogers
Carrie & Eddie Roy
(One to fill)
2d half (19-21)
The Dakotas
Covey Burns Co
Sol Wagner Co
Edith Caron Co
Clifton & Rose
Paul Ash

BOSTON
Loew's (15)
Bobby Jarvis
Marty Aarons
Mc Collegians
Sid Gould Co
6 Jansleys
CLEVELAND
Grenada (15)
Paul Ash
Sam & Kaye
Sully & Rhodes
Bobby Pincus Co
Mack & Lane Rev

COLUMBUS
Loew's (15)
Ben Bros Co
Marcia Harris
Fortunello & Cirl
A Perfect Week

HOUSTON
Loew's (15)
Mayo & Lynn
Fulton & Parker
Rhyner & Saxon
Ray Ellis & La B

JERSEY CITY
Loew's (15)
3 Rhythm Queens
Bernice Kay
Star Terrace
Sid Simons Co
Evans, Mack & M

MEMPHIS, TENN.
Loew's (15)
Armida Sis Rev
Joe Willie Hall
Dean Grant Co
Carnival of Venice

MONTREAL
Loew's (15)
4 Kakes
Delrosa & Prwn
Nat Nazarro Jr
Bob Nelson Co
Mack & Lane Rev

NEW ORLEANS
Loew's (15)
Olive Ross
Allen Rinaldo
Conrad & Berg
Stan Stanley Co

PITTSBURGH
Loew's (15)
Alpha Rose
Jane & Wilson
Lupe Velez Co

WASHINGTON
Loew's (15)
Wesley Eddy
Mitchell & Durant
Virginia Bacon
Ann Greenway
Allen & Kaye

YONKERS, N.Y.
Loew's
1st half (15-18)
2 Pucks
Grace Campbell Co
Bert Hanlon
Alexander & Olsen
(One to fill)
2d half (19-21)
Fred Sanborn
Kerr & Weston Rev
Welsh & Bliss
(Two to fill)

PLAYING
Paradise Theatre
(Loew Presentation)
THIS WEEK
DANNIE & EDDIE
Dir.: LEDDY & SMITH

IN HIS
LINE of WORK
The Highest Paid Artist in the World
JACK POWELL
Dir.: LEDDY & SMITH

TUESDAYS
HOTEL MANHATTAN
159 West 47th St.
NEW YORK
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Floyd Barnes, Pat Kelly

4 audiences
STILL LAUGHING
with
EDDIE STANLEY
Director of Festivities
Public Theatres
Dir.: LEDDY & SMITH

Fanchon & Marco

NEW YORK CITY
Academy
1st half (14-17)
"Hit the Garden"
Red Donahue & U
Harold Stanton
Ric & Lanny
3 Jacks & Queen

Audubon
2d half (18-20)
"Rose Garden"
Harold Stanton
Red Donahue & U
Ric & Lanny
3 Jacks & Queen

ATLANTA
Fox (14)
"Box o' Candy"
Lynn Cowan
Jones & Hall
Reeves Lew
Marie Irene & Lucy

BRIDGEPORT
Palace (14)
"Seeing Double"
C&C Stroud Twins
Connor Twins
Miller Twins
Rhea Twins — Elea. St. John, Clute
Fritz L. Nolacy
Holly, Parker, Maltby

BROOKLYN
Fox (14)
"Romance"
Castleton & Mack
Myrtle Gordon
Jr & O Wilson
Robert Cloy
Mary Price
3 Brickos

CHICAGO
Capitol (14)
Modes of Hollywood
Sheets & Moore
Elaine Frances
Danny Joy
Harry Seniff
12 Unison Steppers

DETROIT
Fox (14)
"Green Devils"
Pee Wee Bates
Miles Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood

FRESNO, CALIF.
Fox (13)
1st half (13-15)
"Enchantment"
Joe Fong
Tho Mayakos
Sanami Co
Jack Lester
Sensational Togo
Sunkist Beauties

HARTFORD
Capitol (14)
"Country Club"
Leonora Corl
Masters & Grayce
Rae Samuels
Louise & Mitchell
Eddie Hanley Co
Hurt & Hurt
Toots Novelle
Sunkist Beauties

SPRINGFIELD, Mass.
Palace
1st half (13-15)
"Chinese Bed"
Liana Galen
Cooper & Orrin
Paul Howard
Terry Green
Phil Arnold

TACOMA, WASH.
Broadway (13)
"New Yorkers"
Mabel Ford Rev
Whitney Roberts
Merbie Haines
INDIANAPOLIS, IND.
Indiana (17-19)
Jaybirds
Dancing Co-eds
Mary Dean
Alice Allen
Dolly Jones
Beauty Winners

WASHINGTON
Fox (14)
Lucky Sis Co

(Continued on page 70)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Rum Runners Backbone of Some Ship Building Plants—Constant Repairs

The most expensive ship building companies in the country, those where the most expensive privately owned yachts are built, are now making more money in turning out rum running fleets than in building any other type of craft.

The immense capital behind bootlegging organizations can be somewhat gauged by the type of boats and the numbers of them that they are constantly having built for their business.

A Variety reporter was taken by a seaman, who had access to a ship building company in the city, to look over the rum runners that are built there. Some were tied up alongside of the finest yachts in the country; some were in dry dock for repairs; others were in process of construction. There were altogether a dozen of the rum fleet in the yard at the time.

This ship building company is about 10% higher in price than any other company in the country. The finest type of workmanship goes into its boats; all machinery is hand turned; for years it has been known as one of the ace companies for the building of fine craft. And in this expensive yard the rum fleet belongs as no money is spared upon their construction.

There are two types of rum runners built in the yard. One is a seventy-five footer with two 350 h. p. engines calculated to make a speed of twenty miles an hour. Cost of construction is $75,000. These boats are used for longer hauls. They come from Canada to about Cape Cod and there smaller and faster boats meet them to run the liquor in. These larger boats can carry a minimum cargo of 1,500 cases as the liquor is taken out of its cases and sacked in gunny sacks.

The smaller type runner built is a 40 footer with three Liberty motors of 450 horse power each. Without cargo these boats make forty-five miles an hour; with a full load thirty-five miles an hour. Entire cost of the smaller boats is about the same as the 75 footers.

Just for Speed

These boats are not built to endure. They only last six or seven months because to attain the maximum speed from the powerful motors the rest of the boat must be lightly constructed and is soon shaken to bits by the engines. Therefore a rum fleet has to be kept under constant construction. But this is no consideration. One haul is said to pay for a boat.

The smaller boats look like a flat box. Nothing shows above deck except the tiny pilot house which is lined with bullet-proof metal. Two small hatches lead to the huge empty space below.

The larger boats are similarly weird in appearance. There is the tiny pilot house and nothing else visible above deck, although these are boats of no mean size.

It costs about $10,000 to get papers for each boat. If papers can't be obtained in one custom district, the boats are shipped by rail to another custom district where it can get its papers and be launched. And as each boat must have a name some fine names are concocted; names about eight feet long with all the letters of the alphabet jumbled in them and not only impossible to remember but impossible to pronounce.

The boats are painted the same grey as the coats guard boats.

Each rum running company has its own fleet now; the business has

(Continued on page 76)

Making Layoffs Happy

Al Goldman of the Crying Goldmans offers this as encouragement for the jobless: Central Park Casino has reduced its cover charge to $4.

Joe Lewis' comment on the unemployment situation is that things are so tough he heard "Two Gun" Murphy had to sell one of his guns.

WHY BROUN IS NOT SOCIALIST IN CONGRESS

Heywood Broun made a colorful, though losing, fight for Congress on the Socialist ticket in New York. He was aided by people of the stage, theatre and newspaper fields. It is considered his showing was very good, despite Mrs. Ruth Pratt and Magistrate Louis Brodsky (each got around 19,000 votes) beat him three to one. Broun's opponents had an organization behind them, while Broun had none.

During most of the campaign Broun devoted much force to radio—for which he p id himself as his contribution to the campaign fund. There were three 15-minute periods weekly for campaigning by radio. He continued his regular broadcasts as a radio artist but never used those periods for political purposes. That applies too to his daily column in the "Evening Telegram," Broun abstaining from furthering his election possibilities though it is probable the daily would not have objected.

Broun was chiefly aided in his political radio broadcasts by Alexander Woollcott (who also boosted in other ways), Robert Benchley, Floyd Gibbons and Harpo Marx. He would announce the street corners he would speak on that evening and the manner of making those speeches was peculiarly Broun's idea of how a Socialist candidate should.

Typical Socialist

He would drive up to the appointed place in a battered car, accompanied by other Socialists in

(Continued on page 76)

EX-COP AND BARTENDER BADLY BEAT CUSTOMER

Daniel, Adams, 35, said to be a former football player and living at 111 West 68th street, was unable to appear in West Side Court because of injuries he sustained when he was punched and booted, he said, by Joseph Whitman, better known as "Whitey" Whitman, former cop and now owner of a "speak" at 18 West 68th street; and Hugh Brady, 37, barkeep in "Whitey's" place.

Adams stated that following the assault he was robbed of $40. He was so badly beaten that his wife is said to have been notified and hurried to the "speak" where she found her husband senseless on the floor. Adams was hurried home and immediately placed under the care of a physician who feared for his ultimate recovery.

The defendants, detective Elwood Diver of the west 68th street station, declared were absent from their haunts for several days. They learned that the cops wanted them and they sought to adjust the trouble with Mrs. Adams. Diver arrested them as they were about to meet Mrs. Adams. They denied the robbery and assault.

Adams was a frequenter of Whitey's place. Adams accidentally broke a drinking glass Whitman, former mounted cop and broke a few years ago, became enraged. He is said to have begun the fight. Adams was accounting for himself when Brady helped Whitman and others aided the boss and bartender.

The assault, the cops stated, was a most vicious one. When Adams came too he supplied the names of his assailants. The prisoners were taken to his bedside and Diver stated that Adams identified the pair. Whitman lives at 506 West 191st street; Brady lives at 423 West 56th street. Both are out on heavy bail.

Voice Character Reading Sesame To Dates by the Switch-Board Ops.

Broadway hotel switchboard operators have a code of ethics that makes the wisdom of all but the wisest chorines look foolish. Take the spenders big and small as long as the date book is filled, but never let a new face follow you into a taxi on the final ride home.

The ops are getting more attention on the street than ever before. Many are known in the well known places. So much so that a friendly vender will tip off a loyal customer turned enthusiastic host now and then, or else just keep ringing the register and smiling sadly.

The average weekly stipend of girls in the bigger Broadway hostelries is $19. One of the largest hotels, affecting an economy platform, is considering chiseling that a couple of bucks.

There are hundreds of these ops around Time Square, some of the places having as many as 30 and 40 on the board at one time.

Some are a lot prettier than many chorus girls and some are former chorines forced to the board to meet the room rent.

Probably the wisest are those married but not living with their husbands. Their trend is to be the sweetest during the early midnight hours. Tell stories of the kid back home that has to get a weekly percentage, and other odds and ends. Then tell the buyer of the boy's charms and his apparent inability to be like the hubby in Pennsylvania or over in New Jersey.

When these get through the host is automatically subconsciously into a state where he doubts whether he ever could be otherwise. Just as gently as she came the arty in this line gracefully slips into an awaiting cab and is away minutes before the fog lifts from the buyer.

Watching Out

Boys who don't watch their ettiquet early in the evening are firmly reminded that the op is a hostess who will abandon her graciousness if cognizance is not taken of the same. The line is so skilfully worked from the start that an agressive lad will listen to such wise reasoning.

How the girls meet the boys is another matter, one that requires much technique because hotel managers are especially severe with their operating classes. Girls know when they get their jobs that they'll lose them if they are seen in the society of any of the male guests.

Voice character reading thus has become essential for the op who would have the most complete date book. A simple intrusion with a lilting tone ordinarily acts as the provocative. But the prospect must be sufficiently interested to call back a couple of times before she will entertain thoughts of an appointment.

After that, that's all.

'GRETA, NO. 2' IN NEED

Summoned Former Landlady Who Withheld Wardrobe

"I may not look like Greta Garbo now but when I am made up it is hard to tell us apart," declared Pearl Dean Vail to reporters in West Side Court when she obtained a summons for Isabel Leonard, of 605 West End avenue, whom she claimed was withholding her costumes and other clothing that might get her a job.

Pearl formerly lived at the West End address. She admitted she owed Miss Leonard some back rent. She stated that Miss Leonard ordered her to move but she refused to give up the costumes.

"And how can I get a job if I have no costumes," said Miss Vail, who said she was an understudy for Greta Garbo.

Miss Leonard denied the charge. She stated she had been kind to Miss Vail. But recently "Greta 2nd" had abused her. "I don't want her clothing. While she owes me money for rent she can gladly get her cosumes," said Miss Leonard.

The court praised Miss Leonard's attitude. Miss Vail stated she would get her costumes, get a job and pay Miss Leonard. Miss Vail is attractive.

Forum

New York, Nov. 6.

Editor Variety:

On the front page of "Variety" this week appears a gag, credited to Big Tess and Marie Hartman about the fairy god-mother. This particular gag was written into a routine that I bought from Fred Allen. I had to have Harry J. Conley stopped from doing it through the V. M. P. A.

I regret that this has been published as its value right now will be used up inside of a couple of weeks and my hard earned dough won't be considered for a minute.

All that you might do to help matters would be to give Fred Allen credit for the gag.

Bennie Drohan
(Drohan and Dupree)

Editor "Variety":

Just want to correct a few errors about me in last week's "Variety."

To date I have not made any arrangements to go back with the Mutual Circuit.

Regarding my California trip, I had nothing whatsoever to do with "Leathernecking," or "Dixianna." I will admit I suffered considerable at the preview of "Dixianna," but outside of that, am innocent.

The only picture I worked on, the comedians through "Variety" thanked the author for his efforts, but they forgot to mention that the only real laughs they got in the picture were injected by Roscoe Arbuckle and myself.

Hollywood, like any other town, has its good and bad. I met some wonderful people out there and I met some "heels," and it was my bad break to have been associated with the latter.

Rube Bernstein.

NEW YORK THEATRES

BRANDT'S THEATRES THIS WEEK

FLATBUSH BROOKLYN — Sam H. Harris' Oh, Promise Me — Lee Tracy, Mary Phillips, Donald Meek

CARLTON JAMAICA — Sam H. Harris' JUNE MOON — with Harry Rosenthal

BOULEVARD JACKSON HEIGHTS — AN AFFAIR OF STATE — Florence Eldridge, Tot Johnston

WINDSOR BRONX — SCHOOLGIRL — Sensational Novel brought to the Stage with Jounna Roos

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE, West 45th Street. Evs. 8:50. Mats. Thurs. & Sat. 2:30

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
ROXY
ROXY
WARNER BAXTER in "RENEGADES"
with Myrna Loy, Noah Beery
A Fox Movietone Desert Drama
Erno Rapee Directing the Roxy Symphony Orchestra

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Hale WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
462 Good Balcony Seats at $1.00
NEW AMSTERDAM West 42d Street Wisconsin 8312
Nightly & Popular Matinees Wed. & Sat.

Her Distinguished Screen Debut!
GRACE MOORE in A LADY'S MORALS
Metro-Goldwyn-Mayer's Cosmopolitan Production
Trixie Friganza in Person
Gala Stage Show — Dave Schooler
CAPITOL B'WAY & 51st ST.

DAVID BELASCO presents
DANCING PARTNER Comedy Hit
with Lynne Overman, Irene Purcell, Henry Stephenson, Charlotte Granville
"Mr. Belasco has put another happy success to his name. 'Dancing Partner' will no doubt sweep women off their feet."—Charles Darnton, Eve. World
BELASCO THEA., W. 44th St., East of B'way
Evs. 8:40. Mats. Thurs. and Sat. 2:40
GOOD SEATS ON SALE AT BOX OFFICE

R-K-O—ALWAYS A BIG SHOW
KEITH'S PALACE B'WAY & 47th BRYANT 4300
DUNCAN SISTERS
LOU HOLTZ
WILL OSBORNE and Orchestra
ZELMA O'NEAL
KEN MURRAY

THEATRE GUILD Presents
ELIZABETH, THE QUEEN
GUILD THEATRE
52nd, West of B'way
Evs. 8:40. Mats. Thurs. & Sat., 2:40.

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE
Wednesday to Friday, Nov. 12 to 14
"A LADY SURRENDERS"
with CONRAD NAGEL and GENEVIEVE TOBIN
CHAZ CHASE
DANCE FABLES

ROAR CHINA
MARTIN BECK Th., 45th W. 8th Av.
Evs. 8:50. Mats. Thurs. & Sat., 2:50

R-K-O PROCTOR'S 86th ST. CORLEAR AVE
Wednesday to Friday, Nov. 12 to 14
"A LADY SURRENDERS"
with CONRAD NAGEL and GENEVIEVE TOBIN
WM. GAXTON
Stage Star

CLASSIFIED ADVERTISEMENTS

AT LIBERTY—FOR SALE AND EXCHANGE

AT LIBERTY—Light comedy dmit character straight man, formerly with Shubert shows. Howard Klingsburn, 28 W. 50th st. Circle 7076.

AT LIBERTY—Producer of acts, units, musical stock shows, made-to-imitate ideas. H. G. Mack, N. Y. A. Club, New York.

AT LIBERTY—Johnny Jones, formerly 3 Aces, novelty dancing on roller skates. 1390 Bryan, Bronx. Phone Prospect 9622.

AT LIBERTY—Comedian, dramatic, Keith vaudeville, picture, tab; 15 years experience; salary your limit. Ronald Daly, 226 West 58th st., Muskogee, Okla.

AT LIBERTY—Talented Miss, desires work, night club, screen, stage, radio; can change appearances. Gordon Beresford, N. Y. A. Club, N. Y.

AT LIBERTY—Musical director, M. C., vaudeville, nit-tal shows or dance; experienced. Will Lane, 1690 Seneca Av., Brooklyn, N. Y. Dis. 1290.

AT LIBERTY—Nine Russell, comedian, formerly with Nine West and Daisy Fox, accepting vaudeville, pictures, legitimate offers. N. Y. A. Club, N. Y. C.

AT LIBERTY—Professional ballet, adagio, acrobatic novel ballet and acrobatic teacher. Noel Mechanic, 35 W. 48th st. Medallion 0073.

AT LIBERTY—Ingenue, dramatic, leading, pictures; sing and dance enough for parts. Sally Turin, 226 W. 50th st., N. Y. C.

AT LIBERTY—Cowboy team, man and lady, solo, harmony singing, fancy roping, fancy talk; work neat. Paul Mc. of Mis and Mayne, Address N. Y. A. Club.

FOR SALE—Complete shooting act; can play everywhere in the world; will teach it in short time. General Piano, 331 W. 40th st., N. Y. C. Longacre 4288.

FOR SALE—Magnificent light green cyclorama, trimmed black velvet, metal cloth, ribbon tone effect, three-piece border; sell for $150. Harold Mord, 1433 College av. Phone Topping 0983.

FOR SALE—$135 Hartman Wardrobe Trunk, Deluxe, Panama model, $47.50. Richard Whitestone, 362 Riverside Drive, N. Y. C.

FOR SALE—Trick bicycle, unicycle and Jr. giraffe double wheel cycle, bicycle crate and hamper. Pat Rich, N. Y. A. Club, N. Y.

FOR SALE—Several songs for comedian; also songs and revues; also songs written to order; very reasonable. Ross Bernard, 225 W. 70th st., N. Y. C. Susq. 9-1-1-1.

PIANIST Available—Girl, would like position in city but will go out; novelty work a specialty. Freddie Darrows, Susquehanna 1080.

WANTED—Henry Antrim, formerly of Kelcey and Antrim, Gaudy, would like to hear from friends in New York. Father died Sept. 29; mother in hospital suffering third stroke. Write care of Anderio, 5922 Fulton st., Chicago, Ill.

WANTED—Rube comic, with specialty, single specialty, as partner for double act. Address act, L. M., N. Y. C. A. Club, N. Y.

WANTED—For made up, 160 lbs., tenor, good appearance. Age 24-35. University 1040.

The 'Yard' Wins Complete Victory Over All London's Nite Clubs

London, Nov. 1.

The biggest fight ever waged by the police against the night clubs in this country has finished after two years in the ring. It's an emphatic victory for Scotland Yard.

The night life racket in London has folded. The gaybirds have taken their final defeat from Lord Byng, head of the Metropolitan police.

Chief fire in the bombardment from the Yard was the imposing of prison sentences instead of fines. Racketeers, who were cleaning up in the illicit drink-selling game, regarded the fines as part of the overhead. Imprisonment was another matter.

The Scotland Yard head has obtained his results in an unobtrusive fashion. He has never given a press interview since he went into office and will never give one. The publicity the campaign has obtained has been the result of leakages in law reports. The Yard went out of its way to work quietly.

Actual target used by the Yard in its attack was the sale of drinks after hours. Where the liquor pirates plied the rest followed naturally, and in stopping the all night drink racket Byng succeeded in clearing out practically all the questionable clubs.

Aliens Forced Out

Nowadays it's pretty difficult even to sight an omnibus in Piccadilly after midnight. Except for a few leading restaurants and clubs the saxophones are packed away promptly on the zero. Those that linger do so in the open, with no drinks on the tables.

Mrs. Merrick, one of the leading figures in the old night life of London, fought a losing fight with the Yard and is now out of the picture. The 43 Club, the dive she ran for a long time, received two casual visits from the flying squad and folded. Foreigners who controlled joints which came under the Yard's broomstick were cleared out of the country at short notice. By now the dangerous alien element in the West End has been cleared almost completely.

The fact which was instrumental in turning the tide against the racketeers was the agreement by magistrates to accept evidence given against clubs by policemen who had investigated in evening dress. At first they refused to accept such evidence, but later changed their view.

Another ruse adopted by Lord Byng was the continual drafting of new men into the West End zone.

At the same time, although the Yard has added new plumes to its collection in clearing out the night-life racketeers, it has let down its reputation in other directions. The number of unsolved murders in the past two years is greater than ever before. The Yard has a reputation for never letting up in a life case.

It is always accepted here that in those cases where a murder mystery has been left unsolved, the Yard has a good idea who the murderer is, but lacks sufficient evidence to bring him to book. So it waits. And that's what you'd call a reputation.

Membership Clubs in Bad Financial State; Friars Assessed $100

A special membership meeting of the Friars was held at the Monastery Saturday (8) evening with Abbot George M. Cohan presiding. It was a business session and concerned the club's financial affairs. A proposal that each member be assessed $100, payable in installments, with the money raised necessary to pay outstanding bills, was adopted.

Nearly every membership club in the east is in a similar financial state, including most of the golf clubs which refuse to permit transfers of membership nor are able to buy cash for bonds owned by resigning members.

Lambs' Club is said to be worse off than the Friars. Latter owes around $50,000. About 80% of the membership is paid up on the matter of dues.

MRS. KILLEAN BURNED BY ELECTRIC IRON FIRE

Mrs. Clare Killean, 45, said to be a show woman, living at the Oregon Apartment, 162 West 54th street, was severely burned about the arms when a dress she was pressing with an electric iron caught fire.

The blaze spread to the clothing worn by Mrs. Killean. She screamed and sought to beat out the fire. Robert Kerwin, elevator operator, raced into the apartment. He seized a blanket and smothered the flames. Meantime, the fire had spread to draperies in the apartment. An alarm for the fire apparatus was sounded.

Mrs. Killean was attended by Dr. Katz of Flower Hospital and remained at home.

FIGHT MARATHONS

But It Doesn't Matter—Washed Up Anyway

Chicago, Nov. 11.

City is planning to settle the marathon dance contest question for good, especially good. Will take a test case to court shortly to determine the validity of the injunctions under which all dance marathons are operating.

City's fight, which will be conducted by the corporation counsel, will be based on the charge that marathon dances violate the code prohibiting women from working more than eight hours a day.

From the way the marathon idea is nose-diving at present, the whole deal will be cold by the time the courts get to it.

Dempsey's Second 'Bally' For Ensenada Play Spot

Hollywood, Nov. 11.

Jack Dempsey will stage another "opening" at his new Ensenada (Mexican) playground around Xmas when the races shift from Agua Caliente to the coast spot.

Ensenada was formally opened Hallowe'en with the Shriners and lally chiefly in attendance. A very few show people looked the situation over, including Lou Anger's party, but that was more business than disportive, since Anger is in on Agua.

Morbid to Chi. Gangs

Chicago, Nov. 11.

"The Last Mile," which deals with prison breaks, electrocutions, and bad men generally drew an opening night audience here largely composed of Chicago's "public enemies."

Last time the fraternity took such a wholesale interest in the drama was a couple of years ago for the play, "Gang War."

Personal Night Readings For Few Busy Subscribers By Mag Subscription Gals

High pressure femmes soliciting magazine subscriptions in the office buildings of Times Square are projecting plent. of s. a. in their sales talk which, with a nifty flow of gab, is flooring many chumps to sign on the dotted line before shaking off the hypnotic spell.

The gals are usually lookers, well dressed and have everything else required to land. Comeliness and show girl air about them gives quick entry all around, especially in theatrical offices. The girls spot the name on the door and ask for the boss. Once in they'll work on him and anybody else that's around.

If unable to grab a sale any other way they offer the subscriber one night a week to come and read to him while he relaxes. This canvass is usually stopped for the guy who says he's too busy to read.

Paging I. Maidman

Menger, Ring & Weinstein, makers of picture frames, are paging Irving Maidman.

Firm claims it delivered a $45 frame to the Moscow Inn and the check is still bouncing. A placard states the restaurant is "closed for alterations." Process server promises to padlock the door unless the cash is forthcoming.

Coliseum's Pop Click

Chicago, Nov. 11.

Pop-priced fights are proving draws here at the Coliseum. Last week a go featuring Tuffy Griffiths and George Neron drew $12,000, which is some sort of a record in this town for fights. Griffiths won the decision.

Top price at these affairs, held weekly, is $3.30, with the lowest $1.

A Small Time Manager's Letters To His New York Booking Agent

(A Revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.)

By J. A. Murphy
(Murphy and Willard)

East Cranberry, O., Oct. 7.

Dear Mike:—

Yours received whereof you state you never hired that Johnny Brannigan fellow that was here last week and never heard of him. Now I ask you what in fire is the use of me having you for agent if you are going to let people bust in on me like that. He came right in and practiced with the band the same as the rest of them and the minute he saw me he says, "Say, old scout, here is a bunch of pictures you can tack up on the front of this Gazook, and take good care of them."

I said they were a pretty shatterin' lookin' lot and he says they got wet when he was at the Hippodrome. When I got your telegraph about him I went to him and says, "See here, who booked you to play my theatre?" He says that's all right old scout I booked myself independent; when ever I see a place I like I just go to it." I says, "where do you go next week?" He said he hadn't picked out a town yet but would stay here for $5 more. He said he never booked ahead and played the whole Buzzkite Tour that way, just grabbed his flewey and hopped on the job.

Now what is the Buzzkite Tour, and whose is it, also what is a flewey? He didn't have none here. He didn't have no trunk neither, all he had was a old satchel with nothing in it but a pair of clogging shoes and a bottle. I would have discharged him right off but if I had I just know them coke oven fellows would have tore the house out. He charged me KE for the week and I had to pay it for the same reason, but BE would have been plenty. I only paid Welter and Smax KE and they neared killed theirselves battin' each other with boards.

The best thing in this week's show is Millie Lanude that you sent in place of Guppy and Fogg. She takes with the whole house and when she gets herself up as a group of statuary and stands on a nail keg in front of that black cloth, she looks mighty slick. I would have hired her over for another week but my wife got snappy about it. If you book her in some town near here let me know when it is. I haven't noticed the rest of the show much this week but don't suppose it is any thing uncommon. Somebody is singing Brother Sylvest but I forget just who it is.

I did not send your commission fee this week as I loaned some money to Millie Lanude and it ran me kind of short. Business is pretty good but no better than it ought to be considerin' the price I have to pay for acters. Try to get the show inside of LKE or less.

Adam Sourrgay,
Manager.

Romance, Booze and No Clothes at Hideaway 'Sanatorium' in Arizona

Phoenix, Ariz., Nov. 4.

About 20 miles from Phoenix is what might be called America's sizzlingest spot. Here is where the desert is filled with sanatoriums.

Known through the country as the best place for arresting lung infections, Arizona has become a haven for rich and poor who are hoping to regain their health. But there are sanatoriums and sanatoriums.

In this particular san a hunger is not welcomed. Once a tubercular Hollywood actor got into the san and there three days before they got wise to his ailment. When he was heard coughing the manager asked him to leave, explaining that it was annoying to his guests.

And what guests! A look around the spot will reveal names not unknown to the best social lists. The high walls of the institution hide from view some of the best people. No one wears clothes. Men and women spend their days in shorts and skin. The management has no objections to nymphos and homos. It's all one happy family. A great hideout for those who don't care to have it known.

Registering is a secret process. Not even the employees of the place know who the guests are. All private mail comes to a p. o. box where the manager picks it up. He has the only connection with the boarders and he alone knows who they are. When a guest arrives they put him through a third degree, and if he doesn't know what the place is all about he gets the cold shoulder. Most of the patrons get in by recommendations of former guests.

$25 Per Day

Rates are kited to keep out all but those who have. Twenty-five a day is the low. Accommodations are for 50. Booze is on tap at all times and the drunks are plenty. Patronage comes from all over the country, the place being ballyhooed secretly by the rich with peculiarities.

It's not a spot for couples. Males and femmes are strictly in on singleton. Once inside the walls they discard everything but a blush and acquaintances are easily made.

Few of the guests remain longer than one week, but several men and women from New York, Boston, Washington and Chicago manage to get out for that week two or three times a year.

Place was originally started by a doctor who had fingernail marks. Idea spread, and now and then one of the boys or girls who made the joint would bring a friend. The doctor dragged stakes for Europe three years ago and some of his wealthy friends, fearing their joy spot would vanish, got another eastern doctor to come out and take the place over. The new operator is never referred to as "doctor" on the inside, but around the community he puts the "doc" end on heavy. It's part of the trade.

BERT LOWN AND DICK FINED FOR FIGHTING

Bert Lown, 26, orchestra leader at the Hotel Biltmore and residing at the Golden Hour studio apartment at 14 West 61st street was fined $5 or two days by Magistrate Capshaw in West Side Court who imposed a similar sentence on Fred (2 gun) Morgan, private detective, of 94 La Salle street.

The hearing consumed almost an hour. Lown told of how he had to hurry to the Biltmore with his head bandaged following the raid in his apartment and explain over the air his inability to broadcast.

Mrs. Viola Lown, Bert's wife, and the latter's sister, Gladys Orsino, 2430 Morris avenue, testified. Carolyn Miller, 23, of 1374 Manor circle, Pelham Manor, who stated she was secretary and publicity director for Bert, testified for the latter.

Mrs. Lown and her sister glared at the pretty blonde secretary. Miss Miller was unconcerned and had a phalanx of bodyguards to prevent the camera men from photographing her.

Morgan stated he went to the apartment accompanied by Bert's wife and sister-in-law. "The door was opened and Miss Miller scantilly clad fled to another room," said "two gun" Morgan.

"I stepped into the apartment when Bert opened the door, followed by Mrs. Lown and Gladys. Bert crashed a bottle over my head. Then he began to beat me. I fought the best I could but he clawed me like a woman," said the ex-customs guard.

Right on His Neck

"I said to Mrs. Lown, 'Let's go? We have the evidence,' and I started to leave the apartment. Mrs. Lown and Miss Miller were struggling for the phone.

"As I started to go, Bert made a flying leap and landed on my neck when I had reached a lower staircase. Again we fought, Lown still clawing."

Mrs. Lown and her sister corroborated Morgan.

Lown said he was punched and booted by Morgan. He said he opened the door when he thought it was the tailor. He stated Miss Miller was fully dressed and was reading a magazine while waiting for him to change to "tux" for the broadcasting.

Miss Miller corroborated Bert. The Lowns have a young daughter and have lived apart for several years. Mrs. Lown was a student at N. Y. University when Bert met her. She is being maintained by Lown. She testified, she had had Lown under surveillance for several nights.

CHEATED SHOPKEEPERS

3 Men Pinched—Ordered Goods in Names of Customers

One actor and two jobless clerks were bagged by the cops in connection with the swindling of Weber and Heilbroner stores by posing over the phone as a customer.

The trio were arrested in front of the Hotel Manger when one called for a package containing some wearing apparel. They gave their names as Richard Glenn, 30, Dixie Hotel; John Haggerty, 22, actor, Dixie Hotel, and William Kelly, 24, clerk, Dixie Hotel. They pleaded not guilty but were held for trial. Bail of $1,500 was fixed by Magistrate Maurice Gotlieb.

The racket had been played on several stores, the cops declare. Glenn, detectives Maskiell and Walsh stated, formerly worked for the complainant. He was in possession of some of their customers' names.

A voice would call the store and asked that merchandise be sent. Caller would give a customer's name. The articles would be sent to a hotel, invariably, and one of the trio would sign for the stuff. When the bona fide customer got the bill, he pointed out the error.

The sleuths were notified and the boys, called once too often. Shirts and other wearing apparel were sent to the Manger. Walsh and Maskiell waited. One of the trio accepted the package while two waited outside of the hotel. Walsh and Maskiell then placed them under arrest.

Billy Montgomery Pretty Far Gone—Is Freed Again

Billy Montgomery for the sixth time became tangled with the police. Again he escaped a jail sentence because of sympathetic justices. He was not only given suspended sentence but due to the pitiful tale he told in special sessions he left with a roll of money taken in a collection.

Nov. 3, after released from a hospital after breaking an arm he was broke and hungry, he told the Court and attempted to get away with some articles from counters in Macy's. He was caught before he left the store.

"I was broke and hungry," he told the Court. "I had to get money to eat. I couldn't get work and the only way I thought of to get back was to get something I could sell up on Broadway. I took the stuff in Macy's but they collared me. I want you to know that I have been away from 'hops' for a long time and I am sure I will not return to it. If I am freed I believe I can get along until I get a job."

Billy, who looked very emaciated and dressed in seedy clothes, left the Court with the "stake."

CHATTER

Broadway

Walsh Bros. doing their own turn.

Greenwich Village going nance again.

Eddie Darling crossing the Square full of pep.

Jungle Club, which folded, re-opens Friday.

Joe Teichner, scenic artist, en route to Arizona.

Jim Redmond's new restaurant on 47th street is open.

Chatter from Detroit is that that town's still shut tight.

Eddie Weber is with Ruth Roland in her new vaude act.

Nell Kingsley is p.a.-ing for the Knights of Columbus Hotel.

Mrs. Harold B. Franklin left New York Sunday for the coast.

"You're Driving Me Crazy" is Walter Donaldson's latest tune.

Fannie Ward at the Mayfair Saturday night never missed a dance.

Katherine Parsons m.c.'ing at the Beaux Arts Club again this season.

Bobbie Arnst back from the coast and at the Mayfair Club, Boston.

Leon Errol left for Hollywood Sunday (9), to make a picture for Par.

Toots Perlberg finally took the dinner hint and returned to Hollywood.

Harry Foster sailing back today (12). Still squawking he didn't say it.

Barbara Lamay, dancer, sails for Paris night club engagement next week.

Jerry Wall and Vic Lombardo shadow each other. Pal around together.

Fannie Ward showing the town to the Duke of Manchester. Fannie knows it.

Louis Schurr's party Sunday night at the Casino in the Park had 250 guests.

Sam Warshawsky talks in headlines on pay day, and again two days after.

Grant Clark is back, free lancing after a siege of theme songs in Hollywood.

Walter Meyers' reception Sunday at the Park Lane. Around 200 dropped in.

Kay Browne, Radio Pictures, N. Y., likes hamburger sandwiches with onions.

Nellie Revell is considering an offer to do a radio gossip period for one of the chains.

The Flo Brady-Gil Wells serial continues with the couple together again, on and off.

The H. Kemps moved in from St. Albans, L. I., for the winter so as not to be snowed in.

Nan Blackstone resting comfortably at the Post Graduate Hospital following an operation.

Russian folk song crooners are competing with the "pansy" brigade for nite club popularity.

Dave, "Wolf of Wall Street," Lamar, wears a red bow tie with dress clothes just to be different.

That 24 sheet poster across from the Palace, advertising Ken Murray, is Murray's own stunt.

N. Y. Elks holding its annual charity ball Nov. 15 at the Commodore. Tickets at $5 per couple.

Loew's State is getting a big sidewalk play through the display of N. T. G.'s nude lobby photos.

R-K-O doesn't know Basil Gerson thought of an exploitation idea for its use. A p.a. took credit for it.

This Saturday night (15) at the Friars Borrah Minevitch will be the guest and Joe Frisco toastmaster.

Stanley Rauh set a record for Vitaphone staff shorts writing with his 45th at the Brooklyn studio since Jan. 1.

Jack Wilson in his new turn of four people, reopening in New York, will, for the first time, discard his "wench" bit.

Wally Sullivan and Joe Hall are collaborating on a play about Broadway. Tentatively titled "The Gam Chasers."

Babe Baker, Arthur Budd and Jackie May visiting their modiste for the drag they'll stage Nov. 15 at the Roekland.

Harry Fitzgerald released from Flushing hospital and recouping at home. His car had a scrap with a telegraph pole.

Joe Frisco and Ruby Bloom had heated argument. Neither said a word for 10 minutes, then they sent out for a dictionary.

Even guest of honor nights fail to draw in the clubs. All but a few are still going in for that sort of promotion regularly.

With cops stationed inside the doors, a nite club nude adagio dancer is now struggling under the weight of a brassiere.

Grace and Marie Eline were once featured as the "Tannhouser Kids" in film comedies, but don't refer to it in their billing.

Medrano and Donna, dancers, are doubling the El Patio from the St. Regis during the illness of Rosita (Ramon and Rosita).

Lionel and Jack Hyman are reported selling women's wear. Their one legit show of this season, "The Cinderelative," flopped.

A sandwich man is telling the world that you can get a free manicure with your shave at a certain barber shop in the 40's.

A visiting Englishman, discussing radio, says his favorite performers are the "men who advertise the toothwash."

Taxicab drivers already looking forward to New Year's eve, the gross on that night running around $30 for a cabbie who hustles.

Ken Lyons, with the Radio Weekly and Red Star Music Co., is going to marry Roslyn Sehneidman, sec. of North American Radio Co.

Several former "Follies" and "Scandals" girls now rushing a cigaret tray or hanging coats in the clubs around the main stem.

Although she has already packed and unpacked her trunk* three times, Jenie Jacobs is again getting ready to take off for Hollywood.

Miriam Hopkins is back in "Lysistrata" at the 44th Street. She withdrew recently to play in "His Majesty's Car," which lasted a week.

Big Tess hasn't had a laughless moment since Marie Hartman started doing a gag French maid with her around the New York theatres.

H. W. Seaman, from the Strand of London, is visiting over here. He's an English journalist who takes a peek at New York every 10 years.

Practical joker is going around telling each member of a three-brother act, "Don't you know that your two brothers are holding you down?"

Music publishers are subscribing to a reporting service which gives a daily list of all songs sung on the biggest N. Y. radio stations the night before.

Mr. and Mrs. Willie K. Vanderbilt, when visiting the class night clubs, always insist on a corner seat near the door—shunning the ringside spotlight.

Lina Basquette fainted following her first show at the Richman Club Saturday night, insisted upon going on for the second show and collapsed again.

Blanche Merrill has returned to New York at the Park Central. The material writer has been away five years or more in what amounted to a tour of the world.

Claudette Colbert left her apartment last week for the first time since returning a month ago from a world trip. She was stricken upon arrival in New York.

Mary Lawlor, returned from the Coast, became a blonde for pictures. She is going to leave it that way for her new stage show. Likes being a blonde, Mary says.

Ozzie Nelson, orchestra leader and former star fullback at Rutgers, was official observer for the Columbia Broadcasting System at Saturday's Army-Illinois game.

Anne Benoit, holder of several swimming records, instructing, and Herman Hunt, managing, the Park Central pool are planning endurance tests shortly for the customers.

Libby Holman opens at the Club Lido tonight (12) after bowing out earlier in the season, refusing to double from her show on a cover charge percentage arrangement.

Irving Strouse has lost more money betting on Columbia's football team so far this season than his entire tuition fee cost at that university when he was a student.

Annual benefit banquet for the Hebrew National Orphan's Home will be held in the grand ballroom of the Hotel Astor evening of December 9. Tickets $100 per couple.

Christo is not out of his Florida night club, as reported. He leaves for Miami and "the season" late in December. Christie is president of the corporation, and as such he sticks.

There is an electric shoe shine parlor in the Square which entertains its customers with music. As this stand is run by a native born American, the Greeks have a word for it.

Dave Schwartz, who owns the Palace corner newsstand, is cutting out his lights, now that the big R-K-O Mayfair sign across the street is lighted.

A bar in a spot near Broadway has a Palm Beach room, sand, palms and all. It is one of those places so large that the bartender has to use a motorcycle.

Those show girls who managed to make Miami Beach regularly each winter are not so sure about the trip this season. Many of the girls who once owned big cars are subwaying.

Louise Fazenda had enough of Broadway in a week, after nine years away from it. She, with her husband, Wallace Wallis, production mgr. of First Nat'l, vamped Sunday for Hollywood.

Girl with $1,800 left out of a fortune in stocks went to a Broadway business man and asked him to invest it for her. After getting his notes with interest, she borrowed a sawbuck from her benefactor.

George Cohan was given an enthusiastic and eloquistic farewell dinner at the Lotus Club Sunday evening (9). In the midst of it was started "Over There" on the piano and a volume of sound swept the clubhouse. One of the speakers, musical critic, referred to George as the only writer of real American songs.

Hollywood

Zoe Akins no like dramatic critics.

Helen Freeman back from Europe.

Gary Cooper opening another dude ranch.

Lin Root back from New York and Paris.

Harry Brand can't get over his last pinochle game.

George Bancroft may shove off for Honolulu soon.

All layoffs talking of doing "50 or 60 weeks in vaude."

Even the restaurant owners beginning to look thin.

Harry Zehner tomato-juiced about 15 pounds off in a month.

White tricornes are the last word at the smart restaurants.

Dot Fields celebrated her return to Hollywood with a party.

Mary Astor's clothes in "The King's Husband" sensational.

Edwin Knopfs have joined the exclusive Tower Road colony.

Margaret Kuhns and Mrs. Albert Shelby LeVino have written a play.

Alice Ames Winter with one of these stuffed Mickey Mice on her arm.

Jim Creelman left on two hours' notice for New York. Coming right back.

One studio bootlegger makes his headquarters near the mailing room phone.

Edwin Justus Mayer's new play is finished and Eddie is back on the job at Metro.

Helen Asbury (Mrs. Herbert Asbury) took a spill in Griffith Park. No bones broken.

Just a press agent's luck that when he gets married the papers spell his name wrong.

Bill Murray, former New York music critic and impresario, looking things over here.

Last of the Mankiewiczes is in town. Erna, sister of Herman and Joe, on Par's writing staff.

Eva Tanguay put herself in a daily newspaper classified section, offering courtesy to agents.

Gene Burton's kid brother, Ralph, giving an exhibition of his paintings at Harry Braxton's art gallery.

Jimmy Starr bowed off the "Record" Monday and Ted LeBerthon bowed in as film chatterer.

A foreign gal looking at a menu in the Brown Derby told the waiter to bring her some "cold suggestions."

The boulevard has 10 Christmas shopping signs out already and its not making the boys feel any too good.

Jeannette MacDonald's mother returned from New York and her sister, Blossom, went back to the big town.

Jack Oakie has taught Marlene Deitrich to scrape her heels before coming on the set while working in westerns.

With her new book out, a year's option in her pocket and an incipient oil well in her front yard, Vi Shore sitting pretty.

Dr. Cecil Reynolds, Hollywood surgeon, has turned professional actor. Playing a part in "The Tyrant," Sabatini play.

Frank Elliott, legit producer, quietly married Dorothy Griffin of the Griffin Oil Refining Co., Oklahoma, last month. He divorced Dorothy Cumming, picture girl, just as quietly.

Toronto

Wilf Sander's sister new editor of Chatelaine.

Hush riding Jack Arthur for blacking out Canadian talent.

Helen McBride, former beauty contest winner, parading the ice.

Eatons open largest store in Dominion and top it with a beacon.

Art and May Kent moving, with new address a secret (too many pals).

The blond and beautiful Claire Wallace by-lining with gigolo expose.

Frank (Sob Stuff) Chamberlain starts work on 55 Santa Claus fund appeals.

Jacques and Natacha Carlu designing interiors of new modernistic restaurant.

Itola Quarrington, once of Jack Arthur's ballet, typing payrolls at a packing plant.

Queenie Smith at Royal in "Street Singer." Cornell here next week in "Dishonored Lady."

Orchestra boys still licking their wounds and denying that a soft answer turneth away Roth.

Bill and Ursula Shields storked on Hallowe'en. Bambino weighed 7½, and celebration still on.

Joshua Smith in London, England, making whoopee with the British stage and peerage.

Empire stock doing "Dear Old England." Marjorie Foster and Kingsley Bell this season's leads.

Outdoor golf courses being dismantled and indoors still in the red, but hopefully awaiting cold weather.

Billy Bishop, V. C., commuting between here and Long Beach, L. I., with 10-passenger twin-motored Sikorsky amphibian.

Princess theatre comes down next week (street extension). Leaves Royal only legit house with Princess dark for three years.

Morley Callaghan buys Pennsylvania farm, sews himself into winter underwear, and will spend the long months writing another American novel.

Timmy Reid, news editor of "Star," ambles over to airport for Sunday stroll and witnesses plane crash when three are burned to death. Works on story till four the next morning.

Dmitri Vladimiroff, Russian ballet school here, dickering with Can. F. P., for stage presentation revival at Uptown. Wants to use his own line-up but contract doubtful as F. P. is concentrating on mid-town Imperial.

George Keppie, Empire stock, peeved with Daily "Star" and cancels all advertising. Sore at what he terms "inadequate reviews." Squabbled last season because second-stringers refused to sit through entire show.

New liquor permits have blue covers and will show the amount of money spent instead of the number of quarts. Separate beer and wine permits being peddled for $1. Government will bar liquor purchases by unemployed.

Loop

Mrs. Max Halperin attends all arty concerts in place of shows.

Astrology muggs are taking large display space in the local papers.

Al Evans, Chicago m. c., once pitched a season for the Detroit Tigers.

Hollywood visitors are impressed with this town's fortune telling tea shops.

William L. Wilkins, who p. a.-ed the Sells-Floto circus here this spring, back as manager of William Hodge.

Wm. Morrissey, who has been starting horses on western tracks for some 20 years, hasn't bet on a nag in 15.

Sam Bramson, of the Morris, stepped out of a pre-view to view the spot where his car had stood. Police recovered.

Harry Hockstadter, "Post" sport columnist, is between sheets again for a spell, but still doing the daily typewriter beating.

Berlin

Radio station Nauen, near Berlin, sent 19,000,000 words last year.

Reinhold Schunzel will dialog his silent picture success "Katharina die Grosse" ("Catherine the Great") next year.

Fritz Lang begins the middle of November on his film "Murderers Among Us." His chief actor is Peter Hille.

Following Roda-Roda and Heinrich Mann, Joachim Ringelnatz has transferred his residence from Munich to Berlin.

Maria Solveig will lead in the German version "Der Tod ging vorbei" ("Death Went By") with Pittaluga in Rome.

Paramount plans to establish a film studio here are said to have been frustrated for the time being by the attitude of Berlin banks.

Dancing establishment "Ambassadeurs," on Hardenbergstrasse, will be rebuilt into a theatre. It will be known as the "Boudoir."

Baron Eduard von Gontard, grandson of the American brewer, Busch, has gone to Africa to make a talking picture there in conjunction with Ernst Udet, well known German aviator, and Willi Zietz, young multi-millionaire. Director is Hans Junghans, and the cameramen are Hans Schneeberger and Werner Bohne.

Paris

Mrs. Alfred Knopf in town.

Wyn Holcomb back from Morocco.

Irvin Marks entertaining the Rajah of Pithapiran.

Brand Whitlock to Cannes to write his first novel.

Peggy Joyce buying her winter outfit at Molyneux.

Tod Robbins has left Paris for his villa in Villa Franche.

Drena Beach going over big in St. Granier's "The Follies of Paris."

Noble Sissle's orchestra played at the Coste-Bellonte dinner given by the American Club.

Paul Poiret has turned from dressmaking to writing his life and loves among the great.

Nina Wilcox Putnam has just sent over her motor racing story for Osso to make into a talker.

"Outward Bound" is to be given as their first play this season by the American Studio Players.

Elsie Frazee finally left France after being here all spring and summer. She sailed from Marseilles.

Jenny Dolly opening her dress shop in the Champs Elysees, her sister Rosie helping as mannequin. Miss Florence ditto, doubling afternoons.

Archie Mayo, Dorothy Barbour's one-time gag man, arguing with Dorothy to come back and work for him.

Thelma Edwards signed for three months with Chez Pizella, night club, and the run of "No, No, Nanette."

Frank Brockliss' gesture in importing midget golf beaucoup imitated. Numerous courses in building.

Marcel Pagnol, author of "Topaze," says the first money he earned was 25 cents—as a prize-fighter.

"Can This Be Love," from "Fine and Dandy," now sweeping the dance halls. Along with "Little White Lies."

Vana Vandal, dancer, discovered to be the daughter of a higher official in the French House of Representatives.

David and Hilda Murray back from a long London engagement. Getting ready for their annual winter in Havana.

New Champs Elysees Scandinavian restaurant to have American waffles and syrup as well as grouse and reindeer.

St. Granier's revue, intended to be all French, has taken on two American acts, Drena Beach and The Whirlwinds.

Jack Joyce has learned his act in French, Italian and German. Doing two nights at the Embassy here, then on to Milan.

The day Ivy Pierce got her divorce from Waldo she gave a big Montparnasse party, with the ex-husband acting as m. c.

Enfants Terribles upstairs: "Dos nogoo," African play, in theatre and

(Continued on page 64)

Razzing The Home Town

SAN FRANCISCO

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Walter Rivers

San Francisco, Nov. 8.

Where would Broadway be, or Hollywood, or the U. S., if it weren't for the guys that got tired of Frisco's fogs—pardon, San Francisco's fogs—and losing hats in "trade winds"?

That fog alibi is jake with some people. But pull it on anyone in this burg and he'll give you the razz pronto, explaining those fogs are invigorating; they put pep in one and probably were responsible for those guys making the grade when they hit New York, Hollywood or elsewhere.

Actors don't mind being from San Francisco. You'd be surprised how many of them have come back here in shows and openly boasted in curtain speeches that this burg was their home down. Anyway, they were all here at the time of the 'quake. At first a lot of the newspaper mugs took the statement for granted and made a fuss in their columns over these home town actors. Some got called a few times for errors. After that they started checking up and couldn't make the records agree. Now when an actor says he's from Frisco originally—using Frisco just like that in a speech—they pass him up cold.

Success Guaranteed

Being from this town used to be the password to success in New York.

The Daves, Warfield and Belasco. Belasco tried to be an actor out here but couldn't fool anybody. He decided to show 'em. Spent a lot of time on a makeup, coaxed an audience into the old Metropolitan Hall and recited "The Madman." Belasco got away safely but the gossips say they carried a bunch of women to the hospital to recuperate. Another story is the old Vigilante Committee was reorganized the same night. It wasn't long after that Belasco disappeared. New York got him. He's been there ever since, and has never been back here.

Warfield was almost as bad. He tried to prove to his neighbors he was a character comic. They gave him air. He went to New York, too, where you can fool people easier. But Dave came back to San Francisco with one of those "I-told-you-so" grins on his face, and the natives decided not to argue again.

Before Belasco and Warfield was Mary Anderson, a good actress, too. But Frisco wouldn't take her word for it. She had to go to another town first. And McKee Rankin, who made Nance O'Neill. Rankin is dead but Miss O'Neill is down in Hollywood, doing her bit for talking pictures.

Hard Boiled

The late Hollbrook Blinn and George Beban both tried to prove they were actors in this their home town. Would it believe them? Don't be silly. Blinn went to New York and so did Beban. When both were stars, Frisco paid real dough to see them and pulled that "we-knew-em-when" gag.

And Blanche Bates! In some way or other she fooled 'em out here. This town really thought she could act from the start. When she played Cigarette in "Under Two Flags" the

(Continued on page 60)

FIRST WORDS

By Claude Binyon

Hollywood, Nov. 8.

"What a beautiful hillside home you have! But what would happen if a landslide——?"

"Mazie, I want you to meet my friend Harry. Everybody knows Harry, the assistant director. Maybe he can do you some——"

"I'm glad you liked my picture, Mr. er-umm. What did you think of that scene where I——?"

"He looks okay, but he lives with three guys who lisp. One night I busted in on them..."

"Hmm. Rain. Very unusual. In 1926..."

"Someone told me the only reason she doesn't get a divorce from him is that she gets torturous pleasure out of putting her cold feet..."

"Once she was a star, and now look at her! On the make for a director of shorts..."

"I can remember when there was nothing in Hollywood but sets, set-ups and pushovers. Then Hays..."

"In a riding habit! And she hasn't ridden a horse since she quit westerns 15 years ago..."

"That's Arthur Caesar. He's the fellow who kicked..."

She's the Girl

"Don't you remember her? She's the girl who rode down Hollywood boulevard in absolutely nothing. I wish I..."

"His parties are always good for a laugh. The wife is extremely jealous and always searches the Filipino for notes slipped by dames on the make..."

"Well, you look okay in the test, but..."

"I don't care if you are a musical comedy juvenile. Read it like this: I know—I am going—to die. He—is going—to stab me—in the back! Mercy..."

"She worked eight weeks in the picture and when it was released there was only a long shot of her back as she walked out of the room..."

"Me getting $7.50 a day while she gets $1,500. And her voice is so much like a canary's the director has me yell 'Screw, bums!' into the mike for her..."

"When they told him he could have the part he got his ears clipped and his teeth filed. Then they found out he was knock-kneed..."

"Nothing today, kid, but we're throwing a party up at..."

"If this is gin I've been cleaning silverware with it for years..."

Her close-ups were so foggy they could have used a double..."

'Round the Square

Money Not Scarce Amongst Gamblers

Steady and professional gamblers in the nightly games in New York seem to have all of the money necessary for their offtime big bets. The top gambling game now, as for several years past, is craps. They go after seven or eleven in the same way, usually the same mobs in the same places, whether the games are moveable or stationary.

Most affluent gamesters just at present are the bootleggers, rum runners, beer handlers, those of the mobs with gangsters and gunmen. In between are some still drawn by the chance element. If they know who they are playing with, they don't appear to mind.

With all kinds of cheaters in all kinds of chance around the board, there is small chance and no opportunity for any cheating in the gambling. They are just eating up one another, with the house gradually getting it all, forcing the racketeers to keep hustling at their respective rackets to keep going with the dice.

How the Indie Exhibs Went Broke

Many, many of the indie exhibs have gone broke. No theatres; no money.

In picture exhibition or theatre end, the theatre owner unattached to any chain is known as an independent. To reduce type waste, they are called the indie exhibs.

For years the indie exhibs wailed they were oppressed; the chains were trying to put them out of business; to steal their towns and their theatres. It was terrible the way they could cry.

And the chains did come along, with more panic. Then business slipped off somewhat and more panic. Here we are after all of these years of starving and saving getting a theatre or two and now we are going to be put out of business. For no one goes into a panic more quickly than an indie exhib. He never had anything before he started and is in deadly fear of going back there.

But on the Atlantic Seaboard came Santa Claus in July. A life saver, old the indie. He's going to buy. Surely enough Santy did buy, nearly all

(Continued on page 76)

Golf Next to Films For Calif. Ballyhoo; Boost Tourney Purse

Los Angeles, Nov. 11.

With 60 full-sized golf courses in and around Los Angeles, the city is becoming more golf conscious every day. So much so that the Chamber of Commerce is figuring on boosting the L. A. Open Tourney purses from $10,000 to $25,000 for the meet to be held in February.

Outside of pictures the C. of C. figures the tourney as the best advertisement Southern California gets. When the east and middle west are kicking around in snow, the papers are telling the world that the Hagens, Coopers and Jones are batting the pill around in good old California sunshine.

Of the 60 courses 20 are public or semi-private. Green fee runs from two bits to $1. Private clubs get from $2 up to $5 for guests.

High-hat clubs spotted in Beverly and Pasadena are getting anywhere from $1,200 to $3,000 for memberships. Two of the class clubs won't admit actors as members, but the actors have Rancho, Hillcrest and Lakeside as almost professional clubs.

Harold Lloyd and Will Rogers have their own private golf courses. Jack Warner also has a nine-hole course at his home.

'MIRROR'S' BENEFITS FOR EARPHONES FOR ILL

Beginning with a midnight show at Keith's Hippodrome, N. Y., Dec. 4, the "Daily Mirror" will promote a series of benefit performances to raise $350,000 with which to buy radios and earphone attachments for the use of patients in New York's city hospitals.

Dependent upon the amount realized, city hospitals in the five boroughs will be equipped with individual radios in the convalescent wards and earphones connected with a central receiving set for each of the other patients. Through an arrangement with Hiram S. Brown of R-K-O, all of the equipment will be purchased from the Radio Corporation of America at cost.

Loew's has promised the 125th Street and the Sheridan Square theatres for one performance each, and R-K-O, in addition to lending the Hippodrome, has offered the Albee, Brooklyn, for a midnight show Dec. 11.

Broadcasting stations WMCA and WPCH will give time on the air to various manufacturers in exchange for games and toys to be distributed in the convalescent wards, while firms with ether contracts will sublet their time to other companies and donate the proceeds toward the charity. Tickets to the theatres will sell at $3 top, excepting for two Sunday night benefits at the Jolson during December when the scale will be $1. The National Broadcasting Company will supply talent for the radio ball to be held in one of the armories. Walter Winchell, Mark Hellinger and Robert Coleman have framed bills of acts. NBC's presentation, "Microphobia," will be seen in New York for the first time.

On the committee are David Belasco, Neysa McMein, Nick Kenny, Hon. Sol Bloom, Fannie Hurst, Judge Gustav Hartmann, Floyd Gibbons, Donald Flamm, Will Osborne, Senator Royal S. Copeland, Paul Whiteman, Jesse Lasky and Commissioner of City Hospitals Dr. J. G. William Greeff.

Semi-Pro Razz

Los Angeles, Nov. 11.

Semi-pro situation in football with players slipped blocks of tickets to the big games, and other compensations, is leading to open razzing from the stands.

University of Southern California was the first openly picked on, with a parody on its own song sung by a section of rival Denver U. rooters. It goes:

"Time out
For U. S. C.
The fullback wants
His salary.
He wants
It on the line.
A check's no good.
But cash is fine.
TEN... BUCKS... A... YARD..."

Bowling Replaces Golf at Night On B'way for Late Hour Sleepers

Bowling an indoor sport that has been doing a Rip Van Winkle in recent years as far as Broadway is concerned, is now coming back into favor with a rush unexpected by the bowling alley operators around Times Square.

New class of patrons come from the crowd formerly playing minie golf courses.

One of the alley layouts in an office building on Broadway has become a regular nightly rendezvous for actors, musicians and girls from the night club floor shows.

Word has spread among the girls that bowling is a weight-reducing game and the alley operators making every effort to popularize the slogan, "Drop ten pins and drop ten pounds."

As for the Times Square boys who can't get into the habit of hitting the hay until dawn appears, bowling is a far better sport than the runt golf thing and the betting possibilities are more elastic. The game, the boys declare, affords every muscle in the body exercise and requires considerable practice for proficiency, with the golfie layouts offering minimum exercise and requiring little skill.

The cost also enters into the trend to bowling, with 25c per person being the regular tap as against 35c for golf.

Although several indoor golf courses are now operating in Times Square, to date, efforts to attract the mobs that patronized the outdoor game during the summer have proved futile.

Observations

By Joe Laurie, Jr.

In Houston after 17 years. They claim it's the second largest city in the South, just having won that honor from Atlanta (forgot to count Louisville). The city is beautiful. Plenty of nice hotels, smart shops, lovely theatres. All kinds of good cars and plenty of others.

The new historic Convention Hall where Al Smith was nominated housing a local fair. Rice College with a likely football team. Plenty of good restaurants. Natives point one out that O. O. McIntyre ate in when he worked down here on a newspaper. If you tell him, the waiter, you knew O. O., then you get extra fine attention and food.

Arthur Casey Players putting on good stock shows with guest stars and cleaning up. When Casey mentioned a stock company in the town the stage hands made him put up a week's salary in advance because they told him he would surely flop. Casey fooled them.

A Little theatre with a big membership and a house of their own.

Good moon at $7 a gallon, delivered. Town is port conscious and expects to be second to New York in a few years.

Houston doesn't seem to feel hard times. Lots of outsiders passing through from California, making tourhes.

The first city that ever advertised not a beggar in the town but got a heap of publicity.

Good audiences, hospitable people, plenty of conventions and celebrations, including Harry Holmes' sixth wedding anniversary and Eddie Hill's third.

The Same Stuff

On Broadway all they ever talk about are shows, fights, songs, pictures, theatres, books and politics. Out of town they talk about the same things.

I haven't seen a triple bar act or a first class quartet in vaudeville in years.

Identification

I found out why nearly all the masters of ceremonies wear bracelets with their name plate on it. It is so they can be identified if they get dizzy after the fifth show and wander to some other theatre.

Strictly Commercial

Not so many years ago nearly all vaudeville actors were learning to play some musical instrument, or the talking acts would practice dancing, while the dumb acts read joke books. Everybody seemed to be trying to learn something to put in their act so that they could advance.

Nowadays the actors are usually taking up a business course or learning trades and some are selling a side line of socks and ties.

One doesn't go into picture houses nowadays to see what's playing, but to see what's coming next week.

An actor laying off for months was up to his agent's office every day, only to be met with the usual "Nothing doing." After months of this he insisted upon seeing his agent. When he finally got in he said, "I just want to tell you not to look us for the next two weeks cause the wife is going to take a vacation."

Rewritten Publicity

Nearly all the press agents feed the same line of stuff to the papers that they have been doing for years. It's always that Mr. Whois of the Humpty Dumpty Co., now playing at the Gen theatre in the terrific hit, has written a play which he expects to produce shortly. Miss Soandso is to lecture at Whatsthename college about "Shall the Censors Give In?" Miss Soandso is the leading lady of "Hydorangia," the operetta that caused a sensation and is now at the Triangle theatre. Mr. Whatchemacallit, the handsome leading man of "Lay-Off Bound," is a college athlete and has studied law, which he has given up for the stage. His classmates are giving him a theatre party Wednesday evening. Miss Catarrh is a member of the Junior League and has taken up theatricals in a serious way, against the wishes of her parents. She has had many offers, but preferred Mr. High Chin's offer of the maid's role in "Chinchilla," the hit now playing at the Delphius theatre. This is the hundredth performance of "The Duke's Wedding." Mr. Nasaltone hasn't missed a performance. The management has decided to star him next season in a play by a prominent foreign author.

It's the Mahrkey.

Probable Football Winners and Proper Odds

By Sid Silverman

November 15

GAMES	WINNERS	ODDS
Brown-Columbia	Brown	5/4
Illinois-Chicago	Illinois	6/5
Dartmouth-Cornell	Dartmouth	5/3
Fordham-St. Mary's	Fordham	Even
Michigan-Minnesota	Michigan	3/2
Nebraska-Missouri	Nebraska	9/5
N. Y. U.-Georgetown	N. Y. U	5/3
Northwestern-Wisconsin	Northwestern	5/4
Pittsburgh-Ohio State	Pittsburgh	6/5
Yale-Princeton	Yale	9/5
Pennsylvania-Georgia Tech	Pennsylvania	5/4
Colgate-Syracuse	Colgate	8/5
So. Methodist-Navy	So. Methodist	8/5

(Continued on page 60)

Under the Sun

By Grace Green

Hollywood, Nov. 8.

Charlie Chaplin, looking younger than ever, in Henry's for his marathon cup of coffee.

Jack Oakie, another regular habitue, looked quite fit and trim. Must have lost some weight.

Eddie Canton, golfing these days, gaining a little avoirdupois. Becoming.

Lowell Sherman, immaculately attired, is taking on surplus poundage.

Eddie Quinlan on the street carrying a violin which he didn't use in his personal appearance at the R-K-O. Holding out?

Murray Smith, that swell singer and pianist at the Momontmarte and Embassy, daily playing tennis and dieting to lose 50 pounds. Succeeding slowly.

John Boles, wears a dinner jacket swelegantly and dances the same.

Harry Green shaves every hour. Not often enough. Harry sure picks on beautiful blondes.

Eric Von Stoheim, with his beautiful wife and his constant cane which he even carries to the dinner table.

The white vest with the enormous flapping lapels Darryl Zannuck displayed at the dinner of the Academy of Motion Picture Arts and Sciences at the Ambassador caused many comments.

Wallace Beery with his right hand entirely bandaged. Any socking?

Lloyd Hughes has the grandest natural rosy cheeks seen in these parts.

At the Embassy

The Embassy seems the favorite spot for Saturday nights. Murray Smith's music being unusually rhythmic and conducive to dancing, it inspires each and every person in this warm intimate room to try a few twirls.

Each Saturday night is the occasion for some celebrity to preside as patroness. That means it's his or her special headache, to dig up some sort of a show. This past Saturday night Pearl Eaton was the patroness. Although through with Radio Pictures, she is still billed as of R-K-O.

Gilda Gray's impromptu specialty was the most pleasing offering of the supplementary entertainment. Although a little stouter, Miss Gray still shakes a wicked shoulder. She looked well in a black chiffon gown with which crystals were worn.

About eight or 10 of the R-K-O girls danced in ensemble. A dainty dish was Madeline Cameron, who did a few specialties tellingly. The costumes worn by the ensemble were rather shabby looking.

Evelyn Brent, lovely in light blue lame, whose train was carelessly pined up so that she could dance more freely, radiated.

Blonde Betty Compson, who appears ageless, was bewitchingly robed in a sheer, revealing, light blue gown with a narrow flower design in silver sequins around the hip line. It had a low, left slanted neckline with a tie bow of the same material. The back was an extremely low decollete.

Red-headed Janet Gaynor wore a pink gown and a pink velvet coat trimmed with ermine. She was escorted by her handsome husband and her party included David Selznick and his wife, Louis B. Mayer's daughter.

In the Shoppes

The pop priced shoppes in Hollywood seem to be overloaded with those cheap, ugly, Lapin coatees, but very few seem to be wearing them. They are dyed in all shades of bright red, green and purple.

Lames and gold and silver brocades of every description, predominates in evening gowns this season. Black chiffon is a close competitor.

Dark green is being worn to death out here. Why people insist on wearing shades least becoming to their particular type, simply because it is "the" shade of the season, is something else once more.

Temperature in the 80's and 90's many have dug out their summery whites, pinks and blues again. Swimming suits came out too.

Clothes at the R-K-O

At the R-K-O a fast dance team was Randall and Watson. Virginia Watson looked unusually well in a red-flowered chiffon gown. She wore a red belt, red long gloves and a red tulle hat.

Through poor color matching, Carl Randall, at times appeared to be without a tie. A darker shade should be substituted for the white cravat.

Gladys Blake looked cool and cute in a sleeveless white sport dress trimmed in apple-green. The transparent skirt revealed short pleated panties and a real pair of legs. A green beret on the back of the head added that hoydenish air.

Campus Cuties' Short

At the Paramount, Dave Rubinoff, the director and violinist, with side-burns growing ever longer, gives it to 'em, and how they like it. The applause for a small audience, was tremendous.

Unit just fair. Billing featured "stage full of campus cuties." Actually two girls and not a bevy of chorines.

Suzette, song and dance specialists, was nice in a maize organdy garden frock with large white flowers appliqued around the entire hem of the full skirt. Matching brimmed hat very becoming. Her other change, a white chiffon gown, was suitable to her height and type of dancing.

Maureen, of Maureen and Sonny, both clever dancers, did some neat stepping in a short, pleated, light blue satin dress edged in white.

The rest of the unit consisted of "collegiates" in sweaters of every imaginable color.

Shrinking Violet Is "Cat Creeps" Heroine

The producers of "The Cat Creeps" probably thought so frail a creature as Helen Twelvetrees would be an excellent subject for the blood-curdling horrors of a terrorizing film. But they overshot their mark. The most delicate of picture ingenues, harassed in the film to almost the point of insanity, is just too much like Alice, Ben Bolt, who trembled with fear at a frown. Miss Twelvetrees has given good performances in other pictures, but, encouraged by ridiculous events of murder mystery, she has slipped back in the present film to a simperingly sweet heroine.

The cat is the least creepy item in a film that includes prowling maniacs, grasping hairy talons, slamming doors, sliding cabinets, and "invisible friends from the shadow world." It gives Elizabeth Patterson and Lilyan Tashman innumerable opportunities to register terror, an easy assignment for such capable actresses. Blanche Frederic stalks through the film as one of those skulking foreign servants whose murderous glances encourage suspicion.

Perfect Lady Menace

Myrna Loy, former victim of the type system, plays a straight English part in "Renegades." Minus that indefinite foreign accent singsonged in other films, she is an excellent actress, direct and forceful, playing an unpleasant part so sincerely that the audience greets her death with applause.

Only good villainy is rewarded with such uncompromising hatred. Miss Loy's mysterious beauty, as unfathomable as a Benda mask, makes her a perfect nasty adventuress with the power to lure an army to its death.

The film is a lusty "Beau Geste," realizing the drama found among condemned souls in the Foreign Legion. Though it has four carousing, heroic renegades, its most forceful performance—the one about which the plot evolves—is by C. Henry Gordon, as a harsh disciplinarian of the Legion.

MARRIAGES

Dorothy Lee, pictures, to James N. Fiddler, Nov. 7, at San Bernardino, Calif. Fiddler is a free lance press agent in Hollywood.

Catherine Ellston, to Stanley Nelson, non-pro, in Chicago, Nov. 6. Bride is prima donna with the Club Roxy, Chi.

BIRTHS

Mr. and Mrs. Joe E. Brown, a daughter, Sept. 20, in Chicago.

Trixie's Trick Strip

Costume changes don't worry Trixie Friganza, appearing as a substantial sprite in the Capitol's "Dream Garden." When five costumes are to be worn, Trixie puts them on all at once, and strips for each number. The fifth creation is a rakish, knee-length dancing suit that is better for a laugh than for dignity.

The Dream includes a beautiful waltz by Gomez and Winona. The girl in a white chiffon "dances" with supreme grace. A girl in an adagio team wears a nude costume so prettily devised of garlands of flowers that it looks modest and the Chester Hale's do a simply swell Pierrot Parade, long sleeves of red, green and white working into effective patterns.

RITZY

Two London dance teams repeated their success in New York, Marjorie Moss and Georges Fontana and Ted Trevor and Dina Harris. Society took them up. Then Trevor courted Miss Moss and parted from Miss Harris. Now Ted and Dina are together again, and Moss and Fontana are dancing at the Club Lido.

Miss Moss is also conducting a dance-studio in conjunction with the hat-shop of Princess Francesco Rospigliosi. The Princess was Laura Stallo, of Cincinnati. Her sister, Helena, divorced Prince Michel Murat. The fortunes inherited from their grandfather, the late Alexander McDonald, have disappeared. Princess Rospigliosi, of 14 Sutton place, has with her a niece, Princess Laura Murat.

Clare Briggs' Estate

The estate of Clare Briggs, popular cartoonist, is still tied up through litigation. A bequest of $40,000 to Ruth Owen, who divorced him and recently married Joseph T. Trotter, of Philadelphia, is contested by the common-law wife, Marie C. Toohey, syndicate writer.

Mrs. Trotter is the mother of three children. She received the proceeds of insurance policies for $100,000.

In Original Roles

In "Canaries Sometimes Sing," Robert Loraine and Yvonne Arnaud play the role they created in London. Loraine was divorced by the late Julie Opp, American actress, who became the second of William Faversham's three wives. Loraine later married Winifred Strangman. Miss Arnaud is French, and in 1905, when 13, won first prize at the Paris Conversatoire for piano-playing. She toured the world as a "child wonder." In 1911 she was in the London production of "The Quaker Girl," and became a musical comedy favorite.

With the Stotesburys

After protracted litigation the custody of the young daughter of James Cromwell was recently awarded the mother, Delphine Dodge, now married to Raymond T. Baker, former director of the Philadelphia Mint. Mrs. Baker is a stepdaughter of Hugh Dillman, actor, who was divorced by Marjorie Rambeau. Cromwell is a son of Mrs. Edward T. Stotesbury by her first husband, the late Oliver Cromwell.

Mrs. Stotesbury is a leader of society in Philadelphia and Palm Beach. James' sister, Louise Cromwell, divorced Walter B. Brooks, Jr. and Major Gen. Douglass McArthur before becoming the third wife of Lionel Atwill, actor. Last winter at Palm Beach Cromwell gave a boxing exhibition with Tommy Laughran.

Around Sutton Place

Fritzi Scheff has moved into 400 East 58th street, where Ann Andrews has been settled some time. Show people in this Sutton place section include Jane Cowl, Alice Brady, Louise Groody, Bert Lahr, Elsie Ferguson, Frederick Worlock, Louise Calhern and Julia Hoyt. Also Mrs. Frank R. Wharton (Elizabeth Hines). Richard G. Herndon, producer, has leased at 340 East 57th street. Leo Reisman, orchestra leader, has leased at 995 5th avenue. Dave Stamper, composer, has leased at 135 East 50th street. Prince and Princess Alexis Obolensky have leased a house at 409 East 51st street. He is a professional singer, cousin of Prince Serge Obolensky, who married Alice Astor.

The Parisian Front

By Christine

Paris, Oct. 31.

Jenny Dolly has finally gathered a large stock of lingerie and displayed it in one of the very ritziest of salons now in Paris. She says she has had this idea of a lingerie house for the past four years, and that finally completed it has cost her (or somebody) twenty-two millions of francs (nearly $1,000,000). It is a little difficult to try to imagine how much lingerie can be bought for such a sum; nevertheless, to all appearances, Jenny has done well by the money. The luxury of both salons and wares is enough to make you think sinful thoughts. Adjoining the bar—which is as complete a bar as one could have—Jenny features a bedroom, and she certainly knows her bedrooms. It's got a large bed all made of mirrors—except the springs, of course—and the bed linen is such a moss of fine embroidery and lace as must have kept a couple of convents working for months. The chairs are mirrored, too, with deep seats of heavy pink satin, and the dressing table is a nice modernistic pattern of mirrors also. Thrown around carelessly on chairs, bed and chaise longe are wicked-looking black and white pyjamas, black chiffon nighties and other intimate lingeries so fine the whole mass could be nicely packed into a fairly large bathrobe pocket.

The rest of the rooms all hold show cases in which the lingerie is plainly marked and, looking first at the price ticket and then at what it would buy, it didn't seem so high. For about twenty-five dollars to start with you could pick up a nice little shirt or panty. She also has table linen so extravagantly exquisite a man couldn't sit down comfortably to a plain steak and pie with it under the dishes.

Jenny Plays Model

Jenny started her show exactly one hour and a half after the time announced on the invitation. By that time everyone felt pretty mellow (the drinks were on the house) and when the mannequins came out on the perfectly equipped stage, finally, there was a lot of applause. Rosie was one of them, and she is Patou's idea of what a mannequin should not be. She bows and sways and dips, and all but does a backbend, so that your mind is completely thrown off what she's got on. Miss Florence came over from the Casino de Paris to mannequin, too, and there were two others, one a dizzy blonde with plenty of very haughty presence.

Mae Murray is in town, but she didn't go to Jenny's party, because they are a little "mad" at each other. At least Jenny is mad, as she didn't hesitate remarking yesterday. It seems Mae expressed a wish to come out to the Dollys' chateau outside of Paris to see the Dollys' adopted sons and daughters. So Jenny sent the car all the way into town for her, and then Mae ups and says she can't come. Now there is that hurt feeling between the Dolly-Murray families.

Negri's Divorce Up

Pola Negri is getting divorced from her prince this very day, and of course when Mae got to town, with Pola's divorce so near, everybody had it that both princesses were about to become deprinced. That's a mean break for Mae Murray, especially as it is about as far from the truth as you could get. When the Variety reporter questioned her with Variety frankness on the subject, Mae was pretty upset and immediately brought out six cables fragrant with tender thoughts, which had been sent to her within three days from Prince David himself.

She doesn't feel very friendly with Pola for being the indirect cause of this divorce rumor, or to the press for building up false hints. She says that although she is very homesick for the prince, their three-year-old son and their oil wells, nevertheless she is over here for a rest and intends to get it.

Pearl White Shopping

Pearl White has come into town from her out-of-Paris chateau for any other reason but that of rest, it seems. She is buying all kinds of clothes from Patou and Redfern, dashing around to fittings in her gorgeous tan limousine, and tearing out to the races every Sunday. She's got some prize horses of her own, and gets pretty enthusiastic when she talks of how much money they've made for her. Still has the appearance and active dash of the Pauline heroine, so that although her next picture she's been talking of for so long now may only be drawing room melodrama, it would not be surprising if she leaped a few hurdles and fell over a few cliffs in it.

The masculine news for the week is that a women's fashion expert from New York is over here looking around. Bernard Newman is getting all the new slants from the latest collections. He says Molyneux's rather sloppy and certainly anything but straight silhouette in vogue over there. Also the new idea of wearing a white dress and white hat with a black coat, of either fur or cloth. Both ideas need a slender figure, so if you're overweight its a mistake to try them. He's taking over new ideas for Adele Astair, Marion Davies, Constance Bennett and the Grand Duchess Marie of Russia.

Cabaret Party

Elsa Maxwell busied herself with another party recently. She took over Bricktop's entire cabaret for the night, invited the high ones of American society over here, a few of the usual Maxwell titles, and the evening was a success. The chief feature was an endurance waltz contest among the guests who, not having the well-known Brooklyn nor Bronx energy and enterprise, fell down on the job after a few turns. Mrs. J. O'Brien held out longest and got the prize.

Razzing the Town

(Continued from page 59)

town just kinda went nuts and made all kinds of a fuss over Blanche. Maybe that's why she's back here to stay.

Laura Hope Crews didn't impress the neighbors much when she tried to act in this burg. They were smart. Miss Crews got sore, too. She went away. When back a star—different. Miss Crews is a good scout. She didn't hold any hard feelings. She came here last summer representing a picture company and tried out a couple of hundred of boys and girls looking for new film talent. Said she knew she'd find it in San Francisco, 'cause that was the town she had come from. She didn't find any but the idea still sounds all right.

Among the old timers were a few who had stubborn streaks and refused until admitted actors. Maybe carfare interfered. Oliver Byron, father of Arthur Byron, was one, and L. R. Stockwell another.

Some day when you catch Jesse Lasky off guard, sneak up behind and say, quick: "What town are you from?" He'll answer, "San Francisco." When nobody would give him a break out here in his efforts to crash show business, he went to New York and the next thing we knew there came a flock of Lasky's tabloid musical comedy acts out over the old Orpheum Circuit.

Goofs Claim It

As for the picture business, there are scads of goofs and femmes down there that will tell you if you get the goods on them they're from Frisco.

John McCormick was with First National and made a million or two. He couldn't make Frisco believe he was anything but a juggler of pasteboards in a box office. Sol Lesser, another native who made good in the big city as Odd McIntyre likes to say, is still in pictures.

In playwrights there's Martin Flavin and Frank Mandel. They had to go to New York.

A lot of youngsters in Hollywood got their screen urge while they were going to grammar school. George O'Brien is one. His father used to be Chief of Police in this town, Dan O'Brien. Janet Gaynor and Mervyn Le Roy, the director, others. Mervyn tried to kid around here that he was a vaudeville performer. He didn't get away with it. He was a moving picture director, the local folks told him, and the poor kid fell.

Among the Women

By The Skirt

Best Dressed Woman of the Week
KAY FRANCIS
"The Virtuous Sin" (Picture)

A Pretty Rough Act

What is vaudeville coming to when they allow the "Hollywood Frolic" upon its stage? The answer is the State theatre audience Monday were mostly men. "The Hollywood Revue" is noted for its nakedness. When the girls go into that latest of dances called Snake Hips, it is anything but edifying. To make matters worse when a girl happens to be a little more naked than usual, a man dressed as a tramp is used as a background.

A welcome relief was the picture, "The Virtuous Sin," with Kay Francis and Walter Huston. Miss Francis wears clothes that should be the envy of all women. The picture with its picturesque Russian background gives Miss Francis plenty opportunity for elegant dressing. This girl is on her way to stardom and deserves it. She reminds one of the Alice Joyce of former days.

Miss Francis' sable cloak with cap had underneath a plain black frock, with tunic and high collar. Moleskin coat and a white tunic dress with sash and buttons down one side. Chiffon frock presumably of grey had a bodice cut with square neck and it swept the floor. Another tunic dress had astrakan cuffs with matching turban. Embroidered tunic was worn with a sable scarf. Miss Francis carried rather than wore some silver foxes.

A stunning evening frock was of silver sequins with a tunic bordered with a wide band of black fox. Another lovely gown was plain white satin trimmed with crystal sequins. A white cloth dress made with full skirt was trimmed with chinchilla.

Jobyna Howland was stunning in a black velvet evening gown with silver stripes. The V bodice was edged with a silver fringe.

Rivers at the Roxy

Plenty of stepping up at that Roxy theatre this week. Some one conceived the brilliant idea to reproduce the best known rivers with the result, good entertainment.

First was the Danube and the effect was great with the river shimmering with girls in blue veils. On the bank was a chorus in old fashioned costumes, singing the well known Danube refrain. Then came the Nile, and a cinch for scenic effects. The huge chorus were costumed as amazons. Of course the Volga and the Volga Boat song done very well by a male chorus. The last was the Mississippi with every one on a boat with upper deck full of whites and the lower deck devoted to the blacks. The entire black company wore masks.

15 Unpleasant Characters

A show at the Masque theatre is called "Up Pops the Devil." Everything pops but the Devil. There are 15 characters in the cast and the most unpleasant bunch of people on the New York stage today. The favorite words in the play are Damn, Hell and Stink. Three wisecracking roles and each unfunny. And one southern girl who should be smothered.

Roger Pryor is the lead. He as referred to in the play as handsome. Well, you couldn't call Mr. Pryor handsome, now, could you? Sally Bates does well with her disagreeable part. She wears at least a good looking evening frock in the first act. It is lace, with color indistinguishable. In some light, it looks green and in others, blue. The very low back had a cape effect, with a side sash of pink satin. Two other dresses were black made nicely in what could be called rightly smart.

Florence Auer as a matured matron married to a youngster appeared but once, in a good looking evening gown of black and white chiffon. The long bodice was white with white and black bands around the hips. Skirt part black and the hem white. Coat of black chiffon had ermine bands.

Mildred Wall, one of the season's wise crackers, wore all sport models, and an atrocious straw hat. Janet McLeay was the tiresome southern miss who appeared without reason in white pajamas banded in blue. A pink cloth dress made with no sleeves was worn with a rounded cape with hat and long gloves of brown.

Christmas at the Capitol

The Capitol has quite an air of Christmas this week with its glittering background of trees.

Chester Hale girls are creating two novelties that could easily grace any musical production. In one, the girls are Pierrots in white satin with ruffs of green and red. Elongated sleeves are the same combination. When unfurled any number of figures are disclosed. The caps are black patent leather, giving the effect of shiny wigs. The other number has the girls in black hooped skirts banded in gold, while the bodices are white. Surprise came when the skirts suddenly lighted up. The lights were underneath. Each girl must carry a battery. Not one skirt went astray.

The girl of Winona and Gold wore a lovely frock of white chiffon. Skirt had a hip flounce edged with ermine and the bodice a V design of diamante. Man was in a white mess jacket.

Our own Trixie Friganza was a young riot at this house. Her first cloak was an odd combination of silver and pink velvet ribbon loops. As always Trixie was very much underdressed. A blue taffeta with a silver sash was followed by a pink chiffon made with a bertha of diamante. Down to her comedy costumes, the first was a mauve satin skirt with sash lined in red and white bodice, and then the kid's frock of white, and then, of course, the w. k. white ballet skirt. For her several bows this charming woman wore an ermine wrap and it was some wrap. It had a white fox collar.

Grace Moore Not Jenny Lind

Grace Moore's first talker or singer is "A Lady's Morals." Miss Moore brings to the screen a lovely voice but little else. Synchronization at the Capitol was very bad. At times what seemed to be bubbling water could be heard as when you talk long distance. Miss Moore is now blonde and an entirely different personality than when in a Music Box revue. Any one who idealized Jenny Lind shouldn't see this picture. Miss Moore is not Jenny.

The dressing of the old time picture was true in detail, and as it is a style faltering to any figure, Miss Moore and Jobyna Howland looked well.

Louise Fazenda's Prune Cake

One-third cup butter; 1¼ cups sugar; 2 egg yolks; 1 whole egg; 5 tablespoons sour cream; tablespoon lemon extract; 1½ cups flour; 1 teaspoon soda; ½ teaspoon salt; ¾ teaspoon baking powder; 1 teaspoon each cloves, cinnamon and nutmeg.

Cook 1¾ prunes with lemon but no sugar. Cream butter and sugar; add eggs slightly beaten; add sour cream, prunes, cut in little pieces, add extracts, and then dry ingredients sifted together. Beat well and bake in layer cake tins. Put together with whipped cream.

Lynne Fontanne as the Queen

Theatre Guild has once more come and done it. "Elizabeth the Queen," by Maxwell Anderson, is as fine a play as has been seen in a long time. Coming in a season of the indifferent shows, it is all the more a novelty.

What a performance that Mr. and Mrs. Alfred Lunt give! Mrs. Lunt, the same Lynne Fontanne, if she never does another, could rest forever on the merits of this most gorgeous of plays. It is a role all actresses will covet the same as with Hedda Gabler. They will all want to try it at some time, but there will be few Elizabeths as there are few Heddas, and they seem to be getting fewer every season.

The Guild gave a great setting and Miss Fontanne's costumes are regal. She looks the Queen. The make-up of her face must take hours.

Anita Kerry is sweetly pretty in her hooped costumes as were the other Ladies in Waiting.

Slapstick for Laughs

"The Life of the Party," a Warner picture at the Winter Garden, starring Winnie Lightner, is a slapstick comedy. Plenty of laughs and plenty to bore, especially Charles Judels. He goes through the picture a veritable Vesuvius, destroying everything in his way.

It is strange why Jack Whiting accepted the very small part he plays in this talker. There is also Irene Delroy, who looks pretty, but does little. Miss Delroy wears plenty fine clothes. In fact, there are few in the picture better dressed.

A fashion parade displayed a number of clothes beyond brief description. They kept on appearing very fast. A series of pajamas on models were so beautiful they took your breath away. One was of chiffon georgette embroidered in crystal with a stunning coat. An evening gown of white satin with a train trimmed in red fox was exquisite. Miss Lightner's best looking dress was a black velvet, with a large green dot on it.

Did You Know That—

Jean Harlow caused a mild panic among the men when she made a personal appearance at the Palace.... The present cost of furs is the lowest in years.... Bobbie Perkins looked sweet in a black tricorn, red scarf, and a short jacket of black clipped Lapan at luncheon the other day.... Lyni Overman is playing a character very like himself in "Dancing Partner".... And, by the way, the prop orchids used in the aeroplane scene of that play are pretty lek looking.... Dorothy Hall wears fresh orchids every day lately.... Molly Picon is very shy and retiring off stage.... Lou Schreiber is in town for jolly times.... Nancy Carroll affects a peculiarly unbecoming coiffeur these days.... Dora Maughn wears a stunning gown of dark brown panne satin in the Joe Cook show.... Robert Calsholm reduced 40 pounds.... Inez Courtney arrived to do the Bobby Connelly show.... Flo Haley has a new mink coat.... Mr. and Mrs. Harry Cohn were in town.... The usherettes' costumes at the Hollywood theatre are unattractive.... Gladys Baxter looked smart, lunching at the Algonquin, recently, in a mink coat and black hat.... Dorothy Gish also was unusually chic in a bright red ensemble trimmed in badger.

Louise Fazenda is famous in Hollywood for her cooking.... Hannah Williams (formerly Williams Sisters) is very cute and attractive in the new Billy Rose revue.... Peggy Fears wore a stunning gold lamé gown, with a band of sable forming a bertha at the Mayfair Saturday night.... Mr. and Mrs. Harry Cohn, Mr. and Mrs. Jack Warner, the Richard Barthelmesses, Corinne Griffith and Walter Morosco, Lubitsch, Ginger Rogers, Irene Delroy, Ona Munson, Bobbie Perkins, Herb Harris, Gertrude MacDonald, Inez Courtney, Salling Baruche, Jack Warburton, Dorothy MacCarthy, Lillian Roth, Claire Windsor and Earl Carroll were also there.... Lois Moran is rehearsing a dramatic play these days.... Louis Shurr gave a party for 185 people Sunday night at the Central Park Casino.... Mrs. Ned Marin is in town.... Madeline Cameron has returned from Europe.... Mrs. Charles Einfeld was lunching at the new Rumpelmeyer's restaurant in the St. Moritz the other day....

Force Box Office Title On Jenny Lind Film

In Jenny Lind, picture producers are confronted by a disconcerting character—a prima donna whose reputation is as pure as her coloratura pipings. The script of "A Lady's Morals"—which might better have been titled "A Moral Lady"—tries to introduce box-office into the tale of the mouse-like singer whose virtue was the talk of two continents.

Grace Moore brings lovely, wholesome beauty to the screen. She apparently is no great actress but her charm is compelling and her fine voice deserves better recording than is received. It may have been in the projection, but at Friday's second showing the tone of many of the numbers was badly split.

New Stylist for Vaude Women Has No Soft Job Trying to Improve 'Em

Mrs. Mindlin, R-K-O stylist, is not trying to give vaudeville a high hat. Striving to improve style, she nevertheless believes certain acts call for theatrical and showy grooming, without which no vaudeville bill would be complete.

"Vaudeville dressing should not be entirely suave and sophisticated," she explained. "Every bill must have a certain amount of typical vaudeville costuming, of which there is good and bad.

"Rhinestones may be stunning, or cheap; flower trims beautiful, or grotesque; ostrich feathers effective, or trite; it's all in the way they are used.

"Costumes primarily must suit the style of acts in which they are worn. Prima donnas and dramatic actresses should be clothed in sleek but quiet taste, whereas hotcha singers and tap dancers may wear showier costumes to please the less sophisticated element in the audience. Where variety is the keynote, all tastes must be catered to."

At present the stylist is occupied with acts booked for R-K-O intact bills, sent out as units. By catching individual acts, playing pre-unit bookings about town, it is possible to check up on costumes. This method eliminates duplication of gowns and color and will tend to do away with the spotlight type of act that often predominates on one bill.

Faced with the assignment of costuming an entire circuit, Mrs. Mindlin estimates the first six months of her job as the hardest. By that time she hopes to have hurdled her most difficult barrier—opposition of artists who believe she is trying to increase wardrobe expenses.

2-Way Work

"That is not the case," Mrs. Mindlin denied. "My job is to minimize expense as I improve style. A dress need not be costly to be a good stage costume. Line is more important than fabric; simplicity more eloquent than expensive trimming. By coming to me with contemplated costumes, acts will save themselves a great deal of annoyance—and, I hope, expense.

"This was proven in the case of a sister team contemplating the purchase of two expensive gowns—in velvet with transparent tulle reaching from the knees to the floor. That type gown, seen often in vaudeville, is very bad. It has a graceless skirt and looks like last year's costume trying to be fashionable. Pointing this out, I asked the girls to inspect dresses I thought more suitable. They were finally persuaded to buy simple and youthful net frocks and copies of Lanvin's metal wrap—and saved $2,000.

"Another, hopelessly dowdy onstage, refused to discard a gown which completely ruined her figure. Inasmuch as the gown was new and expensive I suggested taking it to a dressmaker who, at little cost, remodeled it with chic and style. It now shows off her excellent figure and makes her look quite a different person.

"In the last two weeks I have caught more than 75 acts and have been amazed to find how few vaudeville women understand the art of proper grooming. A girl buys an unsuitable gown because it looked well on some other actress; stout women squeeze themselves into tight garments which only exaggerate over-weight; a girl whose hair and eyes could be brought out by one shade chooses another considered more fashionable. Another, singing under spotlight, wears a sequined trimmed gown that catches light and distracts attention from the performer.

"No hard and fast rules can be laid down, since effects that are good for one are bad for another. Each artist must be considered individually from standpoints of color, line, material and personality."

And that, since all acts must be caught between conferences and hopping expeditions, makes the job of new R-K-O stylist further complicated by being a good housewife and hostess of three a hectic week.

CUSHMAN CLUB'S CHEAP RATES IN BOSTON

The girls and women of the theatrical profession who play Boston at one time or another are finding the Charlotte Cushman Club of that city offering them home comforts and club privileges at low rates. Boston Cushman Club, in its third year, is progressing slowly in making itself known to the profesh despite its comparative short time as a club.

The Cushman Club in Philadelphia is 24 years old and one of the oldest of the theatrical homes in the east.

Mrs. Malcolm Bradley French is president of the Boston Club, with Albert Finlay, treasurer.

Unlike all of its competing "clubs" or hotels the Cushman Club has no money to expend in advertising. Its draw must come from mouth-to-mouth guests give it after stopping there.

It is located at No. 1 Marlborough street, Boston. No rooms are rented without meals. A signed card by a prospective member with the annual dues $1 enables the women of the theatrical world to stop there and obtain single rooms from $8 to $10 and double (single beds) at the same range. Board is $10 a week. The club has provision for three in a room (single beds) for a weekly price of $6 to $8, with four in a room accommodated for $5.

Palace's "Happy Family" Show Is Entertaining

It isn't material as much as mood that makes the current Palace bill grand entertainment. The show bubbles along with an extemporaneous quality that creates good fun, on the stage and off. Ken Murray and Helen Charleston work blackouts with Lou Holtz, Holtz foils for Zelma O'Neal, Will Osborne lends his bandsmen to Ken Murray, all in delightful community spirit. And the audience has a swell time.

Miss O'Neal would provide pleasant entertainment under any circumstances. A relaxed performer, she sings without affectation, and enunciates so clearly that the audience can sit back and listen in comfort to amusing lyrics. Bit, teaming with Holtz, she brings to the Palace real musical comedy flavor. Her costume is a cunning sports silk in becoming turquoise.

The Duncans carry on the style of close harmony they created, before slipping into the opera burlesque. The sisters should not be content to rest on past laurels. Their style has been copied to such an extent that only new material would justify a headlining spot on the bill.

Florence Forman, added to Ken Murray's madness, executes graceful high kicks in a softly pleated gown of white mousseline, and Jean Renee and Alice Logan risk life and limb in adagio leaps.

Last week's "Razzing the Home Town" listed various notables hailing from Milwaukee. Alfred Lunt was overlooked! And Frederic March is from Racine and Marion Nixon from Superior.

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION
Annual.....$10 Foreign.....$11
Single Copies.....25 Cents

VOL. 100 No. 18

15 YEARS AGO

(From Variety and Clipper)

Many off-color pictures were in circulation and public protests made it plain that a problem was being created. Industry already was agitating for a reform from inside.

Zeppelin raids on London were at their height. This week the Lyceum was hit and a bomb dropped a few feet away from the Strand theatre. Casualties were not made public. London streets remained dark at night and the theatres suffered.

An itinerant photographer was making money by traveling through the small towns of Minnesota taking local events and showing them in local film houses. The scheme became general later, but has since disappeared entirely.

New York License Commissioner revoked the permits of the Garrick and the Olympic, charging indecent performances. Houses played shows of American Wheel operated by Columbia Circuit, which went into court on appeal.

Olive Thomas was a show girl in Ziegfeld's new Midnight Frolic on the New Amsterdam Roof.

Novel publishing business was in a serious slump and the publishing business blamed it on the screen.

R. G. Knowles, comedian, spent $125,000 assembling material for a series of travel lectures in the Burton Holmes manner, then decided the public wanted to be entertained and not educated and went back to the stage.

50 YEARS AGO

(From Clipper)

Baseball season over, Clipper sporting department turns to college athletics for the autumn. Football gets but minor attention, the collegians apparently concentrating on field sports at that season. Even reports of intercollegiate chess tournaments get more space than occasional gridiron contests.

Harvard offered a novelty in a stage presentation by its dramatic club in a Greek classic play by Sophocles. Merry-merry charadew with the boys dressed up as chorus girls was an invention of a later date.

Baseball reports are mostly winter dope of the league. Clipper protests against the "five man law" by which any club could indicate five men on its team for which other clubs were forbidden to bid for following season. Clipper suggests that instead of such a rule a minimum salary be devised commensurate with the gate receipts of the ball clubs, suggesting a limit of $1,200 for pitchers, and $1,000 for fieldsr for the season.

Much of a sporting department's attention was devoted to doings of saloons which furnished the rendezvous of ring and turf. Sprightly happenings supplied plenty of news. One Ed. Lyons, who merged race track business with bank robbing, walked into the "Star and Garter," Sixth avenue, in the 30s, and shot it out with the proprietor, "Ham" Brock. Both men were badly wounded, but the saloonkeeper was held under bail, although it was indicated that the aggressor was Lyons.

Another item has to do with the fine legal point whether a pool table in a barroom constituted a "billiard parlor." More than 100 saloonkeepers in Philadelphia appeared in court to protest impost of a tax of $50 a year on their incidental pool layout. Contention was that pool and billiards were two entirely different institutions.

Inside Stuff—Legit

Two former actresses went down to defeats as candidates for Congress on opposite party tickets in adjacent upstate (N. Y.) districts last week. Mrs. Izetta Jewell Miller, one-time Belasco player, who occasionally is featured in dramatic productions broadcast by the WGY Radio Players of Schenectady, failed in her effort to retire her Republican opponent from the House of Representatives, although she made a splendid run. Mrs. Laura B. Treadwell, who was leading lady with Otis Skinner and other stars on Broadway twenty-odd years ago, was unsuccessful in her candidacy on the Republican ticket in the Twenty-eighth district (which includes Albany and Troy).

Mrs. Miller, widow of the late William G. Brown, congressman from West Virginia, and present wife of Prof. Hugh R. Miller of Union College, carried the city and county of Schenectady and the county of Hamilton, but could not overcome the vote piled up for her rival, Frank Crowder, in Fulton County. At that, she received the largest vote ever cast for a Democratic congressional candidate in the last-named county.

The former actress is a splendid campaigner. She has enjoyed long experience in politics, her service dating back to the time when her first husband was a congressman. For sometime, Mrs. Miller was Democratic national committee woman from West Virginia, and as such, made effective seconding speeches for John W. Davis at the Democratic national conventions of 1920 and 1924. As a tribute to Mrs. Miller Mrs. Franklin D. Roosevelt, wife of the Governor, broke a long standing rule by making a campaign speech for her.

Mrs. Treadwell, too, has had considerable experience in politics. Her husband was military secretary to several Republican governors. She is wealthy in her own right and is socially prominent in New York and Albany.

Robert Newman, the kid producer of "Bad Girl," who started something by quoting a critical comment in his daily advs, got a rise out of the Theatre League in a similar way. When it was announced Postal Telegraph would enter the ticket business with a service charge of 60c per ticket, "Bad Girl's" daily copy read: "Best seats reserved by telephone; box office prices; no neeessity to pay telegraph charges."

An official of the League took Newman to lunch, told him he should be a good boy and belong to the League. Newman answered that he was not important and besides as he had no theatre, really was not eligible. And that's the way it is.

Before "This One Man" opened in New York, it was reported as having novel scenery effects not used before on Broadway and which were well received out of town. It is said these effects were killed off by Shuberts on the grounds of being "too modern" and maybe too expensive.

In New York the show has been just about breaking even.

Shuberts may keep the show on Broadway until shortly before Christmas, when it goes on tour.

Arthur Lubin, of the producing firm, is currently lining up a play for solo production, Krakeur having gone to Columbia Pictures.

Whoever holds the keys to Poli's theatre, Washington, condemned by the government, has failed to give them up; and the wreckers, under orders from Uncle Sam, started tearing the old theatre down during the past week.

The 2,000 odd seats will be taken to Occoquan, down the Potomac river, where the District of Columbia maintains a workhouse, to be used for the prisoners. Thus the old plush cushioned seats that held the audiences for Mary Anderson, Duse and all the stars of yesterday go to jail.

Do the talkers kill stock biz? That appears a moot and widely discussed question.

For three years Morgan Wallace promoted his own stock in Harrisburg. And when he came to New York he attributed no biz to the talkers and told stock offices they (talkers) would completely wipe out dramatic stock. And the theatre Wallace finally quit, the Majestic, was taken over for a new stock by James Coots and Edna Preston.

Their biz was such that they took a renewal on the theatre and are doing well there in their second year.

Despite advance reports of a skeptical nature, Metropolitan Opera is off to a great start and almost unprecedented business. Capacity business reported for all performances, including the Sunday night concerts.

Met reverses Broadway legit house custom by dropping its Saturday night price instead of boosting the scale. Saturdays are $4.95 top ($4.50 plus tax), while for other evenings the top is $8.80. That is $1.10 over last season's price, despite the times.

The Sunday nights at the Met are the lowest priec shows. The concerts are studded with operatic names but the price is $2 top—as against a $3 top at the Palace.

"Doc" Rockwell is finally free of his Shubert contract. Rockwell was under a three-year agreement to the Shuberts at $1,500 per week. Contract didn't expire until October, 1931.

Shuberts, however, promised Rockwell they would release him from the remainder of his contract if he consented to go in Major Andrew White's revue, "Highlights." This Rockwell agreed to do and the Shuberts bade him farewell. However, Rockwell and Major White could not agree on terms and they parted company. Loss of Rockwell is reported to be the main reason for Major White disbanding the revue.

Washington dramatic editors, critics, play reviewers and other newspaper folk took the week-end off to visit the Show Boat—the James Adams floating theatre—down at St. Michael's, Maryland. This is the original "Cotton Blossom" on which Edna Ferber lived while getting material for her novel, afterwards made into a musical by Flo Ziegfeld.

The Kalipolis Grotto, the Shrine, plans to bring Charles Hunter and his Show Boat players to Washington for a week's engagement, starting Nov. 23. The first play, "Gossip," was performed Saturday night for the visitors.

Nearly all the 12 ticket brokers who resigned from the Theatre League and did not get back, were on hand for the opening of "The Well of Romance" at the Craig. They were hopeful it would click and were prepared to make a lusty ticket buy and boost the show.

Several walked out after the first act. If any buy is arranged it will be small and not enough to support "Romance." House did not join

(Continued on page 71)

Inside Stuff—Pictures

(Continued from page 31)

tion. Bonded for only $10,000, just who must stand the $60,000 loss—local bank or the Paramount Company—is something that promises legal action in the near future. Meantime, Jacobs was remanded to jail by Justice Peyton Gordon to await final sentence. With several counts on the indictment, Jacobs faces a possible maximum of ten years on each count.

Arrested July 1, after an audit of his books, police claim Jacobs' defalcations extended over six years. Jacobs was not authorized to draw checks against the firm's account—and yet the checks went through. It is stated the bank permitted this procedure in order to accommodate the company; so it thought. Now, the bank may be held responsible for the difference between the $10,000 bond and the $60,000 actual loss. The company plans to hold the bank accountable and will soon enter suit to this effect, it is said.

"Studio reports" from Hollywood, on pictures before released or upon their previews on the Coast are variously viewed by the distributors to whom the reports are usually addressed in New York. Seldom do these reports from the studio staff carry any weight whatsoever in the east. As a rule they are always flamboyant in expression, with the picture mentioned "the greatest we ever produced," etc.

A producer on a train, knowing a pre-view of one of his pictures was on in a Coast city, asked three people to wire him as to the reaction for the talker. Two were studio execs; the third a mechanic on the lot the producer liked and in whom he has considerable confidence through finding out he is a truth-teller.

The execs sent the usual stuff, starting with "wonderful" and how the audience cried or fell into the aisles from laughter, and so on. Later the producer got the other wire, from the mechanic. It read:

"Picture very draggy. Too much footage. In present shape, n. g. Better get right to work on it."

Its more coincidental than anything else that the several heads of eastern ends of the producing-exhibitor picture companies are in Hollywood at this time. It has not been a concerted movement west and there is no joint problem the easterners want to generally discuss with the studio executives.

What mostly concerns the eastern heads at this time is the product for the season from the studio; its prospect and possibilities at the box offices. This will be about the main topic of conferences between the sectional leaders in their own organizations.

All theatre men at present are earnestly eyeing Hollywood, with the eastern bosses after first-hand information on their studios' pictures and schedule.

Louis Geller, one of the indie pillars of the Theatre Owners Chamber of Commerce, is making his contributions to Democratic ranks all on holidays. While the TOCC was temporarily turned into an uptown Tammany wigwam Election Day, Louis was waiting for word from Mrs. Geller.

If a boy, he was going to name it Teddy. But it wasn't. A femme and will go through life with the Roosevelt angle since the Gellers have agreed on Rose.

Louis' other two kiddies were born on St. Patrick's Day and Easter Sunday.

Too much of a sameness and too much riding with the episodic end always up in the air is the complaint being registered by indie exhibs. These theatre men want producers to do things that have ending whether in one episode or 20.

Two-reel detective stories or mellers would be 100% better than serials in the estimation of representative indies. They can't understand why Hollywood doesn't see it in the same light.

Gateman at one of the w. c. indie lots is an ex-actor with a yen for producing. Although getting $20 a week, he still has a manager, and with him the other day sought expert advice as to which was better sound recording equipment, Western or Photophone.

The boys can't make up their minds especially in view of their having 2,500 bucks between them and possessed of a strong yen to make two shorts. Besides endeavoring to find out which sound is better, their current problem is making $2,500 last to turn out two shorts.

Al Jolson is said to be drawing $30,000 a week regardless until his next for Joseph M. Schenck (UA) goes in the works.

Jolson is guaranteed $500,000 a picture.

Execs of a large theatre circuit in the west are doing a little burning right now over a business deal promoted by a former division manager, which left the circuit holding the bag for about $23,000 of useless Xmas toys and gags.

D. m. has a brother-in-law in the toy business and about three months ago contracted for a load of stuff from his relative. Now they're trying to figure out what to do with all those knick-nacks.

With picture people making frequent hops across country, physicians cast treating them have found it necessary to make alliances with specialists in Los Angeles so that the same treatment can be continued.

The co-operation works both ways, the physicians keeping each other informed of the patient's progress by mail or wire while on one coast or the other.

Woods, Chicago, as operated at present by Aaron Jones, of Jones, Linick & Schaefer, does not figure in the rent in balancing the books. Shuberts have the house on long-term lease, with Jones having taking it over the two weeks ago on an operating agreement.

All profit goes 50-50 between the Shuberts and Jones; all losses paid by Jones. Operating expense averages $5,500 weekly.

Sono Art has bought "First Aid," a story by Mike Simmons, who wrote it for a magazine. Simmons is also p. a. for Sono Art-World Wide. He was signed additionally to collaborate on the dialog for the film with Arthur Hoerl. Simmons has written and lectured besides his p. a. work, and even now holds down the profusely ceremonial job of president of the A. M. P. A.

It's likely before long the major producers will stop producing specialized pictures not aimed for all of the masses. Like football, baseball, etc. Usual thing is to aim this kind of picture to hit in the respective peak of whatever field it is from. That part is always handled properly, but there isn't the hearty response anticipated, which doesn't make it worth while for the studios to worry over seasons.

"Aloha," Al Rogell's first of four pictures which Tiffany is financing, has run up a cost of around $140,000. Original budget called for $105,000 top. Picture is still in production and Tiffany has had to come through with extra dough.

R-K-O is playing Amos 'n' Andy on 17½% on the gross up to the house nut, in most cases. Thereafter the house keeps an amount equal to the R-K-O's first 17½%, after that it's 50-50. Second weeks and further holdovers are 50-50 straight split above the average overhead.

$725,000 Lost in Legit Flops for First Two Months of New Season

Estimates on losses taken by legit producers scoring flops during October give an estimated figure of $325,000. Added to the $400,000 burned up in September, legit flops have taken $725,000 this season so far.

October, with more shows than September, lost more. Half the September losses came from the $200,000 closing of Hammerstein's "Luana."

Largest drop of the past month is scored by Dwight Wiman, reported at $70,000 on the "Second Little Show."

Alexander McKaig's "Solid South" is said to have cost $10,000 in New York, covered by its run out of town. Jed Harris's "Gilhooley" is estimated at $15,000. Frohman's loss on "Stepdaughters of War" is said to have been $30,000, regained by sale of picture rights to Paramount, backing Frohman and moving the loss to the other pocket.

Five Shubert flops, all imports, estimated at $15,000 each except "Symphony in Two Flats" at $10,000. Four others were "Marigold," "Nine to Six," "Last Enemy" and "His Majesty's Car," all quickies.

The Sad News

Other estimates are "Blind Mice," Crosby Gaige, $30,000; "With Privileges," Adler, Gerton, $3,000; "London Calling," John Golden, $20,000; "Sweet Chariot," Michael Mindlin, $8,000; "Sweet Stranger," Paul Streger, $15,000; "1-2-3," Gilbert Miller, $5,000, with something gotten back in a five-week run; "Canaries Sometimes Sing," third flop for C. B. Dillingham, $8,000; "Broken Dishes," (road), Marion Gering, $3,500 and $10,000 dropped by George Ford in "Miss Gulliver's Travels," which flopped before Broadway.

Chances of regaining much of the October losses are thought of as slim, with few shows looking good for stock and only one sold for pictures.

ADMIRAL BYRD BIG AS LECTURE DRAW

Chicago, Nov. 11.

Biggest attraction on the Pond Lecture Bureau calendar is Rear Admiral Richard E. Byrd, in personal appearances. He is grossing between $4,000 and $5,000 nightly, with his tour having started Sept. 30 and extending until the middle of April. Every night, except those out for jumps, is booked.

Byrd is on a percentage basis. He will net about $55,000, with the same amount dropping into the Pond office.

So strong and heavy is the Byrd call that his second in command officer, Lawrence Gould, is set with 37 lecture dates into spots Byrd can't reach. Gould is figured worth $25,000 to the Pond Bureau.

MILLER CASTING IN N. Y.; HELEN HAYES IS FIRST

Gilbert Miller will not import the original English cast of "Petticoat Influence." He acquired an option on the piece while abroad, with another option on its people.

Instead of importing the troupe, Miller will cast the play in New York, with American and English actors now on this side.

Helen Hayes has been engaged for the lead femme role.

The piece will be rushed into rehearsal for spotting at the Empire, New York.

Critic Adapts Play

The most recent addition to the ranks of playwrights from New York's dramatic critics is John Anderson of the "Evening Journal." He adapted "The Inspector General" from the Russian of Gogol.

It is to be the next production by Jed Harris.

Ray's Show Off

Musical starring Charles Ray, to be produced by Fred Herendeen and George Stoddard, has fallen through.

Herendeen is readying another play.

Labor Jam Balks Dates Of Lone Tex. Road Show

Galveston, Nov. 11.

Stage hands union controversy prevented "Strictly Dishonorable," only road show to make these parts in years from showing here. The show was billed for the city auditorium which had been declared unfair by the union.

The auditorium is not a commercial theatre. It is municipally owned, and is part of the city hall building. Used for conventions, entertainments, public gatherings, but has facilities for theatrical production. Seats 5,000.

Local union declines to work in it until city signs it up as a closed house. City refuses as rental from commercial theatre enterprises is negligible.

SOME DIFFICULT TO PLEASE MAUDE ADAMS

With thousands of actors out of work, John D. Williams, casting the Erlanger-financed show for Maude Adams authored by John Colton, and tentatively titled "That's the Way With Them," has been encountering difficulties in casting up to Miss Adams' demands.

Selection of a leading man is still in abeyance. Indications now are that the show, which marks Miss Adams' return to the stage after a long absence, will hardly go into production before New Year's.

CRITIC BANGED UP TO HELP ROAD SHOWS?

Cleveland, Nov. 11.

George Davis, drama critic for the "Press" and known as the town's most hard-boiled reviewer, suffered broken legs, fractured shin bone and head injuries in a collision of a car with a safety zone post.

Surgeons said Davis' injuries will make Cleveland safe for road shows for several months. Sidney Andorn, Davis' assistant, is taking his place on the paper.

Another broken leg went to the driver, Billy Thomas, when a cab forced the machine into the post. Thomas was formerly radio editor of the "Press" and lately has been a press agent.

Mrs. Thomas is in a hospital awaiting an heir.

FLOP ENGLISH TROUPE PAID OFF AND SAILING

The cast of "The Last Enemy," imported from England, and which flopped after three performances at the Shubert, New York, were paid six weeks salary by the Shuberts under the original six-week guarantee contract.

The company will set sail back to London late this week.

Chicago's Super-Art For Super-Educated

Chicago, Nov. 11.

A new enterprise devoted to the purely artistic in drama has appeared here. Known as the Gold Coast Theatre Guild and dedicated to "seeking out the secret beauties of life", the first performance was given last week in a hall before an audience of 20 super-sophisticates.

About 9:15 an announcement was made that a last minute change of program was necessary. Instead of presenting "Spring" as announced the company would do a latter play of the series. This substitution was called "Autumn."

Show of Cowboys

Theatre Guild is going wild western in its next show. About 40 cowboys and cowgirls will be in the "Green Grow the Lilacs," by Lynn Riggs.

"Lilacs" went into rehearsal Monday, opening in Boston Dec. 8.

Exporting Yiddish Stars

European tours for stars of the Yiddish stage are beng planned by George Gould. The first to go over will be Sadie Schoengold and Sam Auerbach. They leave for Paris on the Bremen, Nov. 15. The Adlers will follow with Joseph Schoengold, sometime in February.

The group will appear as guest stars with Yiddish stock companies in the leading cities abroad.

ERLANGER CAN'T RUN TICKETS, SAYS GREEN

Slated to go into rehearsal Monday (10) "The Gang's All Here," musical starring Ted Healy, which Green & Gensler are producing with Erlanger's in, has been delayed indef. It followed a disagreement between Morris Green and the Erlanger office.

Difficulties arose when Green insisted that he be given full charge of ticket distribution for the Healy show instead of Marcus Heiman of Erlanger's, who now does the distributing. With the contract between Erlanger's and G. & G., providing backing ready, Green refused to sign otherwise.

It is said that if Green's terms are not met by Erlanger's in time to open the show by Christmas, G. & G. will go to Shuberts, who have offered backing and a theatre, with the Shuberts willing to meet ticket terms Green wants.

Part of Green's terms are said to include a broker's "buy" for the Healy show, which G. & G. did not have on "Fine and Dandy," their first musical, produced with Erlanger's.

Green is opposed to the Ticket League.

BENEFIT MEETING FOR THEATRE AND SHOW

Pat Casey has called a meeting for today (12) at the V. M. A. offices of theatre circuit heads for appointment of a committee to set an unemployment relief plan for the show business.

Legit managers are expected to attend or be represented, in addition to the picture and vaude men who previously signified they will co-operate.

Publicity adjunct of the Emergency Committee, formed by New York bankers and merchants has started to operate, with Mark Leuscher representing amusements in that end.

At the V. M. A. meeting a date for a theatre to be selected for the first of a possible series of stage performances for benefit of the theatrical unemployed will be made.

"Grand Hotel," Shumlin, Backed by Paramount?

Paramount's legit backing program is reported taking in another producer in Herman Shumlin, whose first, done with Harry Moses, opened yesterday (11) at the National, New York. Play is called "Grand Hotel" and is said to have been produced by means of a deal in which Par gave Shumlin $50,000 with picture rights to be sold after the show's third week on Broadway.

"Hotel" had a long run in Europe. It was written by Vicki Baum and adapted by William A. Drake.

Stock's 2-for-1's

Minneapolis, Nov. 11.

Shubert dramatic stock distributing two for one tickets through a weekly, ("Liberty") which has a big carrier and street sale here.

The two-for-ones also are advertised occasionally in "The Shoppers' Guide," weekly publication consisting solely of ads of leading merchants with the Shubert the only theatre represented.

The stunt served to pull the house out of the red at the start of the season and is helping to keep it prosperous.

Theatre League Is Fostering Opposition Ticket Brokers in Ranks—Postal, 50c; Brokers, 75c

The radical experiment of creating a new ticket agency by the hook-up between Broadway's legit theatres and Postal Telegraph resulted in confusion among playgoers. The reaction at the box office may be to keep patronage away rather than foster attendance, it is feared.

The Theatre League and Postal officials stated they expected some difficulties, but that within a few weeks the new system will be working smoothly and beneficially. Some of the managers who were so hot for the new scheme are wondering how much it is going to dent the grosses meantime and what regular patrons will think of the whole situation.

The muddled ticket condition has Postal Telegraph assigned about 40% of the lower floor tickets—six regular ticket agencies (two are in combination with two others) are getting from 35% upward—other agencies are buying tickets as they need them—and Joe Leblang has the balcony tickets for all the better shows.

Postal in advertising its new ticket department has plugged Postal over everything else. That and the stories in the dailies has led the public to believe that there are no tickets on sale in the box offices, shown by the diminishing number of patrons who called at the box offices the last three days last week when Postal was selling orders for tickets.

The surprising thing about the overnight switch which brought Postal into the ticket picture is that the plan was arranged by members of the League who are supposed to have had little actual knowledge about ticket sale and distribution. Postal officials were not expected to be so informed. The more experienced managers appear to have caught the enthusiasm of the others but late last week some cooled off on the new scheme.

Some doubt is indicated whether the Postal deal will actually be placed on a contractual basis. There is a working agreement with the League and the wire people have gone ahead along the lines they promised, establishing a central office on West 45th street, using display ads in various publications and devising promotional activities. How the scheme with Postal works out this week and next will probably crystalize the sentiment among the managers.

One point that will probably be insisted on by the managers and that is that the contract be elastic, both as to allotments to Postal and to either side's right to withdraw if the plan is not satisfactory.

Demand for Hits Only

When Postal's central ticket agency opened Thursday the demand was for the hits almost exclusively and for good locations. "Three's a Crowd" and "Once in a Lifetime," with "Girl Crazy" and "Fine and Dandy" running in that order. Only a few orders for any of the other shows.

Within a couple of hours after the new agency opened order slips appeared freely along Broadway in the hands of ticket people who not merely tried the scheme but bought to resell at higher prices.

Wads of Postal orders are with gyps. Postal and the League announced that 2,000 tickets had been sold the first day under the new system of ordering by the public over the phone. Actually 1,100 tickets were sold by Postal that day. The number of customers was considerably less than 550 since many of the orders called for more than the usual two tickets.

From the sheaves of orders bought in by independent ticket brokers it was estimated that at least half of the first day tickets secured from Postal went into hands other than the public's. Not only did diggers get Postal slips but people who planned to resell the orders to the gyps.

Saturday Postal announced that its ticket sale was expanding to other than hit shows, but the sale by then had dropped away. It was known Saturday evening that Postal's allotment of tickets for Monday (10) night for "Three's a Crowd" had not been disposed of. The idea among ticket men was that Postal should have been cleaned out of its allotment for that attraction. Some of the 16 accredited brokers who resigned from the League refused to buy Postal orders directly or indirectly. They said they would ride along as best they could with the tickets they could buy at the box office and see what developed. Other agencies made no bones about buying in the Postal orders to take care of customers.

Last Minute Returns

It was understood that the box offices for some of the hits were calling back Postal allotments as early as last Friday. A checkup showed so few sales that the allotments were more than cut in half. One leading musical had sent over 180 tickets to the Postal agency and was demanding the return of 100 that they might be disposed of without taking a chance on last minute returns. Same thing applied to another show which has been playing to capacity. There was some wrangling over the returns in one case, but that was ironed out.

Monday Night

Results Monday night at the theatres were about as expected by ticket people. Postal did fairly well with the hits but did not sell a single ticket for some of the other attractions. If the Postal plan is practical, it will take anywhere from six months upward to build the kind of clientele the leading ticket brokers have even with the wide resources of Postal. It is a question if Postal can operate without a loss unless its business materially improves.

Figures for "Fine and Dandy" revealed that Postal sold 19 reservations for a total of 57 tickets Monday night. Allotment was 180 tickets. The regular ticket agencies sold over 400 tickets and the balance was window sale. Tickets for "Girl Crazy" showed a better percentage via Postal but not remarkable. Had the agency men laid down there might have been much squawking. Postal's allotments for "Once in a Lifetime" and "Three's a Crowd" were virtually disposed of at the central agency but that was expected.

Six out of 16 theatres drew blanks at Postal. A total of 94 tickets were sold for the other 11, an average of less than nine tickets per house.

The League leaders said they expect that some shows will be affected but argue that a temporary loss should not agitate the managers because the new movement is "for the good of all."

Experimenting

Some of the producers of hits expressed an entirely different viewpoint. They feel that with real successes on their hands it would be criminal to kill the run now by experimenting with a new system of ticket selling. Monday the ads of three such shows partly disseminated the doubt of the Postal's ads and explained that tickets were not only available at the box office but in the agencies of "licensed brokers." That would take in almost all the ticket offices.

One of the leading ticket brokers, whose agency in 20 years worked up a large outlet for tickets and at a limited premium burned when noticing the establishing of new gyp places. He said to a League official: "The system up it now might have had flaws but get it back again because the situation is 10 times worse now before you chase all theatregoers away from the theatre."

League and Postal people thought there might be trouble with its orders at the pick-up time which started at 8 o'clock. Booths were set up in the theatres where the several hits are running but not elsewhere. Former box office men redeemed the orders. Two boys in Postal uniforms stood at the booth.

The first orders picked up were certainly from diggers. Latter took the tickets outside, put them in other envelopes and parked them in the box offices in the names of their customers.

Whereas Postal said at first it would sell tickets for any show (since nothing is opposition to it, except Western Union) the League stepped in and that was changed. Men at the Postal agency said they were not handling tickets for Ziegfeld's, George White's, Jed Harris' attractions, nor the Hudson ("Bad Girl"). Ziegfeld's has nothing current at present nor has Harris, but White has "Flying High." Ziegfeld's "Smiles," coming next week, arranged an agency buy.

Bobby Newman, producer of "Bad Girl," instructed attorneys to proceed against Postal for refusing to handle tickets for his show. The grounds are that as Postal is a public utility, it can not discriminate and by so doing, it becomes a technical boycott. This action may precipitate other legal recourses.

Leblang's Announcement

Joe Leblang out-smarted the League by calling in newspapermen and talking over the ticket situation. He told of owning three theatres on Broadway: the Cort, Colonial and 48th Street—of being in

(Continued on page 74)

MOSCOW CIRCUS SEASON AIDS PERFORMERS

Moscow, Oct. 25.

About 150 foreign performers, with few exceptions Europeans, will be among the attractions in the forthcoming Moscow circus season.

Considerable unemployment among circus workers throughout Europe and the Soviet Union offers a market for their talents. The only difficulty is that the Soviet circus cannot pay in foreign currencies. It offers good money but in Russian rubles, which, unfortunately, have no real value outside of the Soviet frontiers.

Budapest Plays

Budapest, Oct. 27.

"The Fountain Pen" is the title of a new comedy by Laszlo Fodor which was first presented last year in Italy and Switzerland. A not very novel but very bright version of the time-old subject of the jealous husband, in three acts—a brilliant first and a tiresome second and third.

Belvarosi Theatre gave a good production. Somlay as the husband was very good, but Margit Dayka, as the wife, seemed unimportant. Play alternates in repertory with the very clever comedy, "The Girl Who Dared," which is as much of a success as anything in these hard times.

Hard times, in their tragi-comical aspect, are the background of "A Day in the Life of Madame," by Arpad Pasztor, at the Uj Szinhaz. Pasztor, who has had considerable success as a playwright, is first and foremost a reporter, and this sequence of scenes is more a good human interest newspaper story than anything else.

A middle-aged Budapest couple of 1930 wake up in bed in the morning and, while hubby goes out into the strife of business life, the wife meets her manicure, her psycho-analyst, her cook, her lover, her daughter and the problems of the petty and ridiculous daily life of an empty-headed petty woman who is no more young, but is anxious to remain so. The modern, cool-headed and warm-hearted daughter takes the lover away from her in order to give back mamma to the hearth and home, then jilts him and goes on living her own free life while Mamma, back in the conjugal bed at night, already dreams of a new possible lover, tomorrow's dinner, and the manicure's latest gossip.

Some of the scenes are capital snapshots of life, the whole a humorous but withal bitterly serious revue more than a play. Monologues a la "Strange Interlude" appear out of place and give no illusion in the indifferent production of this little theatre.

Vilma Medgyaszay, very popular in the cabaret in the Yvette Guilbert style for decades, is charming and amusing as Mamma. The public likes it.

The public likes most of the plays now running, including "The Three Musketeers," operetta by Benatzky, which comes to us from Germany after a record run in Berlin last season. But not sufficiently to allow theatres to prosper.

With such an average of success, things would look flourishing in normal times, but as it is all producers find it a problem to make ends meet.

At a meeting of the producers' association it was decided for the hundredth time that no producer or manager will pay any star more than a maximal fee of about $35 a night. This time they voted that if a producer transgresses he is to pay a large penalty to the association, and in addition all those present pledged that they will stick to the decision.

Two exceptions, connected with previously made contracts, were granted: one was in the case of Sari Fedak and the other of Ilona Titkos, best-paid stage stars of the moment. Their contracts concern one play for each.

FAY AS PANTO. YOUTH

London, Nov. 11.

After being a dramatic star for many years, Fay Compton will essay the role of principal boy in the Christmas pantomime at the Palace, Manchester.

JACK SMITH A HIT

Amsterdam, Nov. 11.

Jack Smith, whispered his way to a substantial success here last evening (10) at the Tuschinsky Galte cabaret.

Film Sale for Duprez

London, Nov. 11.

Fred Duprez has sold the screen rights to British International of "My Wife's Family."

This is the farce in which he is now touring over here.

Egypt

By EDWARD ASSWAD

Cairo, Oct. 15.

New method laid down by the Egyptian Government for subsidizing theatre owners does not aim to clear up the loss sustained by the local troupes as heretofore practiced, but is hoped to realize the best means of enhancing the technical level of the native stage.

Theatrical managers are now to produce four purely Egyptian plays during the season, with a view to encouraging the Egyptian author and playwright. Moreover, the managers will have to arrange for the translation of four foreign plays which figure in the report of the Ministry of Education.

It is further imposed upon the leader of a theatrical company, applying for subsidy, to distribute one-third of the grant in aid among the actors and actresses in proportion to their efforts during the season.

The Egyptian singer Munira El Mandieh having returned from Berlin, is now managing a cabaret called Petrograd Hall, where she sings nightly. Among the attractions there are Iberia and partner, Spanish dances, and other oriental and sudanese dances.

Kit Kat (cabaret) specialists include Gerard and Lola Tesi, Angelita Velez, Lanthos Trio, Dolores and Alma, Love Sisters, Mlle. Lydia Siria, Max Pearly and others. Place is doing excellent business.

Sera Ahmed, Milly and Soldy, and Duo Vestry appear on the bill at the Pyramid's Garden. Trio Gossy and Mia Loris are at the Fantasio cabaret. The Nandy's Revue is doing well at the Casino de Paris.

Eden Cinema, at Alexandria, has just opened its doors, inaugurating with "The Singing Fool" (WB).

Young 1st Nighter Left All His Autos to Tallulah

London, Nov. 1.

Just as though she couldn't afford to buy any of her own, the will of the late Sir Guy Francis Laking leaves all that curious young first-nighter's autos to Tallulah Bankhead, described as "my friend" in the will.

Laking died at 26.

American Acts Holler Over Paris Publicity

Paris, Nov. 3.

American acts in current French revues are objecting to the way in which their publicity is handled. When engaged they are somewhat mollified for the comparatively small salaries by assurance that they will get enormous publicity. Afterwards they find that by publicity is only meant anything that may come their way through the papers.

Any extra billing, aside from the program, is charged to them, and space on billboards is rented to them by the month. Complaints against this treatment are held chiefly against the agents who do not inform the act before signing.

Bee's Kit-Cat Click

London, Nov. 11.

Beatrice Lillie almost drew capacity to the Kit Cat restaurant last night (Monday).

Comedienne, on her opening night, did very well despite going on 45 minutes past the usual scheduled time.

SMITH ABOVE $10,000

London, Nov. 11.

Basil Foster and Tim Miller, owners of "Leave it to Smith," deny that their average takings at the Shaftesbury have been around $8,000. They claim the show has never grossed less than $10,000 weekly and that the libraries had just renewed their deal.

OK ANOTHER WAR FILM

Paris, Nov. 3.

Following the government's approval of Universal's "All Quiet," despite the existing ban on war films, an okay was given to the showings here of Vandal and Delac's "Quatre de l'Infanterie" ("Four of the Infantry").

Film from the Ladislas Vajda scenario is with French dialog by Noel Renard.

DATE FOR TRYOUT

London, Nov. 11.

Repertory Players' Production of "A Murder Has Been Arranged," presented on Sunday night, is being put into the St. James, for a regular run by the Daniel Mayer Co.

Rothkoff Under Further Investigation in Paris

Paris, Nov. 3.

A criminal investigation has been opened against Adolf Rothkoff, impresario, apart from the civil suits from actors concerning stranding in Buenos Aires, and professional action taken by the local equivalent of Equity.

Latest situation was brought about by some checks issued.

Rothkoff sailed for South America with a company which was to give the latest Mogador theatre hits, but had no connection whatever with that organization. Max River girls were slated to go but the Albertina Rasch girls went instead. Of the French members of the company Pasquali and Bury and Louisard are the only three who came back. Others are still stranded in Buenos Aires, at the time of writing, and trying to earn as best they can by playing cabarets, according to letters here.

Hitler's Theatre

Berlin, Oct. 26.

Adolf Hitler's party has opened a theatre here which is called the National-sozialistische Volksbuhne (National-Socialistic People's Theatre").

It is being financed partly by German industrialists, as for instance Director-General Vogler, Kirdorf, etc., and partly by funds from the party itself.

The following plays will be shown in the course of the season: "Soldatenrat," by Kunhardt; "Klaus von Bismarck," by Walter Flex; "Fritzesche Rebellion," by Geyer; "Der Konig," by Hans Johst; "Deutsche," by Mahner-Mohns; "Lorenzaccio," by Eckart, and "Das letzte Aufgebot," by Genzel.

Breslau Trying Film And Opera as Experiment

Breslau, Nov. 1.

The Breslau theatre will shortly produce the opera "Neues vom Tage" ("News of the Day"), by Hindemith, in connection with a moving picture as an experiment.

The decorative value of the film is that it widens the stage and will make transparent the characters of the main actors and indicate of what they sing.

New Comedy Liked

Paris, Nov. 11.

A four-act comedy "Un Ami d'Argentine" ("A Friend from the Argentine"), by Tristan Bernard and Max Maurey, was fairly well received at the Athenee.

Story has to do with a girl, jilted because she is poor, inheriting a fortune from a friend from Argentine and subsequently marrying her lover.

Acting is excellent, particularly that of Lucien Rozenberg as a cheating old astronomer, a character apparently inspired by Jules Romain's "Trouhadec."

Chevalier at $6

Paris, Nov. 11.

Chevalier will open at the Chatelet tomorrow (Wednesday) for an engagement of 14 days.

Scale is set at $6 top, except for the opening performance, which is priced at $8.

GERMAN M. C. ARRESTED

Hannover, Nov. 1.

The Berlin conferencier, Erich Wolfgang von Schipinski, at present touring all the larger German cities, was arrested in Hannover on seven charges.

He will be detained until the inquiry has been concluded.

PARIS FOLLOW THRU'

Paris, Nov. 3.

"Follow Thur" will be produced by Camille Wyn at his Ambassadeurs theatre.

Show opens Dec. 15, starring Ada May.

Piccadilly Theatre for Sale

London, Nov. 1.

Piccadilly theatre, opened in 1928 and now closed, is up for sale.

It will shortly be used by Jack Hulbert and Paul Murray for a new revue.

Paris Chatter

(Continued from page 58)

"The Grand Horizon," bar, downstairs. What a building.

French newspaper headlined that Pearl White was to re-make "The Perils of Pauline" as a dialog serial. Pearl denies the report.

Estelle Reed, from San Francisco, brought five of her pupils with her and is giving a dance recital at the Comedie des Champs Elysees.

Edmunde Guy buying up chattels sold at the auction for account of the heirs of Van Duren, a former dancer, who committed suicide.

Party of Americans thrown out of cafe for playing bridge with illegal cards, viz.: those without official French stamp on ace of clubs.

Mrs. Sara Graham Mulhall, drug expert, going back home with full documentation on the European drug market, currently very active.

Richard R. Smith, New York publisher, has just contracted for the distributing of "This Quarter," left bank arty journal, all through U. S.

Before Fonjita sails for America next he's got to finish a lot of pyjamas and chemises. He always makes them himself for his lady models.

Josephine Baker presiding with Oscar Dufrenne, her producer, at a gala dinner attended by most of those connected with local show business.

Mary Howry, the Washington judge's daughter, pupil of Noyes school and member of Denishawn's company, going to do recitals here this winter.

One song in his new revue, St. Granier claims to have written in five days. The words maybe, the tune is an American one of about two years ago.

A scenarist turned playwright named Novarro, not Ramon, formerly of Hollywood, has a play called "Singapore." Can't find a Gypsy gal for the lead.

Mrs. Hazel Guggenheim Waldman (first husband was S. Kempner) finds Paris dull. She's going back to London—and has also postponed her next marriage.

Madame Catulpi Chelmi, Athens' leading femme stage star, sailed from Paris for New York to present old Greek dramas, in Greek, to New York and Chicago.

Allan Ross MacDougall, disgusted with Paris since Raymond refuses to let him translate his "Isadora Duncan's Russian Days" into French, has gone to America.

Paul Winkler, play agent, just bought "Twenty Years Madame" for a talker in the States. Written by Felix Gandera, author of "Quick," now running successfully here.

Lole Fuller ballet, for which the Lido gave so much advance publicity, flopped there. Management broke the contract and replaced with Roseva Skelton's troupe from London.

Honolulu

Honolulu, Nov. 1.

Hope Hampton and her husband, Jules Bruelatour, here for a vacation. Planned to remain for two months but, owing to difficulties with the quarantine authorities, who refused Miss Hampton permission to bring her dog ashore, they returned Nov. 1.

Mlle. Odette, French prima donna, and her husband Lt. Lucor, are going to spend the winter here.

J. L. "Paddy" Conklin, of the Conklin-Garrett shows, Vancouver, is spending his honeymoon here.

Bob McQuestion, musical director of KGMB, suffering with septic poisoning in both feet.

No Adagio Luck

Paris, Nov. 3.

Adagio teams going from Paris to London appear to be particularly unlucky. Three teams scheduled for the Plaza, London, were Howell-Hayer and Naldi, Roscray-Capella-Sylvio, Peggy-Moros-Delsol.

Naldi broke her leg, Capella suffered a spinal injury, and Peggy sprained her back.

ODEON REOPENING

Paris, Nov. 3.

Odeon Theatre, state-subsidized, is about to open with its classical rep after complete remodeling, including $60,000 for new lighting equipment.

Last time the theatre was improved was in 1906.

Chatter in London

Phil Scott opened a barber shop.

Mary Eaton may also make a talker.

Bobby Howes finishing his first talker.

Ronald Frankau, actor, married Rene Roberts.

Sam Mayo says he's been on the stage 34 years.

Joyce Kennedy back West End way. Stage show.

Monty Banks back at Elstree. Salary reported down.

Tom Payne (Payne and Hilliard) gone into pantomime.

Basil Dean may get together with Shaw for talkers soon.

Leslie Henson pulling faces at the mike down Elstree way.

R. Instance out of the Tivoli and into the Capitol vestibule.

Georgie Wood tied up for another American tour next year.

Evelyn Laye has her own idea about Hollywood triumphs.

Robb Lawson authoring books of publicity about "Hell's Angels."

Picture directors this side are lucky if they average $100 weekly.

Wish Wynne taken ill at the motor show and in a hospital for operation.

Galligan, manager at the Capitol, has the ritziest turnout in film vestibules.

Sophie Tucker fully booked for charity performances—27 up to New Year's.

Dan Fish still busy with lawsuits. The only activity along Wardour street.

Rumor states one of British International's leading execs will get air shortly.

Opinion here is it's time the trade cleared out some of its phoney small-timers.

Ned Williams conjuring at the Cafe de Paris, was in seaside show not so long back.

Donald Calthrop got his picture contract renewed, with weekly payroll $50 weaker.

Sol Newman, head of R-K-O's British outfit, has that company promoting feeling.

Maisie Darrell and Aubrey Blackburn took a life sentence this week. Threatening for a long time.

Impression is "It's a Boy," the Henson-Shepherd farce at the Strand, will run 10 months.

British newspaper representatives write back from Hollywood and tell their pals to lay off the place. Fearing competition.

Amazing yarn here of a flopping film company reported to have framed a paper into a libel action with no possible defense. Paper suspects and trying to get evidence of a frame-up.

Chatter in Nice

Tourists under three blankets now.

Rotogravure "swimmers" still "bathing."

Everybody painting fronts for a bad season.

Resort chatter-writers rolling in with their old dry-cleaned panegyrics.

Buddy Rogers and Ma Antibing, though it's the off season. Maybe that's their reason.

Maurice Chevalier has left his La Bocca villa for Paris. It wasn't much of a vacation.

Pola Negri tried Nice "to get away from it all," but went back to Paris on that divorce thing.

Doublebreasted dinner packets in dark brown and green replacing loud colored polo shirts for dinner wear.

That Ingram-Molinier feud has been moved to Paris courts, Ingram being afraid of Molinier's "in" in Nice.

Filmvox, "largest studios in the world," has folded. Bankers back of project are facing criminal prosecution for check-kiting.

Palais de la Mediterranee checkmated Casino Eldorado's opening with Chevalier, with Mistinguett and grossed $3,500 over a weekend.

Nice is showing a whole colony of saucer-lipped people, of all places, in the Zoo. They're billed as straight from the African jungle.

Sir Hugo de Bathe, husband of the late Lily Langtry, is trying to get up enough nerve to Tell All in his biography. He has a villa at St. Paul.

E. Virgil Neal, author of "Nuxated Iron or How I Became Champion," by Jack Dempsey, has decorated his Chateau D'Azur with a $26,500 Duesenberg car.

Hints of a hardy winter in new that the Vienna-Nice express, daily two-way de luxe, will run now thru

(Continued on page 79)

THE HAGUE IS OVERBOARD ON AMUSEMENTS

The Hague, Nov. 11.

The Hague has an embarrassment of riches in entertainment this week.

Jack Hylton, in person, is appearing in competition with Paul Whiteman on the screen in "King of Jazz" (U) at the City Theatre. Hylton is housed in the big hall of the local zoo which has been filled to capacity. Engagement of his band as a sensational success and to capacity audiences.

The Circus Schneider pitched its tents in a violent rain storm at the exact spot where the Circus Strasburger met its doom at this same season two years ago. It was destroyed in a hurricane.

The lot was so muddy they had to cover it with cinders. Then they used a new device, a hot air apparatus for drying ground which cost $5,000. The Hague is the last stand on the show's tour. From here goes into winter quarters at Leer in western Germany.

Circus has several new features. One is a group of sea lions used in addition to the usual 100. There is also a new display of seven trained camels. The circus staff comprises 275 people, including 90 performers and a ballet of 36 girls, mostly German, but with a few Dutch femmes picked up during the tour.

In addition to these attractions the Italian Opera is playing, with Signora Cobelli from the Scala, Milan, and Rachmaninoff is giving a series of piano recitals.

At the Scala the French operetta "Marriage d'Olivette," by Andran, is current.

The Hofstadtooneel had the premiere of "Ces Dames aux Chapeaux Verts" ("The Girls in the Green Hats"), by Germaine and Albert Acrement, translated into the Dutch by Fred Serneberg and produced by Veterman.

These attractions are all here despite the effect upon amusements of the business depression which bring out those facts and comments:

Gross takings at the film houses are about the same as last year, but expenses of wiring have been so heavy that profits are lower. One firm only broke even in spite of good takings.

Legit theatres have fallen off 40% from last year's grosses, in some cases even more. Jushny, in The Hague, averaged about $300 per evening performance compared to around $1,600 last year.

2 SUSPENSE PLAYS MAY BE IN FOR TOUGH TIME

London, Nov. 11.

"The House of Danger," which opened Saturday, Nov. 8, at the Lyceum is a crude melodrama aimed at popular thrill appeal. But it is weakened by comedy treatment of the hero, played by Dennis Neilson, who is called upon to deliver many gag lines.

Piece is merely a stop-gap for four weeks, anyhow, preceding the annual pantomime. So no harm is done, except to Terry's bankroll.

The Repertory Players gave a Sunday evening performance of a new play, "A Murder Has Been Arranged," by Emlyn Williams, a young author who has made several previous attempts and shows great promise.

The new play, a ghost story, was well received by a friendly audience, but the psychology is a little profound for the generality of theatregoers.

"The Quaker" was produced for one matinee at the Royalty theatre yesterday (10). It is commercially unlikely.

WEST END IN SLUMP

London, Nov. 11.

West End business flops at the opening of the current week. This was due to Armistice anniversary, with some likelihood of a recovery later in the week.

Picture business was also bad and generally down. "Dixiana" (Radio) opening on indefinite run at the Rugal is out after one week with most of the extended runs marking time.

Projection Device Startles Vienna by Political Propaganda

Vienna, Nov. 11.

The new GKP projection system was used with startling effect in the general elections here for propaganda purposes. By this device scenes can be thrown upon any perpendicular flat surface from a point almost immediately below in such a way that there is no distortion of the images.

Night home-goers here, during the elections just completed, were amazed to find themselves confronted by colored representations on screens or blank walls of business buildings of the burning by the Socialists two years ago of the Vienna Palace of Justice.

Lighting was sharp and brilliant, but closest examination failed to disclose the source of light. Secret was the masked beacons which shone almost straight up upon the screen or surface.

Same device is used in many European theatres, a lamp being placed over the stage and close to the back drop to throw a scenic background upon the curtain, the design taking care of any distortion due to angle of reflection.

Ula Sharon-Kid Berg Acts Well Approved, Also Palladium's M.C.

London, Nov. 11.

Ula Sharon was splendidly received at the Coliseum (vaude) yesterday (Monday). At the same time another dancer, Elsa Darcy, formerly of the Pavlowa ballet, was indifferently accepted. Miss Darcy was recently in the press on a defamation suit against a Russian. Matinee attendance was heavy despite the counter attraction of the Lord Mayor's show.

Yesterday also saw Kid Berg's vaudeville debut here at the Holborn Empire. The champion sparred three rounds with unknown partners, climaxing on a comedy round with Charlie Naughton of Naughton and Gold. Boxer and his act were well liked with supper show attendance 80% capacity. Hence, Berg looks like a profitable bet for George Foster who presents him and has this house on percentage.

At the Palladium, Billy Caryll proved to be the best m.c. this house has yet uncovered. Caryll has several new ideas, lifted on his recent visit to the States, including a bit done by Ted Healy and his stooges. Also on this show, the Flying Hartwells, billed as the Hartwell Brothers, thrilled in the closing spot. Supper show was capacity with the program running 30 minutes overtime.

Cleo Lamar and Carman, dancers, did exceptionally well at the Victoria (cinema) with Frank and Harry Seamon, comedy acrobats, registering as a laugh success.

1-ACT PLAYS SO POOR EXTEND CONTEST 6 MOS.

Paris, Nov. 11.

The poverty of literary resource in the writing of new plays here is revealed by the refusal of the Authors Society to make an award of the prize put up for the best work submitted in one act lyric playlets.

All plays submitted have been declared unfit to receive the award. As a result the competition has been extended another six months.

Stricken in Office

London, Nov. 11.

Charles Williams, formerly stage manager at the Palace, and for the past six years with C. B. Cochran, dropped dead yesterday (Monday). Williams was stricken while in the office of a film company here.

PUTTING HITS HOLLAND

Amsterdam, Nov. 11.

With the opening of a new miniature golf course, the first in this city, at the Carlton hotel the pony golf craze has made its new in Holland's biggest city.

Public reception of the putting game was flattering.

DOUBTFUL ENTRIES

Comedy at Duchess and Drama at Arts of Limited Appeal

London, Nov. 11.

"An Object of Virtue" was produced last week (4) at the Duchess theatre, being revealed as a costume comedy that will please the sophisticates, but which is lacking in wide appeal. Piece is a century old play adapted from the French.

"Machines," by Reginald Berkeley, opening Nov. 6 at the Arts theatre, is a drama suggestive of Galsworthy in its central vs. labor theme. Story deals with a woman of standing falling in love with a labor leader, finding money for his campaign, becoming his mistress and, then being strangled to death by him in the play's climax. Also for limited appeal, it had a mixed reception and is likely to have a short run at the New theatre where it follows "Topaze."

Australia Sees Stage Spurt in Vaude and Legit

Sydney, Nov. 11.

The show map here is rapidly undergoing changes. While the Fullers are going ahead with their attempt to bring back vaudeville, Williamson-Tait is concentrating on legitimate plays.

In line with this effort W-T is reviving "Cingalee," "Uncle Tom's Cabin," and is importing "Son's o' Guns" and "Mr. Cinders." So far the legit experiment is going strong.

Meanwhile, Union Theatres has started anew to import foreign vaudeville material, the first booking being that of Long Tack Sam. With Fullers and the Union people active, Australia is again open to American specialty people.

AM. TALENT SEEMS SAFE ENOUGH IN CANADA

Toronto, Nov. 11.

Local indie producers, musicians, ballet members and standard acts, now laying off, have been raising squawks following the U. S. barraising against Canadian talent with last week's proviso that the U. S. immigration authorities "would refuse visas to persons of all trades unless it can be shown that they are able to support themselves without competing with American citizens." The bureau, however, states that this will be continued only for the duration of the unemployment period.

Local musicians and artists refusé, however, to take any concerted action regarding retaliation in barring American talent here, although they are holding curb-side indignation meetings. With the squawkers refusing to be quoted for fear of New York office reprisals, local papers refuse to give the issue publicity.

Estimates place percentage of American acts playing Canadian vaudeville and stage presentation houses at 97%. Canucks are asking what would happen if these were barred but are taking no concrete action, nor are they likely to in view of theatre politics and the likely jeopardizing of their own means of livelihood.

Maybe Too Smart

London, Nov. 11.

Donald Buckley's new comedy "The Man Who Kissed His Wife," was well received last night (Monday) and generally approved by the wise mob. It may enjoy moderate success, but seems of insufficient popular appeal to click with the general public. Show is at the Lyrice of Wales.

Piece has a French theme and smart dialog with Felix Aylmer who is in the cast, also the producer. Other players are Diana Wilmer, Eric Irish Hogg.

Enid Ranking Dies

Paris, Nov. 11.

Enid Ranking, 43, American authoress, died in the hospital here after a short illness.

Vaude Widening in England as Demand Calls for Films' Support

London, Nov. 11.

Vaudeville field in this country is widening considerably as a result of intense competition in the film division.

Exhibitors are finding audiences want more than a feature talker. More and more theatres are going back to the flash stage shows with which they supported programs in the silent days.

The advent of Paramount in the exhibiting field makes the competition between the top class circuits the more intense.

New theatres are going up everywhere in England, with most of the big ones scheduled to play film-vaude programs.

As the Astoria Theatres have opened out in the last year so Gaumont have had to keep abreast of the widening variety field and put on acts with pictures.

Gaumont has anticipated its rivals by putting in stage shows at film houses where there is no big opposition, merely because it realizes sooner or later it will have to compete for the district.

Next week at the New Victoria, latest Gaumont British house in London, three American acts take the stage before the picture. This was previously unheard of here.

Significance of the steadily increasing demand for variety here is denoted by Albert de Courville producing the shows at the New Victoria, scheduled to control variety presentations for the whole circuit.

Time is not far short when vaudevillians, playing into the film circuits here, will be able to hitch up for nearly a year's work merely by making the round on a weekly stand.

TROUBLE OVER FRENCH COPYRIGHT CONFLICTS

Paris, Nov. 11.

Similarity of titles is causing a good deal of embarrassment in France. The authoress of a serial called "Marche Funebre" ("The Funeral March"), published 20 years ago in a small Swiss periodical and never put into book form, has just brought suit against the popular writer, Claude Farrere, who unwittingly used the same title for his recent novel which is among the best sellers.

The police seized a film called "Montparnasse" while it was being exhibited at a neighborhood sure-seater here in spite of the protests of the theatre owner. Action was taken on the demand of a woman who said she owned a film of the same title.

Complainant in this case merely made an affidavit covering her claim which is sufficient, without court proceedings, under a law dating back to 1793 and covering rights in artistic property.

Nijinska Gives Up Training Vienna's Heavyweight Ballet

Vienna, Nov. 11.

Bronislawa Nijinska, Russian ballet mistress, imported at great expense two months ago to bring the stately veterans of the Vienna State Opera down to weight, has thrown up her job and gone back to Paris. Her departure was not due to any lack of knowledge of her work. She had schooled the ballet for the premiere a few weeks ago for Weinberger's opera, "Schwanda," and had received high praise.

It looked for a time as though the Vienna ballet, whose membership and conceptions of the ballet art are both of the era of Emperor Francis Joseph, would be moulded into a corps that would not make the stage carpenters tremble, for Nijinska thought only of her art and gave no consideration to Vienna ballet girls' temperament. She was all for efficiency, and stepped on many toes that she found in her way. She spoke no German, arguing that the language of the legs is universal. All these things made for her unpopularity.

In the end there were disagreements with the opera management, which seemed to think, after the Austrian manner, that a contract is not an agreement but, rather, a bargaining point. Now, the opera is looking for another ballet mistress who will take its heavyweights in hand, but not hurt their feelings.

COMEDIE FRANCAISE BALKS AGAINST FILMS

Paris, Nov. 11.

The Comedie Francaise has taken a drastic stand in an effort to combat the exodus of players from the speaking stage into films.

State theatre is using a new contract form which forbids all Comedie players to appear in talking film versions of any play used in the repertory of the subsidized theatre. Another clause prohibits more than one Comedie actor, or actress, in any one talker production irrespective of the nature of the story.

CHARLOT SHOW CLOSING

London, Nov. 11.

Charlot's revue is closing shortly at the Cambridge Theatre. It will be replaced by "On the Spot."

The Wallace crook melo is moving over from Wyndham's where that public writer's new play, "The Mouthpiece," is scheduled.

"PRIVATE LIVES" $17,500

London, Nov. 11.

Through error in transmission last week's gross of "Private Lives" at the Phoenix was published as $7,500 instead of the correct figure, $17,500.

Gross is a record for the house.

Agitation Concerning Import Bands Again Stirred in London

London, Nov. 11.

Agitation over foreign bands in England has received new impetus following a meeting a few days ago by cafe men, musicians' union officials and representatives of the Ministry of Labor which the leading West End cafe men agreed not to apply for working permits for alien musicians before consulting with the union men.

A notable illustration of the new situation comes in the case of the Royal Hawaiian band, now at the Cafe Anglais. Unit was approached with an invitation to double in vaudeville, but had to decline when the Labor Ministry frowned on such extra engagements.

FRISCO BOY VIOLINIST A VIENNA SENSATION

Vienna, Nov. 11.

Yehudi Menuhin, boy violinist and billed as a San Francisco wonder, was a riot here when he gave a single concert last week.

The big Konzerthaus was completely sold out and at big money, which is more than can be said for about 90% of the concerts given in the Austrian capital.

Police were called upon to handle the crowd turned away. Critics declare the boy's playing too expert and mature to be that of a mere infant prodigy, and predict a brilliant future for him.

Miller-Foster Venture

London, Nov. 11.

"Let Us Be Gay" closes Dec. 13 at the Lyric and Tom Miller and Basil Foster have taken the theatre for six weeks on an option.

They will produce a new children's play, titled "Toad of Toad Hall," adapted by Milne from Kenneth Grahame's book, "The Willows." The feeling is that this piece will continually replace "Peter Pan" as a Christmas attraction.

"Peter Pan" is being produced for the coming Christmas season by the Daniel Mayer Co. at the Palladium for matinee performances only. Jean Forbes-Robertson will [illegible] the title role.

Leblang Advertising Balcony Tickets at B.O. Price for 20 Shows

Joe Leblang is advertising in New York's dailies for the first time since he started in the theatre ticket business. While he does not say it, Leblang's upstairs agency is a sort of central ticket office for balcony seats. With the Theatre League tied up to Postal Telegraph, latter also started advertising.

The marked difference is that Leblang is selling choice balcony tickets at box office prices, while Postal will charge 50c. premium per ticket. The League is primarily concerned with the distribution of orchestra tickets. It had been proposed that Leblang become a special accredited broker for the upper floor but there was some hitch, Leblang not caring to shut out attractions of producers who might not be in the League.

While the managers were talking the matter over, Leblang secured balcony tickets for 20 Broadway shows, including all of the hits. In selling at box office prices Leblang cannot make a profit, unless there is a percentage received by him from the shows.

Holding Back Delivery

Leblang has been keeping some of the balcony tickets in this agency until 8 nightly; in that way holding them out of the hands of gyp speculators who might otherwise peddle them. That applied only to "Once in a Lifetime" and "Three's a Crowd," however.

Distribution of balcony tickets has been a Leblang enterprise for some time, the rate having been 50c. premium for the stand-out shows. It is somewhat distinct from the cut rate branch, most of which activity is in the Leblang basement at 43rd and Broadway.

Pemberton's Next

Brock Pemberton will sidetrack "Headlines," by Warren Lawrence, which had been figured for his next production in favor of "Made in Hollywood," by Donald Davis, which he will give immediate production.

Pemberton also has another opus of young Davis, "While There's Life" which he will produce later.

"High's" Road Co.

George White's road show of "Flying High" opens in Lancaster, Pa., Nov. 17, for a week of one nighters through Pennsylvania.

Cast has Arthur Page in the Bert Lahr role; Helene Miller, ingenue; Earl Hampton, Frank Gallagher, Lois Eckhardt, Arthur Johnson and others.

Hampden Reopening

Hampden theatre, at 63d street and Broadway, now dark, will be relighted shortly by Thomas Wood Stevens who formerly had the Goodwin in Chicago.

Stevens has taken an office in New York and is preparing a show for Hampden's.

"SCHEMERS" FOLDS

"Schemers" will not steer into New York as per schedule next week, but instead has folded for repairs after two weeks out.

The piece had been set to come into the President, New York, but with cancellation the house will get "Love Thieves," musical farce, which Michael Kallesser is producing.

Yawitz with Newman

Paul Yawitz, for five years on publicity for Ned Wayburn's dancing schools, is now general press representative for Robert V. Newman productions.

Newman has one show currently on Broadway and another being readied.

"Smart Woman" Rehearsing

"A Smart Woman," by John C. Brownell, went into rehearsal last week as next for William A. Brady. It opens at Jackson Heights, L. I., Nov. 24.

Cast includes Katherine Alexander, Allyn Dinehart, Ernest Lawford, Peggy Shannon and others.

Robert Berger, p.a.a for Aranze Productions.

6 Shows Out

Three shows were late additions to Saturday's (8) closings on Broadway. Another three are slated to go this week-end. There may be more.

"Dancing Partner," presented at the Belasco by David Belasco, will close after 15 weeks. It drew strongly the first two months with approximate grosses of $19,000. Eased down lately. One of the shows that should have lasted longer had the ticket situation not been complicated.

"Canaries Sometimes Sing," presented at the Fulton by Charles Dillingham, was taken off Saturday. It was imported from London, but played only three weeks.

CANARIES SOMETIMES SING

Opened Oct. 20. Generally slammed. Winchell (Mirror) called it "dull show." "Lukewarm Lonsdale," said Garland (Telegram). But to Darnton (Eve. World) it seemed the "wittiest and smartest of the season's plays." "Variety" said: "Limited run."

"Sisters of The Chorus," presented independently, will leave the Ritz this week after four weeks. Show did something in Chicago during the summer. Lost plenty on the way here and during date.

SISTERS OF THE CHORUS

Opened Oct. 20. Second stringers, some liking it and rest wishing they'd stayed home. M. C. E. (Post) called it a "cheap, tawdry, insignificant play." To H. L. C. (Times) it appeared "light, breezy and thoroughly entertaining." "A drama that should not hang around long," doped "Variety."

"Frankie and Johnnie," independent, will close at the Republic after trying for eight weeks. Got scant trade may reopen at another house next week from cut rates.

FRANKIE AND JOHNNIE

Opened Sept. 25. "The police need not worry about it. A galloping consumption of the box office will shortly kill it off," was Dr. Mantle's (News) diagnosis. "Notoriety attending the inspired visit of the cops at its first suburban engagement may carry this along for a time, but for more than a few weeks it's going to need another raid," figured "Variety" (Rush).

"Sweet Stranger," presented at the Cort independently, closed Saturday. Three weeks.

SWEET STRANGER

Opened Oct. 21. Not liked. To Ruhl (Herald Trib) it "sounded like a Daisy Ashford trying to be dirty." "Inconsequential and innocuous," wrote Smith (World), big words for little play. "Variety" (Ibee): "Did not seem to furnish enough diversion."

"The Up and Up," independent, closed at the Longacre Saturday.

THE UP AND UP

Opened Sept. 8. "Just one more of those plays which should have been good," wrote Lockridge (Sun). "Runs from pretty bad to pretty good—the former unfortunately predominating," penned Littell (World). "Variety" (Ibee): "Limited stay indicated."

Opened at the Biltmore and was in doubt almost from start. Ten weeks, players co-operative.

Worcester Stock

Worcester, Mass., Nov. 4.

The Worcester Theatre Players were forced to close Saturday night after a season of only a few weeks. Business N. G.

Dufwin Stock

Portland, Ore., Nov. 11.

McCurdy-Waller stock opens at the Dufwin Nov. 16 with "Rebound."

Shows in Rehearsal

"Ballyhoo" (Arthur Hammerstein), Hammerstein's.
"Petticoat Influence" (Gilbert Miller), Empire.
"When the Wife's Away" (Max Gordon), Liberty.
"Love Thieves" (M. Kallesser), President.
"The New Yorkers" (E. Ray Goetz), Lyric.
"The Lottery" (S. Jay Kaufman), Bijou.
"Negro World" (Carey Productions), Cort.
"This Is New York" (Arthur Hopkins), Plymouth.
"Tonight Or Never" (David Belasco), Belasco.

Future Plays

"When the Wife's Away," farce by Owen Davis, has gone into rehearsal as next for Max Gordon.

Cast includes Elliott Nugent, Norma Lee, Alden Chares Nella Burt, Lillian Bond, Charles Howard, Betty Garde, Helen Carrington and Peter Blythe.

"Hilda Cassidy," by William Jourdan Rapp, Henry and Sylvia Siefant, will reach production next month, via A. H. Woods.

"Philip Goes Forth," by George Kelley, is set as next for Rowald Stebbins, producer of "Green Pastures."

Piece now casting and due to go into rehearsal in two weeks under direction of Mark Connolly.

Joseph Schildkraut will be projected as star in a revival of **"The Affairs of Anatole,"** which Bela Blau will produced.

The revival will follow the firm's production of "Overtures of 1930," currently shaping up on the road.

"Gulf Stream," by Thomas Mitchell, has been acquired for production by Charles B. Dillingham, with production set for next month.

"Black Sheep," by Frank Warren has gone into rehearsal with Ellwood Productions, Inc. figuring as producer. The piece will bow in at Allentown, Pa., Nov. 24, and follow into New York a week later.

Cast includes Myrtle Cox, Paul Bergen, William Maher, John Sullivan, James Murphy, Edward McLaughlin, Frank Shaw, Charles Seivers, Mabel Harrington, Lulu Clark, Charles Taylor and Mabel Trineer.

"The Gay Divorcee" has gone into rehearsal as Tom Weatherly's first fling as a solo producer.

Weatherly has been associated with Dwight Wiman in production of this season and last season's "Little Show," but the above mentioned musical is Weatherly's first fling on his own.

"The Deadline" produced by Miller and Shaw, which was withdrawn for revision after previous tryout, will make a fresh start at Lebanon, Pa., Nov. 24.

Cast includes James Murphy, Katherine Keller, Madeline Lane, Kathleen Mahoney, William S. Deane, Charles Graham, Anthony De Vito and others.

"Tan Town Topics," colored musical which stranded in rehearsal several weeks ago, has been taken over by Frank Shaw and will bow in at Wilmington, Nov. 17.

Cast includes Mabel Washington, Harry Green, Mazie Ward, Rufus Tucker, Charles Decatur, Mariam Grayson, Luella Clark, Frank Hetherington, Harry Charles and others.

"The Balcony Walkers," produced several years ago by the late Henry W. Savage and scrapped after tryout without coming into New York, is being revived by Michael Hagan. It bows in at Philadelphia, Nov. 24, and two weeks later steers into New York.

Cast includes Robert Rowley, Ann McNamara, George Dailey, Albert Engelhart, Joseph Ross, Claire Fowler, Frederick Blaisdell, Charles Foster, Marion Polterman, Ruth Hemmings and Elmer Clark.

"Lilith," by George Spaulding, produced by Rose Vermonte. Former dramatic teacher, is on a co-mon-wealth basis.

"You Said It," college musical for production by Jack Yellen and Lou Holtz, is being written by Yellen and Sid Silvers on the book, and Harold Arlen on the music. Juve lead goes to Stanley Smith, opposite Mary Lawlor. Casting for rehearsals next week.

"The Gay Divorcee," musical, goes into rehearsal next week as Tom Weatherly's first solo production.

"The Lottery," which S. Jay Kaufman is producing, will enlist 40 players. It opens at Great Neck, L. I., Nov. 15. Among its important people are Nedda Harrigan, Beverly Sitgreaves, Fuller Mellish, Edwin Vickery, Louise Carter, Anita Fugazy, Ralph Stuart, Alfred Keppler, Edward Emerson, James Robertson, Herman Lieb, Thomas Morrison, Robert Rhodes, Peter Donald, Bernard Durkin and Augustin Duncan.

"We, the People," by Herman Mankewicz, will be Chester Erskine's next for Frohman. Erskine is casting. Rehearsals set two weeks hence.

Bernard Steele will shortly do a comeback as a legit producer, with **"The Second-Hand Woman,"** by Homer Miles.

W. C. Fields will head the Arthur Hammerstein new musical, **"Ballyhoo,"** opening in Wilmington Nov. 27, following into the Hammerstein, New York. Don Tomkins, Jeanie Lang, Janet Reade and Grace Hayes are among others.

Love," by Mrs. Aben Kandel.

Stage version of Charles Dickens' **"Cricket on the Hearth,"** slated for production by Leo Bulgakov on a rep basis, has been called off.

"Storm Song" is next on list for Robert V. Newman.

The piece had been written as a potential starring vehicle for the late Jeanne Eagels and had been held by Sam H. Harris until a couple of weeks ago when the latter's option expired and Newman took it over.

Now casting and due for rehearsal in two weeks.

Oscar Serlin has tied up with the Theatre Assembly to co-produce **"A Trip to Sorrento,"** by Hans Adler. The play is now being adapted by William Drake. Serlin will direct.

Sidney Phillips has taken **"First** Crosby Gaige in a "stiff" hunt is lining up the cast for "Gulf Stream," by Thomas Mitchell. Gaige's second of the season. "Stream" will go into rehearsal in two weeks.

Fred Young and Charles Teitelmer are currently casting "Monkey Business." Hungarian play by Ferenc Herzbec. Play goes into rehearsal next week.

George K. Doyle has taken **"Romance, Inc."** by Crane Wilbur for production. Doyle is associated with Earle Booth but will do the show alone.

CONCERT

By Sallie

EQUITY RULE LEADS TO EIGHT-WEEK LAYOFF

"Pajama Lady," musical produced by George W. Lederer, which folded for repairs after tryout, will be retired for eight weeks in order to effect cast changes which Equity would not otherwise allow.

Lederer is being financed by Erlanger. Equity ruled Lederer would have to retain 80% of the original cast if intending to reopen without the usual eight weeks lapse which covers abandoned productions in the Equity contract.

When Lederer had been unsuccessful in gaining Equity consent to cast changes he decided to hold the piece over until the eight-week period had lapsed which will give the producer privilege of making any changes he sees fit.

'Love Thieves' Tryouts

"Love Thieves," by Elizabeth Wells, with music and lyrics by Stella Unger and John Kleiner, opens Nov. 24 in the sticks for three weeks. Michael Kallesser producing.

Cast includes Raynor Lehr, Virginia Smith, Lou Hearn, and Eldora Sanford.

Frank Montgomery, colored, staging the dances.

Joe Glick in Hospital

Joe Glick was removed from the Friars to the Hospital for Joint Diseases last week. He was affected with severe pains in his back while at the Cort theatre where he managed "Sweet Stranger."

X-rays showed a bone in the pelvis to be fractured.

At the Plaza

Lucrezia Bori, soprano of the Metropolitan; Albert Salvi, harpist, and Peter Chambers, baritone of the American Opera Co. opened the seventh season of the Hotel Plaza's Artistic Mornings, always outstanding in the season's unusual events.

Mme. Bori has a tremendous following. No artist better knows how to use her voice. Her tones are never sharp and in her "De Lia," from "La Enfant Prodigne" she was delightful.

Always the last word in grooming Bori wore a beige velvet, with the new informal sleeve of beige lace and satin pumps of the same shade. Her gown was to the floor at back and slightly shorter in front. With this was worn a beret, and a rope of pearls finished this striking outfit.

Salvi has earned the rep of the most finished harpist. This instrument gives a picturesque touch to any stage. Paul Eisler accompanied Mr. Chambers and Pietro Guenra, Madam Bori.

A Long Trek

The Don Cossack Chorus has 32 horsemen from Russia, 10,000 miles away. They gave a concert in Carnegie.

Chorus is led by Serge Jaroff who directs them in soldiery fashion. Their opening number, Gretchanoff's "Apostle's Creed," began with much gusto and diminished into a whisper. Rachmaninoff's "We Sing to Thee" proved their sustaining powers.

The men are in Russian outfits, of highly polished boots, short pants of black with broad bands of bright red cloth, and white Russian blouses, embroidered.

Concert was very much liked and the Russians may repeat.

Girls from England

Guelda Waller and Vera Maconochie, two girls from England, in a recital at the Barbizon Plaza, gave a promising performance. Their old English carols with harp and piano accompaniment were well received, stage-set was churchy and they carried lighted torches, wearing flowing gowns of red and green satin, with headdresses suggestive of Sisters of Mercy. One is a brunet; the other a blonde. They have more charm and style than talent, but are very young and ambitious.

Horse Show a Chill

That the Horse Show at Madison Square Garden seems to have lost its lure for the public is evident. A few exhibitors and their friends are there but financially and socially, as an indoor sport, nil. Arena at $2.50 top was empty and rightly so, unless an elevator is installed.

One of the outstanding exhibits is the Canadian Cavalry of 25 horses, all one color, black, carrying the Army Band in uniform. Eight young girls who exhibited ponies were attractive.

The dressing of society in the boxes nothing unusual, either in clothes or jewels. Much of the usual black and white, a sprinkling of orange and blue in wraps, with sable collars. Outstanding dressing for class can this season go to the men.

Soprano from Paris

Yvonne Gall in program at Town Hall, disclosed a voice of splendid range and warmth. These are recognized mostly in her well covered tones, noticeable in her French groups.

The young soprano brings from Paris a few new ideas in diction, phrasing and tone covering, she's good to look at and was smartly groomed in a ruby velvet creation of Lanvain.

Audience large and her encores many, as usual. Celius Dougherty accompanied her.

Road Show—Stock Plan

Portland, Ore., Nov. 11.

William B. McCurdy has organized the Dufwin Theatre Co. to take over the Dufwin, erstwhile Henry Duffy house. Policy will be legit stock to open Nov. 18. Fund for backing is local money.

Unusual angle to policy is book road shows, with stock company vacating for those dates and playing upstate borses on one-night circuit.

Edible Fan Mail Spreads to Legit On Coast, and Nobody's Squawking

Hollywood, Nov. 11.

"Say it with home cooking" is an audience slogan few in legit will squawk at.

Actors are beginning to get groceries in their fan mail. Mush notes are gratifying but mashed potatoes are more nutritious. The hot rave is okay, but cold squab is really appreciated.

Beauty of the edible compliment is the nicety of enthusiasm it can express. A bag of crisp rolls is considered graceful praise for a neatly acted bit. A popular characterization or attractive pan may rate a whole picnic lunch.

Even an insult is accepted if it's a ham sandwich.

Tip-off on the eat tendency in fan mail came at Equity office, where the mail department has handled an increasing number of odd-shaped parcels. All have been called for promptly, many actors being in the habit of dropping in two or three times a day to see if they have mail.

One package lay most of last week uncalled for. (It turned out later that the addressee was working.) Finally the delicatessen odor got so loud it was decided in the interests of sanitation to open it.

Package contained among other things some cold meat, half a dozen home-made rolls, three hard-boiled eggs, a paper pail of potato salad, pumpkin pie that was beginning to sprout a Japanese dwarf garden, and two bananas. With it went a note about how much the gent's acting was admired.

Producers Quit

Producing outfit of Durandy and Miller, who showed the flop "Noble Experiment" at the Waldorf, New York, has folded, following losses sustained.

D. & M. were backed by Paterson "millionaires" called the "Big Six."

'New Yorkers' Postpones Opening Until Wednesday

Philadelphia, Nov. 11.

E. Ray Goetz's much heralded musical, "The New Yorkers," with its startling array of stars, did not open at the Chestnut Street opera house last night (Monday) as scheduled. Sunday afternoon the management decided to postpone the opening until Wednesday night.

In statement to the press they declared that the cast is okay but that mechanically the show was not ready. Electrical apparatus is understood to be very elaborate in this show.

E. Ray Goetz' "The New Yorkers," musical, currently in Philadelphia, will be spotted at the Lyric theatre when the show comes to Broadway in two weeks. Goetz called off negotiations with B. S. Moss for the Broadway.

New edition of "Earl Carroll's Sketch Book," which goes into rehearsal shortly, is now mentioned as the first attraction for the reconstructed Moss House.

Ryskind Alimony Case

Morrie Ryskind lost out in the Appellate Division Friday when the court reversed a ruling in his favor that his divorced wife, Ethel Ryskind, who got a divorce in 1926, could not have the case reopened to ask for alimony allowance.

The lower court held that the parties had signed an agreement in 1928 by which Morrie was to pay $40 a week and that Mrs. Ryskind must stand on that agreement.

In permitting Mrs. Ryskind to reopen the case the Appellate Division found that Ryskind had abandoned the agreement by failing to make the payments stipulated.

In asking for alimony Mrs. Ryskind says Morrie has remarried in violation of the decree, that he had done publicity for Metro-Goldwyn, wrote the book of "Strike Up the Band," for which he got $750 a week, royalties, and reserved the film rights; wrote the dialog for "Animal Crackers" for which he got $1,000 a week from Paramount, and collaborated with George S. Kaufman on "Cocoanuts."

Another "Diamond Lil"

Hollywood, Nov. 11.

Local or Broadway stage, or both, may see a sequel to "Diamond Lil," with Mae West the star.

Mark Linder, co-author of the original "Lil", with Miss West is working on a follow-up to that, which will be called "Diamond Lil in Paris."

24 EX-TREASURERS ARE IN POSTAL'S AGENCY

No less than 24 ex-treasurers of Broadway theatres are working in the Postal Telegraph's pooling ticket agency located at 146 West 45th street, a building once largely occupied by indie film people. It is a sort of haven for the box office men, many of whom have been out of jobs for extended periods, principally because of Broadway's many dark legit houses.

Salaries compare with those of the usual box office, top money going to some engaged by Postal at $75. Others get $60 and $50, while it is understood several agreed to accept $35 a week. Some of the former treasurers were assigned to branch Postal offices to instruct clerks, but were called back to the pool office where nearly all of the advance orders were made during the first three days of Postal's ticket activities.

Jimmy Vincent, formerly at the Fulton, appears to be in charge of the ticket sellers, with Gates Fletcher of Postal personnel department, having general supervision. It is understood that Arthur Voetgin, Jr., a former company manager, will oversee the ticket men.

Others in the Postal agency are Al Darling, Walter Campbell, Ray Callhan, George Olendorf, James Kenny, Charles Bowman, Edgar Perry, Rector Kling, Hardy McLean, Eddie Wilson, Edgar Perry, Lester Segarm, Jesse Wenck, Manny Cancor, Artie Wright, Brenson Douglas, Eddie Farrell, Joe O'Connor, Johnny Farrell, Roy Marks, Toby De Fries, Al Jones and Louis Bergere.

Raze Princess, Toronto, Town's Largest Legit

Toronto, Nov. 11.

The Princess, this city's largest legitimate theatre, seating 1,800 will be wrecked in a few days to make way for a street extension. George M. Cohan, playing a split-week here in "The Tavern," November 20-22, will be the last attraction.

This leaves the Shubert-controlled Royal the only legit house in Toronto, the Regent now being used as a relearsal hall for Jack Arthur unit productions.

Williams Stock Claims

An echo of the flop of Robert Williams' stock venture last summer was sounded at Equity this week when claims of the 13 players involved were brought up for arbitration.

Williams had organized the stock out of New York with George Shape, operating a stock at the Pitt, Pittsburgh, guaranteeing salaries for Williams, who opened and closed in one week at the Wilbur, Boston.

The salary was paid for the week played but the players claim an additional week's salary in lieu of notice.

Owner Gets Belmont

Belmont, on 48th street, recently taken away from Richard Herndon and leased indef to Pilgrim Productions, has reverted back to the Donco Co., its owner.

Pilgrim's show, "The Puppet Show," was a fast flop.

Hyman Adler's 2d

Hyman Adler, legit producer and actor, whose first play of the season closed two weeks ago, is lining up a second, with himself in the cast.

Adler's new one will not be produced with Philip Gerton, his present partner.

ZIEGGY MUST PAY

Helen Garden Awarded $3,000 from Mgr. Under Unplayed Contract

Helen Garden, who had a season's contract with Flo Ziegfeld last year, was awarded $3,000 from the manager by arbitration.

The contract called for no particular show. Claim was larger but a compromise was made, since the actress offset the total by taking other but shorter engagements.

Mgr.-Gone Films-Can't Be Annoyed After Just One Losing Wk. in 38

Chicago, Nov. 11.

At the last minute, Edgar Selwyn cancelled the 25% salary cut for "Strike Up the Band" and, instead, folded up the play entirely last Saturday (8).

"Band," a recognized hit, has played only Boston (two weeks), New York and Chicago. In all that time it had only one losing week, at the Selwyn here. Selwyn, however, refused to send the play out on the road, since he is tied up with his $200,000 Metro contract on the coast. Folding of "Band" removes Selwyn entirely from the legit field.

Company is certain that at least 15 successful weeks could be done on the road, and it is understood that Bobby Clark (Clark & McCullough) had offered to stand half of all losses play might sustain on the road.

EQUITY DRAFTING PLAN TO REGULATE STOCKS

Rule 6 Permanents as Nucleus —Aim at Shoestringers

Equity is drafting a new contract covering stock companies which will hereafter require a steady group of six players as nucleus for a resident company.

Equity's tightening up on former regulations where concessions were made for a less number of players has been precipitated by the practical folding of the American Stock Managers' association with whom Equity had made an agreement that four players would be sufficient to carry regularly with the remainder in on a jobbing basis.

Equity made the minimum concession to the stock men when stock was in a bad way, but with its present seeming comeback, now numbering 77 companies and the demise of the stock men's organization, Equity has decided to revise former regulations in order to keep the sharpshooting gentry out.

Several of the latter have attempted to spot stocks on a commonwealth arrangement similar to their former legit activities but with Equity refusing sanction unless getting up security covering transportation both ways.

Equity has been obdurate lately about the posting of transportation bonds because of having to bring back several stranded companies to New York.

Herndon's Big Co.

"Between the Acts," which Richard Herndon is producing, starts at the Shubert, Newark, N. J., next week.

Cast includes George McQuarrie, Donald Blackwell, Frank Stringfellow, John Irwin, Douglas Garden, William Bonnelli, Spencer Kimball, Harold Huber, Alf Helton, Al Guin, Ronnee Madson, Richard Cregg, Wallace Widdecombe, J. F. Morrissey, Salvatore Zita, Edwin Cushman, Robert Schnitzer, Phil Sheridan, Edith Broder, Henry Wadsworth, Emily Graham, Louis Miller and Cornelius Vezin.

STOCK TRADE MENDING

With the opening of five new stocks last week the total hit 75, which is above that operative a year ago this time and which stock promoters assume is indicative that stock is on the mend.

Jack Hazzard's Role

Jack Hazzard has the comedy lead in the musical written by Robert Woolsey and Edward Clark Lilley. Aranze Productions, new, producing.

Show, as yet untitled, goes into rehearsal this week.

Legit Season So Far Reveals More Successes Than '29, Fewer Shows

With the first quarter of the season over, Broadway is in better shape this season than last.

Fewer legits so far in the autumn of 1930 than in the same period of 1929, but there are more indicated successes of one kind or another. Whether this season's edge will continue is not certain, because of disturbed business conditions in and out of show business. There are about 10 more theatres dark at this time last year.

Up to Nov. 1 there were 57 new shows. Of that total 37 are failures, while 20 are either hits or rated in the money to a moderate degree. These figures may be changed later, but the revision will be slight.

Last year the legit season until Nov. 4 saw 70 productions. Among them were 64 flops and 16 successes. The first box score compiled in "Variety" at the time indicated 30 flops, but that was based only on the shows closed. The final figures later divulged that there were 24 additional failures among the shows then running.

Flops Leave Quick

Last season started earlier, while this season was slow in getting under way, the rush of new shows not coming until late in September and October. Comparison in the length of engagements of the failures is not material, but the tendency this season is to remove the bad boys more quickly—get them off and cut down the loss.

The percentage of failures for the first quarter this season is .649 as against .771 last autumn. The percentage of money shows is .351 as against .229 last year. The percentages are based on the fact that there are 13 fewer new shows so far this season and 22 fewer distinct flops.

That first two months are the most active of the season. Indications are that production is not easing off more than usual. Many new shows are in prospect, with managers aiming to lighten the dark spots. The figures do not include the holdover success, of which there are four.

There are now 24 shows on Broadway making money. While the box score showed 30 shows as having closed, the other seven have either dropped out in the past week or are about to be withdrawn. The only variance in the figures later would be if one or two of the 20 expected successes should not prove to be money attractions.

Douglas in W. C. 'Ghosts'

Hollywood, Nov. 11.

Tom Douglas will play opposite Mrs. Pat Campbell in the Coast revival of "Ghosts." Deal was put through by Walter Chenoweth of the Kathryn Kelly office.

"Ghosts" opens Nov. 17 at the Columbia, San Francisco. Two weeks there and then here for the Biltmore, probably. Operators of Vine Street, Hollywood, are backing the Campbell production.

NO LIGHTS OR ERMINES WHEN SHAW HITS L. A.

Hollywood, Nov. 11.

Shaw in Hollywood . . . Something like caviar in a beanery. Regular customers just don't care, provided they know. Preference seems to be for tripe.

Opening of "The Apple Cart" at the Music Box was conspicuous by the absence of picture people. They stayed away almost as if by conspiracy. No lights, no radio announcements, no ermine coats. And no film fans with their little autograph albums.

Audience entirely different from any other first night assemblage. Mostly patrons of the Hollywood Bowl music season. Same crowd is backing the present Music Box venture, which is hoping to draw enough subscribers from the Bowl crowd to make it a paying venture. Each bill is to be given three weeks, which means approximately 30,000 people will have to come to the theatre in that time.

Alan Mowbray, playing the King, reads probably the longest and most difficult speech ever assigned to an actor.

Doris Lloyd, known locally, acts convincingly and looks charming as the capricious mistress, but could improve the general effect considerably by covering her knees.

Dayton's '66 Landmark House Turns Talker

Dayton, O., Nov. 11.

The Victory Theatre, legitimate house since 1866, will open as a talking picture house late in November, contract having been signed for the product.

Three pictures per month have been contracted for. The remaining week will be devoted to legitimate stage attractions if arrangements can be effected with the stage hands and musicians unions. Otherwise the house will go all pictures.

'F. & J.' Trial Nov. 24

The trial of the cast of "Frankie and Johnnie" on the charge of participating in an indecent performance has been put over until Nov. 24 in Special Sessions, Queens County, L. I.

The play was raided while appearing on its break-in performance at the Carlton, Jamaica, L. I., a couple of months ago. Cast denied trial by jury.

"Says You," Musical

"Says You," new musical, will reach production next month, produced by Ziegler & Evans.

Musical duo for rehearsal next week.

Gering's Next Show

Marion Gering will produce one play before he leaves in January on his directing contract from Paramount.

Gering's show will be "Beyond Woman," by Lillian Burton.

Stock in N. J.

Vaude is out again at the Casino, Woodbridge, N. J. Stock in next week (17), with "Whatta Girl," musical, as the opening bill.

Company includes Raymond Pennington, Kathryn Schebler, Andrew Herman, John McCauley, Elsie Schipper, Doris Maynard, Grace Kelly, John Franklin, Joseph Donlin, Arthur Forrest and Elmer Dimmick.

Salary Claims by "Bridge Sighs" Actors

Salary claims have been filed with Equity by players in "The Bridge of Sighs." It opened in Mt. Vernon, N. Y., two weeks ago and ceased after three days.

With the show laying off last week the actors sought salary for two weeks. They had been paid off for the first week by checks, but some of the checks bounced.

Leo Freidman, said to be an attorney, produced the play, written by Harold Sherman, also new to the theatre.

Owen Is Everything

"Jacks Up," farce by Reginald Owen, is in rehearsal, to open out of town Nov. 17. Owen figures as producer and will appear in the cast.

Support has Joseph Sweeney, Kathryn March, Harold Von Oppenheim, W. J. Rathburn, Arthur Ross, Edward Rigby, Thomas Farrell and J. Kunihara.

Kallesser Pays Off

Michael Kallesser has squared his indebtedness at Equity by paying off $432 in claims against him on "Live and Learn."

Kallesser is going ahead with another, "Love Thieves," musical farce. It is due at the President, New York, next month.

Cantor's "Armistice"

First return legit fling for Lew Cantor, recently returned from the coast, is shaping up to be "Armistice" by Garrett Fort and Garnet Weston.

Cantor has the play now and is trying to get Zita Johann for the lead.

OUT-OF-TOWN REVIEWS

TRADE WINDS

Philadelphia, Nov. 11.

"Trade Winds," the new play by Laurence Schwab, which brings the producing firm of Schwab & Mandel back to the legitimate, and which opened last night (Monday) at the Broad Street, is a blustering, boisterous melodrama of the sea which may get by on its mechanical thrills if it were all like the last act.

In this act the poor old tramp freighter, "Water Wings," and her captain and crew are disclosed in just about the toughest spot imaginable. She is miles out of her course, surrounded by dangerous South Pacific reefs, a fog has come on, a load of copra is ablaze in the hold, the skipper is cock-eyed drunk, the coolies of the crew are on the verge of mutiny, and most everybody on board is on the make for the lone feminine passenger, is that a combination of complications or not?

Smoke is seen pouring from the hatchways, explosions are heard from somewhere down below, and the crew is taking to the life boats. The faithful old bosun, after a last farewell to the captain, goes over the side, and then the gal comes back and insists on standing by the man she loves—the captain. At the last moment, however, he decides that life is worth more, and grabbing her in his arms is seen poised at the rail for a desperate leap as the curtain falls.

This last scene is a corker for action and excitement. Where it isn't exactly thrilling, it's so melo that it's funny, and that helps make it good entertainment. Unfortunately, up to that time, "Trade Winds" is not fast or punchy enough to be a successful melodrama. Its too trite in story to be accepted as straight drama.

It concerns an American girl who has been stranded in a small settlement in the Dutch East Indies by her lover while they are taking a round-the-world trip. Wanting to get back to the States, she turns the s. o. on the American consul who arranges passage on a tramp freighter. She is the only woman aboard, the object of plenty of attention and the cause of plenty of jealousy. Doing a Sadie Thompson, the gal falls for the captain, really wants to go to Seattle, and accepts his offer of marriage. However, there is the usual bounder aboard who gets hold of that familiar telltale letter exposing plenty about her past. His price for giving up said letter is also as expected, etc.

Girl finally agrees and the little nocturnal duo is discovered when the carload of copra is found ablaze and the girl and man dash from their stateroom. Captain burns, and decides to take the gal without benefit of clergy and gets himself properly drunk. It is then that the situation of the last act is arrived at, with the gal and skipper finally reunited in the hour of peril.

Schwab makes a reference to Joseph Conrad's novel, "The Rescue," and in some ways his play bears a parallel to that fine sea story, in that the captain's problem of having to choose between a woman and his ship is suggested. Also many of the members of the crew who appear are definitely Conrad types. Some of them are pretty well drawn, too, especially the "down-easter" called "Clam-Digger" by his mates, and the old Irish bosun who finally goes so far as to knock his beloved captain down to get him to drop the absinthe bottle and come to his senses.

However, the play is talky and slow paced during the first two acts. Many of the lines are so stilted that they cause howls of laughter. The acting, too, is spotty, with Robert Williams as the bounder by far the best. Seth Arnold, as "Clam-Digger," and Frank Shannon, as the bosun, are also standouts. Herbert Rawlinson, as the captain, is good in some scenes, but Rose Hibbert doesn't have much luck with the assignment of the gal.

The single setting, the deck of the freighter, is the best thing about the show. It is very substantial and authentic. *Waters.*

MARSEILLES

Washington, Nov. 11.

Along about the last few moments of the second act, and again in the final half of the third act, of Gilbert Miller's "Marseilles," the play by Marcel Pagnol at the Belasco, the springs of conversation snap and profound drama is uncovered.

Truth is, Pagnol's play is heavily laden with drama, latent drama smouldering beneath the surface, but somehow it never becomes actually ignited. It smokes but does not flame, as it must have done in French. Otherwise how could the play have run a year in Paris? It is probably safe to assume that the English adaptation lacks something—the original punch, perhaps.

Sidney Howard, a Pulitzer prize playwright, made the French script over into English. Made over into American would be a better way of putting it. The mother tongue might have gotten closer to the context, nearer the heart. Anyway, Broadway colloquialisms have no place in the everyday language of ordinary people who live along the quays of a Mediterranean seaport town, no more than the language of diplomacy on the wharf fronts of Marseilles. What makes the play fall in its present form lies deeper than dialog. The trouble comes with the too leisurely presentation of the story—long-winded, slovenly and too palpable. With its three stanzas squeezed into tighter space "Marseilles" would make a remarkable one-act play.

The story is rather simple. A boy behind a bar, a dream of sailing the seven seas; a girl in love with him. To hold him she flaunts an old widower with money, and then, after the boy and girl have given themselves to each other, comes the sacrifice. He abandons his idea of the sea, but she gives him up to send him along in his ship.

And there is the drama. It spreads itself over a mighty thin portion of the play's surface. Nothing to sustain it but some magnificent acting, which proves again, if there is need of proof, that it takes more than ground characterization to make a play.

In the first act there is only one good scene, admirably played between Alexander Kirkland, the boy, and A. P. Kaye, who hopes to win the young girl, in the second act there is a supreme moment between Kirkland and Princess Torchiana, the girl. In the last act there are two or three good moments, and that is all. Drawn closer together, the units more compact, played with more fire and dash, these things might have been momentous. But, as it turns out, they are only moments.

Alison Skipworth, as the girl's mother, and Dudley Digges, who plays the boy's father, get together in one comedy scene, and another that looks like the framing of a military marriage. But these, again, are only the surface coverings of drama never permitted to run its gamut. *Daily.*

TONIGHT OR NEVER

Washington, Nov. 5.

At Belasco, David Belasco presents for the 3 new play by Lili Hatvany, called "Tonight or Never." English version by Fredericka and Fannie Hatton, with Helen Gahagan starred.

Erlina Donna	Helen Gahagan
Faithful Dog	Ferdinand Gottschalk
Man Servant	Robert Greig
Maid	Greta Meyer
His Excellency	Warburton Gamble
Unknown Gentleman	Mervyn Vye
Marchesa	Katherine Stewart
Marchesa's Maid	Agnesa de Torme
Waiter	Edmund Loewe

For 20 full minutes after the curtain goes up on the first act of "Tonight or Never," Lili Hatvany's new play, Helen Gahagan, as an opera singer, stands and rehearses snatches of the operas—sometimes merely vocal exercises, the running of the chromatic scale, and that sort of thing. In between times she lets loose flashes of temperament supposed to be attached to the artistic nature. All this, until an impatient audience begins to wonder when the play will start, if ever; and if it does get under way, just what Miss Gahagan will do besides sing. Now, it happens that Miss Gahagan, just back from cultural studies abroad, is a possession of a mighty worthy of the concert stage, if not, just yet, the Metropolitan Opera. However, "Tonight or Never" is neither a concert nor an opera, but a play.

About the end of the first act, after which nothing has happened but all this vocalizing, with piano accompaniment by the veteran, Frederick Gottschalk, parading as a music master, there is an inkling that something is about to take place, for the lady goes to the window and sings a lovely lullaby to a strolling admirer on the street below. Yes, something is about to happen, but it will be moved over into the second act. And there is then a heavenly hush in anticipation—a hope that Miss Gahagan is going to lend guidance to oncoming events. Unless she does, the side is out, the play is ended, and there is no use hanging around the opera house.

A Belasco presentation, with the dean himself behind the scenes guiding the performance, told the theatregoers to hold onto their seats. No one walked. Happily, for the second act is the entire play.

Down the second act would probably be just so much sifted ashes without Miss Gahagan, who sent an electric thrill through the audience.

In those last few moments of the first act it is brought out that the prima donna—Miss Gahagan—is the protege of His Excellency, the guiding genius of a continental opera house; that they are engaged to be married; that he—who excels not alone in music but in amours—is going to Berlin with one of the rival singers.

That second act is going to make or break this play. It has a great punch that lasts 30 minutes by a stage clock. It seems the devotees of the opera are thrilled by a new perfume on the market, a fragrance called Tonight or Never, and named for some mysterious reason in honor of the prima donna. The gigolo sprinkles the room with this, and the opera singer carries the scent, too, on her person. Gentleman that he is, after having locked the lady in his apartments, he offers her a way out—10 minutes to make it tonight or never. Just as the clock on the mantel strikes 10, and she hesitates, he breathes in her ear, "Too late."

That, then, is not only the sum and substance of the play, the outstanding situation, but it is also the sub-title—"Tonight or Never; or Too Late." That also is the curtain on the second act.

This play needed David Belasco and a Helen Gahagan aided and abetted by a goodly company of players, to keep the play from falling off the stage.

There is a transposed analogy between situations in "Tonight or Never" and in the opera "La Tosca," but it makes no great impression. The idea is—a singer never finds her soul until she has had "an experience."

The play will undoubtedly be improved a thousand-fold when the players have a better grip on themselves. There are several sparkling comedy lines, lost in the shuffle, and at least three laughable situations that border on burlesque; which, of course, must be toned down under the Belasco wand. It will have an appeal for those who love their innuendo, done in the beautiful way, and for the lovers of music and a musician who happens also to be a lovely actress.

The carriage trade will come out to see "Tonight or Never." *Daily.*

CRADLE CALL

Atlantic City, Nov. 11.

The race for another hit like "Once in a Lifetime" has started. First entry is "Cradle Call," play of the Hollywood scene, which had its first performance at the Apollo last evening. It's a 100 to 1 shot.

For the first 10 minutes, one who had witnessed the Kaufman-Hart comedy might have thought it was lifted almost bodily from their work. There is the author of a New York hit immediately called to the Coast paradise. His ideas and plots are twisted and turned, not by one Golgauer, but three. The dialog too bears a resemblance.

The hero, nice, big, clean, dumb boy, agrees to a contract with a strange girl who has gained his presence by a ruse, that he become the father of her baby. They are to spend the night at his dressing room bungalow (which serves for the three acts).

He, in love with the girl and himself, does nothing but talk, with the result that the next morning the situation is as it has been before. He insists on marriage. When she refuses, a quarrel follows and she quits him.

A designing minx working on the next lot has witnessed the quarrel from behind a door, gets an inkling what it's about and hurriedly changes into pajamas while the hero is broadcasting to his public.

He returns into a perfect "frame-up." That is, it would have been except that the heroine had left her night bag behind and returns to claim it.

The clinch and fade-out.

Tale is not any too fresh, nor is it well written. Toward the end both authors and actors are chasing each other trying to pick a spot where the curtain can be brought down.

What laughs "Cradle Call" gathers are from lines offered innocently enough but which are loaded with none too innocent meanings. Evidently its only apparent reason of being produced is that the responsible parties thought it was risqué.

George Choos is the producer; Crane Wilbur, an actor, is co-author. Both should have known better. *Weitzraub.*

NUDIST BAR

Play in two acts; adapted in French by Andre Maugray and Henri Varna from the German play, "Wonderbar," by Geza Herczeg and Charles Farkas. Music by Robert Kaisecher. Palace, Paris, Oct. 30. Case includes many acts changed from time to time according to what talent is available.

Harry	Harry Pilcer
Line Herbley	Delia Col
Her	Rahma
Herbley, a banker	Fernana Mally
Louis de Braine	George Cahuzac

Was very badly received the opening night owing partly to some non-fusion arising from the fact that it is staged in the middle of the audience, which caused trouble. However, this was soon adjusted, and from the second day on, the show has been successful and is doing good business.

Story is that of a banker's wife who is unhappy with her husband, and takes up with a night club professional dancer. Later has stolen one of her necklaces, replacing it by an imitation, leading her to believe that her husband gave her the imitation, whereupon the dancer sells the real necklace and uses the funds to abduct the woman.

Second act shows the dancer and his mistress, now also a professional dancer, coming back to their former night club, when the woman realizes her partner's unworthiness. Her husband happens on the spot, to take her away from further indignity. Show ends on their reconciliation. The whole thing takes place in a night club, and provides, apart from sundry comic characters, for numerous acts supposed to be part of the club's floor show.

Instead of taking place on the stage, action is presented on a platform built over what would normally be the first few rows of orchestra seats, latter having been bodily placed on the stage, where part of the audience sits—thus facing the platform and the normally seated part of the audience. The unusual staging gives the cabaret scene a very realistic effect, audience being led to believe that they are themselves in a night club, and witnessing a floor show.

The main characters are very well acted, Harry Pilcer giving an excellent performance, also singing a gigolo song which is the current Paris hit. Acts included the Russian entertainer Skarjinsky, who improvises skits on people in the audience, and was very well received. Also Colette Andris, nude dancer, wearing absolute minimum, even for Paris. The Carl Bross and Co., athletes, stopped the show, as also did the Vecinie dancer, Olympia, but acts are changed too frequently to ever be rightly shown on the program. The show also has a good chorus of eight.

The staging, due to its novelty, is largely responsible for its success. Performers come on the stage from the wing's entrance nearest to it, or from one of the normal exits, using the whole as wings. To add to the effect, on each side of the theatre a couple of ground-floor boxes have been turned into a bar where performers also sit and drink when waiting for their turns to walk on the floor. The floor itself is surrounded by a dozen small tables. Some tables are reserved for the use of the actors, the audience using the balance; thus creating between the audience and the show a kind of intimacy which gives a very realistic effect. It is sometimes hard when looking at the tables immediately surrounding the stage, to see which ones are occupied by performers, and which ones by patrons. Also performers coming from the wings or from the bars, on and off the stage, walk through the audience, and at a certain time the chorus mingle fairly freely with it.

The expense of production reached about $24,000 before the show opened.

During the change of sets, lasting from 30 seconds to 2 minutes, an orchestra plays music arranged by Jacques Ibert. His compositions are poor, one thing being a mere paraphrase of Shubert's "Unfinished Symphony."

Possibilities for adapting the play as produced are limited on account of the necessary machinery, but it would very likely lend itself adaptation or to simpler form, rewritten for less numerous sets, and would then appear full of possibilities. As is, curiosity and Jules Romain's name are likely to give it a fair run at the Pigalle, in Paris. *Mart.*

PARIS IN SPRING

San Francisco, Nov. 11.

Viennese operetta presented at the Curran Theatre, Nov. 3, by Lillian Albertson and Louis O. Macloon. Book by Julius Brammer and Alfred Grunwald. Music by Emmerich Kalman. American lyrics by John Mercer. Adapted and staged by Lillian Albertson.

Paul Delacroix, a painter	Allan Prior
Florimond Monteaux, a composer	Russell Scott
Henri Herve, a writer	Georgie Harris
Ninon LeBoucher, an artist's model	Janice Joyce
Violetta Cavallini, a little street singer	Lilli Segrena
Hans Pisquatschez, a court bailiff	Max Dill
General "Bobo" Fouchere, Minister of Beaux Arts	Richard Powell
Paul, Violetta's guardian, an old musician	Hadley Hall
Baron Jacob De Rothschild, of the House of Rothschild	Harry Burgess
Charles Blume, an art dealer	Cecil Drummond
Jacques Gavrel, director of "Theatre Brigalle"	Harry Well
Maurice, stage doorman	Georgie Harris
Armand, a celebrated model	Duci de Karckjarto

Artists, grisettes, maids, errand girls, dancers and ladies and gentlemen.

The action takes place in the Paris of the second half of the 19th century, about 1850.

If anything should make "Paris in Spring" a success here or elsewhere it is the music of Emmerich Kalman, who should, by virtue of his past experience, know his music. He is responsible for such efforts as "Golden Dawn" and "Countess Maritza." He has here turned out a group of sure-fire melodies.

"Paris in Spring" has the Vienna flavor, the music having that haunting, waltzy rhythm that recalls "The Merry Widow." In some ways, too, it suggests "Blossom Time" because of its story and costuming. What's more it seems destined to be a b. o. success akin to that of "Blossom Time."

Opening cold at the Curran theatre here the piece necessarily has been subjected to the usual pruning, changing and alteration. This reviewer caught the show on its fourth performance and it was still pretty ragged. Lillian Albertson's adaptation somehow seems lacking in smoothness. The continuity is jerky and at times crude, but this probably will be ironed out. Kalman's music has not been tampered with and John Mercer has done a workmanlike job in fitting the melodies with American lyrics. Several interpolated lyrics are by Leonard Levinson. One of these, "Not Tonight, Josephine," is an out and out comedy number that went over strong but is out of key with the rest of the show. It belongs in a typical American revue rather than an operetta of this style.

"Paris in Spring" opens in a Paris garret about 1850 and involves three impecunious strugglers after fame, an artist, a poet and a composer, share the quarters. The artist, Paul, is in love with his model, Ninon, but she is an incorrigible two-timer and gives Paul plenty of reason for jealousy.

Violetta, a street singer, much like Trilby and the ward of Parigi, an old musician, also a typical Svengali, secretly loves Paul. The first act reveals that the occupants of the garret are without funds and without food. Violetta offers to pawn her only valuable possession, a locket. A wealthy admirer of the three youths dies and leaves them each one thousand francs. Then the girl returns with food and wine. She has pawned her locket.

In the second act is shown a courtyard outside Paul's garret. Ninon, his erstwhile model has become the mistress of Fouchere.

(Continued on page 71)

4 LEGITS OUT— 1 NEW IN L. A.

Los Angeles, Nov. 11.

Four legits fold and one new opens up. That's the week's history. One of the folders, "New Moon" takes to the road, while the other three to the storehouse.

"Young Sinners," on its third and last week at the Belasco, turned in good business at $10,00. It would have done better if those football games out here didn't take about all the good dough in town. Times may be tough, but around 100,000 muggs are willing to pay $5 and up to see the boys maneuver the pigskin.

Leo Carrillo in "Mister Antonio," Henry Duffy's at the Hollywood Playhouse, oked for the week at $7,000. At $1.50 top that's a lot of money for this town. Duffy hasn't made any announcement about the policy of the house, but it's reported he's off the clean play policy after this one.

Civic Rep Big

Civic Repertory Company started its season at the Music Box with Shaw's "Apple Cart." Rep this year is underwritten by the Hollywood Bowl Assn. First week's take was close to $7,000, record for this organization.

At the Biltmore, "New Moon," repeater, got a little over $5,000 on its 2d week. Piece had a six weeks' run here at the Majestic late last fall and the comeback was too soon. A road tour is slated, with the company being routed as far east as Kansas City.

"Parlor, Bedroom and Bath" continues to do a satisfactory business at the El Capitan. Last week the gate was $4,900, which is slightly better than average. El Cap is also Duffy-operated, and with business plenty off he finds that he's operating in competition to himself.

"My Girl Friday" folded at the Vine Street after a three-week struggle. Final was $4,000. "The Green Bottle," a new mystery by John Murray, opened Sunday.

Radio Pictures withdrew from the Mason Saturday after two flop weeks of "Women Who Take," getting less than $4,000 on the second week. Idea of the theatre was a sort of proving ground for picture material. Radio blames it on the location of the theatre and is now looking for another house.

Estimates for Last Week

"Young Sinners"—(Belasco, 3d and last week) Finished with $10,000, above average. Dorothy Burgess in "The Bird of Flame" opened Sunday. This was produced in the east under title of "Aloma of the South Seas."

"New Moon"—(Biltmore, 2d and final week). Left with $5,000 week, just about cleared. Dark now.

"Parlor, Bedroom and Bath"—(El Capitan, 7th week). Hangs on and makes a profit at $4,900.

"Mister Antonio"—(Hollywood Playhouse, 1st week). $7,000 for the opener is high for this house. In for four weeks, with Leo Carrillo starred.

"Women Who Take"—(Mason, 2d, final week). Originally scheduled for four weeks, Radio's "Women" didn't take enough and collapsed with $3,900 for the second week.

"The Apple Cart"—(Music Box, Civic Rep, 1st week). Looks great at $7,000. With the house underwritten, nobody is worrying about the salary list this season.

"My Girl Friday"—(Vine Street, 3d, last week). Took a powder to $4,000. Just about made out money. "The Green Bottle" opened Sunday.

'Life Time' Out in Front at $23,000; 25 Dark Legit Houses on B'way

Broadway had an election night of much rain and so-so business on the week. Grosses slid off for most shows, others claiming slight increases. Best sign for weeks was this Monday night (10) when trade was strong.

A wider gap in New York's dark group of houses, 25 without shows. Sudden closings have been present every Saturday. Largest influx in some time is dated for next week when 10 shows are due in.

Of the new productions within the past 10 days the Guild's "Elizabeth, the Queen" is rated much the best. It got about $17,000, inclusive of subscriptions. "On the Spot" for its first full week at the Forrest was quoted over $14,000, the first imported play this season to show life. "The Man In Possession" appeared to have a chance, getting close to $11,000 at the Booth; "As Good as New" started weakly at the Times Square despite rather good notices; got about $5,000; "Vanderbilt Revue" may show something; "The Well of Romance" at the Craig Friday is in doubt; "Room of Dreams" at the Empire just for subscribers.

Newer musicals are well out in front with "Girl Crazy" and "Fine and Dandy" toppling at $41,000 with "Three's a Crowd," actually stronger but grossing less because of capacity; "Princess Charming," $36,000; "Flying High," next at $30,000; "Vanities" slipped again to $27,000 and chopped the price from $6.60 to $4.40.

Nothing challenges "Once in a Lifetime," at $23,000; nearest is "Green Pastures," around $19,000, with "Greeks Had a Word for It," "Pagan Lady," "Elizabeth" and "Roar China" following.

Out and In

"Canaries Sometimes Sing" closed suddenly at the Fulton, same for "Sweet Stranger," Cort, and "The Up and Up," Longacre. "Dancing Partner" closes this week at the Belasco which gets "Tonight or Never" next week; "Sisters of the Chorus" goes out of the Ritz which will offer "Schoolgirl"; "Frankie and Johnnie" departs from the Republic which receives "Pressing Business."

"Smiles" is the new major musical relighting the Ziegfeld next week and charging $22 per premiere ticket for the entire lower floor; "Sweet and Low," (Corned Beef and Rosey) relights the 46th Street for the first time this season; "Marseilles" comes to the Miller; "The Vinegar Tree" lights up the Playhouse; "Art and Mrs. Bottle" comes to the Elliott to alternate with "Twelfth Night"; "An Affair of State" opens at the Broadhurst and "Uncle Vanya" comes back at the Biltmore.

Estimates for Last Week

"As Good As New," Times Square (2d week) (C-1,057; $3.85). Notices rather good but business disappointing; first week about $5,000; hopeful of building.

"Bad Girl," Hudson (7th week) (D-1,094; $3). Business election week for most shows was off instead of improving; bad weather a factor; this show $10,500.

"Blackbirds," Royale (4th week) (R-1,118; $3.85). Colored revue not getting much coin; questionable whether it will develop as first edition did; around $10,000 mark.

"Brown Buddies," Liberty (6th week) (M-1,202; $3). Also colored musical which has been doing fairly; estimated at $11,000 last week.

"Canaries Sometimes Sing," Fulton. Closed last Saturday; another imported failure; three weeks; house dark.

"Dancing Partner," Belasco (15th week) (C-1,000; $3.85). Final week; did very well for a time; confusion in ticket situation clipped run chances; about $12,000; "Tonight or Never" next week.

"Elizabeth the Queen," Guild (2nd week) (CD-914; $3). Excellent notices sent Guild's new show off to fine start; what with subscriptions and box office first week bettered $17,000.

"Fine and Dandy," Erlanger's (8th week) (M-1,531; $6.60). Has been out in front since opening with weekly grosses, $40,000 and more.

"Flying High," Apollo (37th week) (M-1,168; $5.50). Run musical still in favor although newer top price shows are getting more; around $30,000 lately.

"Frankie and Johnny," Republic (8th week) (CD-760; $3). Final week; rather a disappointment; average gross not over $5,000; "Pressing Business" next week.

"Grand Hotel," National (1st week) (CD-1,164; $3). Presented by Herman Shumlin and Harry S. Moses; adapted from German of Vicki Baum by William A. Drake; opens mid-Thursday (13).

"Girl Crazy," Alvin (5th week) (M-1,387; $5.50). One of the big shots on Broadway and close to leadership in gross; business at $40,000 is capacity.

"Greeks Had a Name for It," Harris (8th week) (C-1,060; $3). Among the smart comedies of the season; started fairly and jumped into big money at $18,000.

"Green Pastures," Mansfield (38th week) (CD-1,050; $4.40). Holdover hit going along to big money; although under previous high gross marks ought to last through season; $19,000.

"Hello Paris," Shubert (1st week) (R-1,395; $5.50). Presented by the Shuberts; has been out of town for some time; opens Saturday (15).

"Ladies All," Bijou (16th week) (C-608; $3). One of the moderate successes of the season; did better than average for a time; now around $8,000.

"Lysistrata," 44th St. (24th week) (C-1,323; $5.50). Chicago company of old Greek comedy which scored so well now playing; date here indefinite; over $19,000 is claimed.

"Made in France," Cort (1st week) (C-1,043; $3). Presented independently (Laura D. Wilck); written by Jack Larrio; Lya de Putti starred; opened Tuesday.

"Man in Possession," Booth (3d week). (C-708; $3). Looks like this London success has chance to click; first full week estimated close to $11,000.

"Mr. Samuel," Little (1st week) (CD-515; $3). Presented by George Tyler and Erlanger office; adapted by Winthrop Ames from Edmund's Pleg's French "The Merchant of Paris"; opened Monday.

"Nina Rosa," Majestic (8th week) (M-1,717; $5.50). Business dropped off sharply and run chances not so good; last week estimated under $25,000.

"On the Spot," Forrest (3d week) (D-1,015; $3). Gangster melodrama of British origin did very well first full week when the takings were better than $14,000.

"Once in a Lifetime," Music Box (8th week) (C-1,000; $3.85). The outstanding non-musical smash and doubtful of being topped this season; $23,000 and over.

"Pagan Lady," 48th St. (4th week) (C-969; $3.85). Excellent trade continues; slightly affected like others last week but got around $18,000 and rated a money show.

"Princess Charming," Imperial (5th week) (O-1,446; (6.60). More than held its own; doing substantial business and is among the leading musicals; $36,000.

"Roar China," Beck (3d week) (D-1,189; $3). Second week stood up very well with the takings over $16,000; about half of that from subscriptions, indicating box office activity.

"Room of Dreams," Empire (2d week) (D-1,099; $3). Just for subscribers and not likely to make the grade.

"Sisters of the Chorus," Ritz (4th week) (C-945; $3). Final week; another show with a Chicago rep that flopped here; goes on tour; "School Girl" next week.

"Stepping Sisters," Jolson's (30th week). (F-1,776; $3.85). Pass money and cut rate coupons continue to keep this show going; rated around $6,000.

"Strictly Dishonorable," Avon (61st week) (C-830; $3.85). May last until holidays, although date indefinite; has been getting around $10,000.

"Sweet Stranger," Closed at Cort last Saturday; three weeks; "Maid in France" opened here.

"That's Gratitude," John Golden (10th week) (C-900; $4.40). Among the new money shows from the start; has been averaging around $16,000.

"The Up and Up." Closed at Longacre last Saturday after 10 weeks to mild trade; "The Tyrant" opens here.

"This One Man," Morosco (4th week) (D-893; $3). Doing light trade but management still hopeful; last week quoted a bit over $6,000.

"The Tyrant," Longacre. (1st week) (D-1,019; $3). Presented by Charles L. Wagner; written by Rafael Sabatini; attracted attention in London several seasons back; opened tonight (12).

"Three's a Crowd," Selwyn (5th week) (R-1,067; $6.60). Solid smash; has top ticket demand among musicals; gross of $35,000 is standee trade.

"Up Pops the Devil," Masque (11th week) (C-700; $3). Started out like a hit; business good and profitable though not as much as expected; $11,000 estimated.

"Vanderbilt Revue," Vanderbilt (3d week). (R-771; $4.40). Opened to fair last week; critics were favorable; trade next week until Sunday when football crowds hang loose; may do better.

"Vanities," New Amsterdam (29th week) (R-1,709; $5.50). Show's second season; dropped close to $27,000; business had been slipping mark-

PITTSBURGH FIGURES

Pittsburgh, Nov. 11.

Picture stars, Vilma Banky and Rod La Rocque, drew well last week at Nixon in "Cherries Are Ripe," with $13,500 representing chiefly balcony trade. Business credited generally to names inasmuch as play itself regarded as without much merit.

"Uncle Vanya" at Alvin too arty for this burg and turned in poor $9,000 despite rave notices.

Sharp stock at Pitt still clicking off nice profit.

'SONS GUNS' NOT SO HOT IN LOOP

Chicago, Nov. 11.

Plenty of openings the past week. At least one, "Sons o' Guns," took the scalpers badly. Expecting tremendous demands the boys grabbed all available ducats. At 8.45 the tickets were being offered at less than half price, with no takers.

Two houses are dousing the lights. "Chinese Bungalow" at the Studebaker opened its road tour at Rockford last Monday, with nothing in prospect for this Michigan ave. theatre. The Selwyn will remain dark seven days until the "Cradle Roll" opens, the 17th. "Strike Up the Band" has gone to the storehouse. "Mendel, Inc.," at the Adelphi, sold its lower floor for three evenings of the opening week, with 300 seats to a club the opening night. In this way it avoided the conflicting with other openings.

Despite all the newcomers, "Sweet Adeline" continues to march at the head of the parade with $25,000, about a grand over last week. A big help in this town, for shows of this character, is the Saturday football games. At night the musicals get the play. Second leader was "Son's o' Guns" which, despite its weak opening, grossed $21,000.

Estimates for Last Week

"Chinese Bungalow," Studebaker (4th week) (D-1,323-$2.50). House goes dark with the piece opening in the provinces. Claimed bettering $7,000.

"Death Takes a Holiday," Princess (1st week) (D-598-$3.00). League opening that went around $13,000, and set one or two matinee records in this house. Starring Phillip Merivale.

"Garrick Gaieties," Blackstone (2nd week) (M-1,217-$3.00). A build-up to $16,500, a slight increase over the opening week.

"House of Fear," Playhouse (11th week) (D-603-$2.50). Holding close to $4,000 despite length of time. Will likely announce closing next week.

"It's a Wise Child," Erlanger (4th week) (C-1,319-$3.00). Cutrating it got $12,000. Set to fold at the end of the week.

"Last Mile," Harris (1st week) (D-1,006-$3.00). Around $14,000. Indications are the death house melodrama catching on.

"Lysistrata," Majestic (1st week) (D-1-997-$3.50). Got $14,000 despite the fact it opened Tuesday evening, election night. Premiere failed to sell out.

"Mendel, Inc.," Adelphi (1st week) (C-1,110-$2.50). Grabbed $14,000 by interesting clubs to come in a body. Belly laugh show liked.

"Strike Up the Band," Selwyn (5th final week) (M-1-086-$4.40). Down to $20,000 and folded Saturday (8).

"Sons o' Guns," Grand (1st week). Figured $21,000 not so fancy.

"Sweet Adeline," Illinois (3rd week) (M-1,500-$3.85). Leading town at $25,000, big agency demand.

"Sex," Garrick (11th, final week) (D-1-276-$3.00). Around $6,000, and out for the "Old Rascal" that opened the 10th. "Sex" will try the middle west on a short tour. Did excellently in Chicago.

"Three Little Girls," Great Northern (6th week) (M-1,360-$3.85). Sharp decline to $17,500.

"Young Sinners," Apollo (6th week) (CD-1,443-$3.00). Down to $8,500. Looked upon as an early winner, this piece has fooled them all badly.

AHEAD AND BACK

Maurice Fulcher, ahead; W. J. Bloch, back; "Flying High" (road).

Salzman and Troser, ahead; "Love Thieves" (M. Kallesser).

...ally at late; last week about $17,000.

"Well of Romance," Craig (2d week) (O-1,494; $4.40). Opened late last week with a difference of opinion among first nighters.

Other Attractions

"Light Wines and Beer," Waldorf. Opened Monday; some snap; tried here several years ago under title of "The Good Old Days."

"Bird in Hand," 49th St. Ran out a week-end for a repeat try.

"Mrs. Moonlight," Hopkins. Indefinite.

"Twelfth Night," Klaw. With alternating with "An Affair of State" next week.

Philly Soft Spot for "Simon," Lone Musical; Town Grosses Up

Frisco Grosses

San Francisco, Nov. 11.

The combination houses last week enjoyed good trade but both of Duffy's stock productions suffered.

"Paris In Spring," the new Viennese operetta which is having its American premiere at the Curran, got away to a great start and business held up strong through first week. Show opened here cold and has been undergoing constant changes but public interest keen. Daily papers' first string critics went into rave over production and indications highly favorable. Got close to $17,000.

"Death Takes a Holiday" in Erlanger's Columbia third week showed consistent build and management decided to hold over for fourth week. Third week hit close to $10,000, which is good.

"Stepping Sisters" at Henry Duffy's Alcazar featuring May Boley, opened fair but trade not so forte. House looks for a build. Little over $4,000.

"Brothers," starring Bert Lytell in Duffy's President, fourth week showed slip. Bow out seven days got $4,500.

Two Legits in Minn'p'lis That Seldom Gets One Bring in Trade to Both

Minneapolis, Nov. 11.

Even though they were opposing one another, "The Apple Cart" at the Lyceum and "Topaze" at the Metropolitan did well. The clash of these two legitimate road attractions here was all the more ironical in view of the fact that it is so seldom this town entertains a single touring company.

"The Apple Cart," at the Lyceum was the first of the New York Theatre Guild's series of attractions scheduled for Minneapolis. Balcony trade was very heavy. Gross of $17,000 claimed for week. Good in house seating 2,300.

One of three Shubert special attractions for which subscriptions have been solicited, "Topaze," opened to near capacity at the Metropolitan and then slipped off the balance of the week. About $12,000 in house seating about 1,700. Fair.

The Bainbridge dramatic stock company at the Shubert, with Gladys George, new leading lady, kept up its good box office showing in the face of the unusual five spoken drama opposition. With "Trigger" pulled about $4,000. Not so good.

Two Saturday night sellouts, including the midnight performance, boosted the gross of "Bohemian Nights," Harry Hirsch's stock burlesque, at the Gayety to $5,300. Very good.

Seattle Stock Prospers

Seattle, Wash., Nov. 11.

Bainbridge Players doing fair at Metropolitan. Past week mat biz went almost to capacity, scale 35 to 75. Manager E. C. Cooke getting over some good exploitation. Company is to give stock a solid tryout. If they fail it will put Seattle on the n. g. list for legit. Bainbridge here from Minneapolis to personally direct.

Last week's takings with Marie Gale and Paige in "Ritzy" did about $4,800.

ENGAGEMENTS

Lois Muran, Geoffrey Kerr, Audrey Dale, Robert T. Haines, Robert Barrett, Sam Wren, Murray Alper, Ruth Hennigan, Virginia Howell, "This is New York."

Eleanor Bedford, Jeanne Green, Eleanor Hicks, Chester Clute, Frazer Coulter, Lee Tracy, Donald Meek, Mary Phillips, Edward H. Robins, "Oh, Promise Me."

Gita Zucker, "Old Rascal."

Dorothy Dianne, "School Girl."

Florida Bevtoff, "Ballyhoo."

Charles Townbridge, "As You Desire Me."

Rayson Lehr, "Love Thieves."

Nedda Harrigan, "Letters."

Glenda Farrell, "On the Spot."

Patricia Kendall, "Highlights."

Arthur Byron, "The Star Final."

Carleton Crosby, "Sisters of the Chorus."

Moffat Johnston replace Reginald Denny in "An Affair of State."

L. A. COLORED TAB

Hollywood, Nov. 11.

Walter Brooks, who produced ...

'SMILES' DOING $42,500 NEW HUB SEASON TOP

Boston, Nov. 11.

Ziegfeld's "Smiles" at the Colonial did capacity biz last week for a gross of $42,500, the biggest a legit show has done here for some time.

Other legits did well. "Street Scene," at the Wilbur, crashed through with a fine gross, capacity biz at $2.50 top.

Estimates for Last Week

Wilbur—"Street Scene." Fine at $17,000. Now in 2d week.

Plymouth—"Michael and Mary." Fair at $13,000. Now in 2d week.

Colonial—"Smiles." Capacity biz with gross of $42,500. Now in 3d and last week.

LYLE'S SHOW PANNED

Baltimore.

"Rompin' In Town," the new Aubrey Lyles musical, opened here last Monday at the Auditorium and received the worst panning of any try-out this season.

Result was a very bad week for the local Shubert-Record house, being the two being at ruin...

Arthur Lubin's Sole Show

Arthur Lubin, associated with ... producing. This one, "Gypsy Moon," opened at the Maryland, Baltimore, the entire stock company to produce. No pla...

PLAYS ON BROADWAY

MR. SAMUEL

Drama in three acts. Presented at the Little Nov. 10 by George C. Tyler and Rollanger Productions. Adapted by Arthur Ames from the French "The Merchant of Paris" by Edmond Flag. Edward G. Robinson starred. Staged by Clifford Brooke.

Samuel Brisach	Edward G. Robinson
Kasen	Charles Ritchie
Cute	Charles H. Dyer
Lemler	Sam Silverbush
Nathan	Harry Joyner
Joseph	Maurice Kippen
Simon	Wallis Clark
Roland	Robert Hudson
Russell	Thomas Collin Cooke
Philip Baird	Fairfax Burgher
Irving Van Ingen	H. Dudley Hawley
Junior Baird	Eddie Wragge
Lillian Baird	Betty Hanna
Maud Ruben	Gladys Lloyd
Judith	Adelaide Prince
Anna	Kate Byron
Maid	Jeanne Wardley
Harris	Brinsley Shaw
White	Harry Redding
Miss Rosenthal	Geneva Harrison
Estelle	Teresa Dale
Head Waiter	Alexis M. Tolbano
Dr. Weil	France Bendtsen
Senor Pradella	Henry Mortimer

Advance reports on "Mr. Samuel" were favorable at the out-of-town showing, but there wasn't much enthusiasm at the first night here over its chances. The impression registered was that while it may be unusual in some ways, it has not the strength as a play. Does not figure to run.

There are people enough in "Mr. Samuel," yet its standout central character is often monologistic. Because of that it is a big part for Edward G. Robinson, who is starred and who gives a performance so far above the balance of the cast that there can be no comparison.

Samuel Brisach is one of the greatest of business men. With his two brothers, Joseph and Simon, he had started with a few cigar stores. At the time of the play Brisach Brothers & Son control the world's largest tobacco concessions, operate big factories throughout the country, engage in other enterprises and deal in Wall Street.

Because of a general business depression the firm faces financial embarrassment principally because Mr. Samuel had loaned a large sum to a friend and did not appear able to meet a large note of his own firm's. The brothers are perturbed and worried about all the big man's benefactions and dealings. The son joins in the apprehension as best he can in a mollycoddle way.

Mr. Samuel scoots off on a tour of his factories, accompanied by a young girl socialist. His wife is shocked, but it is just a lark for the capitalist. Might have been possibilities with the girl socialist, but nothing came of it. He returns from the trip with a plan to insure all the firm's employees from unemployment. Socialist lass doesn't like the idea, it being "capitalistic paternalism," says she. Brothers and son also object, and there is an argument, during which the old boy collapses. Next day the firm's stock nose-dives, but Mr. Samuel gives all hands a demonstration of telephone stock market operating, the stunt to net them three-quarters of a million and take them out of the hole.

There is a married daughter, who is much attached to him, also her young son and her husband. He had promised his mother to keep the family intact, and it looked like everything is all set at the finish.

Mr. Samuel, beloved by his family, is a dominant, generous man, an extraordinary person, able to overcome all business difficulties. Yet he is domineering. He makes all decisions for the firm, does all the talking at their conferences. It is rather pie for Robinson.

Simon, the elder brother, is played by Wallis Clark, with the vacillating brother, Joseph, done by Maurice Kippen. The son, played by Robert Hudson, miscast. Betty Hanna as his adoring daughter is easily the best of the few feminine parts.

"Mr. Samuel" has some timely references to present depressed business conditions. Question is whether audiences will find it tedious instead of exhilarating. *Ibee.*

Light Wines and Beer

Comedy in three acts and two scenes. Presented at the Waldorf Nov. 10 by Stanhope Productions Co. Written by Aaron Hoffman. Staged by Charles Shelbey.

John Miller	Charles Hoff
Gus Russell	Ralph Herz
The Bum	McLain Gates
Fritzie Zimmer	Helene Sullinger
Tim	George Sullivan
Ted Schliss	Percy Helton
Nick Schliss	Sam Bernard, 2d
Jim Knowles	David Andrade
Rudolph Zimmer	Al Shean
Mrs. Mahoney	Sarah Camp
Katie Zimmer	Louise Kirkland
William J. Parker	Herbert Warren
Sweeney	George Gilday
Jack	James Spelvin
Doyle	Peter Ames
Officer Kelly	Ralph Hudson

This revival of "The Good Old Days" is frankly on the chump. It's low comedy that takes a straight laugh out of prohibition with wrinkles going back to the beginning of vaude and the Dutch comics. Altogether short of today's sophisticated taste, it starts off to cut rates and is worth no more than a couple of weeks unless exceptional exploitation accomplishes wonders. Al Shean and Sam Bernard, 2d, are the whole show. Two sets are used.

When the original with Charles Winninger premiered in August, 1923, at the Broadhurst the piece may have been more appropriate for laughs and entertainment. A. H. Woods presented then. Today it's crude hoke.

Some customers may find a bit of novelty in a view of an old-time bar. But they must be few in New York. Too many speaks both improved or otherwise on the old order almost everywhere. And paying three bucks for theatres these times calls on wise ones mostly or altogether chumps, and there aren't enough of either.

The old "Friendly Enemies" gag goes here for two "Dutch" partners in a saloon who continually wrangle. The same simple plot where one has a son and the other a daughter. Latter both in love, of course. Unraveling it is easy, except that a former bum grown to be a million-aire bootlegger plays the kindly high-jacker.

He nukes up for the kindness shown him by the two saloon keepers in bygone days by paying for the booze he raids from them.

The sentimental angle is hazy. To give it a twist one of the partners is shown turning prohibitionist just to keep the friendly quarrels going.

But just as everything is beginning to end for the liquor-minded Dutchman the other comic reverts to type and manages to help pull him out of the clutches of the police and everything else except being a grandfather, an event which both anticipate with glee as the curtain drops.

Shean and Barnard top the scenes and, except for McLain Gates as the bum and later millionaire, the histrionics are thin. Herbert Warren spots a tough role as the snooping prohibitionist with a philanthropic soul, and shows it.

The Well of Romance

Operetta in two acts presented at the Craig Nov. 7 by G. W. McGregor. Book and lyrics by Preston Sturges; music by H. Maurice Jacquet; staged by Benrimo; dances directed by Florence Rogge. Norma Terris and Howard Marsh featured.

Ann Scalitzi	Lotte Blair
Wenzel	Tommy Monroe
Frau Schlitzi	Lina Abarbanell
Gertrude	Miss Paul
Mildred	Mildred Newman
Louise	Louise Joyce
Grand Chancellor	Louis Morin
The Princess	Norma Terris
Poet	Howard Marsh
Lieutenant Schnitzelberger	Louis Rupp
Second Lieutenant	Eugene Redine
Third Lieutenant	Eugene Redine
Baron Von Sprudelwasser	Max Fleming
The Cow	Lo Iven and Ruth Flynn
A Gypsy	Edla Phillips
Joseph	Joseph Rosier
A Waiter	Pat Walters
Guardsman	Rowan Tudor
Second Guardsman	James Libby

"The Well of Romance" has a mediocre first act and a much better second part. It came to the Craig (one of the newer theatres around 54th street which have not been so lucky) with the well wishes of many. But it did not quite make the grade.

Any operetta is liable to be handicapped with the strain of being old-fashioned and "Well of Romance" has that handicap. It is located in the mythical kingdom of Magnesia, which sounds dangerous. But the names are mainly German in flavor. The costume motif is Balkan, but the monickers are like this: Schlitzki Von Sprudelwasser and Schnitzelberger.

The story has to do with a young princess of the land whom the just as young poet-king orders to wed and have plenty of heirs. To the inn courtyard come the people of the play, for the well in this spot is supposed to have magical powers. All who drink become imbued with a desire to love.

Book has a funny idea, that of a Hebe chancellor to the king. Cohen and his dialect provides what laughs there are. He brings the heart-free princess to the inn and suggests she partake of the well's waters. She does and with none other than the unsuspecting young king, whom she doesn't know in his civic clothes. That's the kind of place Magnesia is. It is the beginning of their romance. But there is a hitch. King has promised the hand of the princess to a baron with a terrible name and as he is the general the king cannot see how things can be changed. But they are after a long while. Cohen's schemes finally work out a solution and the queenly princess gets her man.

The book is at times inclined to be spicy and also some of the lyrics. For no reason a prop cow is introduced. Two girls are the workers and on their toes. Idea looked okay. Novel but no spot for the bit.

"Well" is most keen about its score and there is plenty of melody, mostly of the waltz tempo. Norma Terris with "Dream of Dreams" went to an early score and a bit later with "I'll Never Complain," "Here Thee Well," too, caught the fancy of the music lovers. Howard Marsh is co-featured with Miss Terris and with her had the singing burden. Lina Abarbanell, back after a long absence, had two of the lighter numbers, those with the sailor lines. The engenue numbers were very mild, while the juvenile about as useless as any Broadway show ever had.

Louis Sorin, as the dialect chancellor, had much to do and say, too much. He was funny when it was possible, not always so in such a romantic spread. Max Figman is also back after a spell in pictures, playing the baron, he did well, supposed to be of the a. k. class but sprightly.

There seemed to be much ensemble dancing and little or no specialties except from those who stepped out of the chorus. Ensemble work spotty at times. One real stand-out number in the second act, however, and worth while in any show. It is a ballet, with the girls sometimes on their toes. For that number they were out of the foreign frocks for the more attractive ballet dresses. The number is a vari-colored feathered fan dance, evolution, excellently lighted and a generally pretty interlude. Miss Terris contributed a solo dance (new for her) during part of the number and was the center figure in the evolutions. At the show's close in a bridal gown she was gorgeous.

"The Well of Romance" is a comparatively moderate price musical ($4.40). It attracted interest prior to entrance, for the book-writer authored "Strictly Dishonorable." Unless the score can do wonders for it, however, doubt of landing. *Ibee.*

ROOM OF DREAMS

Comedy in three acts. Presented at the Empire Nov. 6 by the New York Theatre Assembly. Written by Hattie Cogs from the Viennese of Ernst Raoul Weiss. Staged by Kenneth Webb.

Augustine	Kathryn Card
Maxine Delaujan	Walter Greenough
Adrienne Delaujan	Elsie Lawson
The Hale Emontin	Fred Sullivan
Lucien Germond	Maurice Burke
Jacqueline Emontin	Lee Patrick

This is the second year for the New York Theatre Assembly, subscription organization said to have several thousand subscribers. Its schedule calls for five plays this season. Whether at the Empire is doubtful, for "Room of Dreams" would be merely a stopgap unless it scored a hit, which it will not.

Last season the Assembly held forth in the Princess, 300-seater, more suitable to plays on the par of "Dreams." Not that "Dreams" is bad, but it's just a play, and in this season especially, shows must be exceptional to stand up. As for the Empire, another Frohman office attraction is due in a month or so. If it shapes up it will likely be spotted here. There are plenty of theatres empty.

Walter Greenough is the managing director of and a principal player of the Assembly. His acting of Maxine in "Dreams" stood out. Maxine has recently been married to the comely Adrienne, but he is a bit worried over Marienette, his mistress, from whom he did not break away. The marriage was one of convenience. Maxine finds he loves his wife, which makes the mess a problem.

Lucien, devoted to Adrienne, is hanging around. Lucien is an adoring fellow, politely passionate over the young wife. So much is he smitten his apartment is fashioned and equipped exactly as hers, even to the pet goldfish.

With Maxine off to a conference one evening, in reality to square things with Marinette, Adrienne calls at Lucien's place, it is room of dreams. Looks like there might be a serious trend in their relations. But in staggers Maxine and friend, also stewed. The complications are not all cleared up, but when Maxine is hustled home in Lucien's dressing jacket, he is suspicious of his wife the next day. But that is explained, with the curtain leaving nothing definite on where all parties go from there.

First act very mild, second has a few moments, also the third, and then the very mild finale.

Elsie Lawson is the nice Adrienne. Lee Patrick plays the wife of the husband's friend, imparted to Fred Sullivan. Nat Davis as a butler in one act came near copping the honors via a bit of phantasy.

"Room of Dreams" will do for the subscribers, but that's about all. One set designed with taste. *Ibee.*

VANDERBILT REVUE

Lew Fields and Lyle D. Andrews present a musical revue in two acts, 28 scenes, staged by Mr. Fields. Lulu McConnell, Joe Penner, Evelyn Hoey, Jimmy Ray, Dalsky's Russian Choir, Harry and Dorothy Dixon, Charlotte Ayers, Rose de Rouche, Carlos Roca, Carlos Lopez, Olga Markoff, Tonia Ingre, Billy Stephens, Richard Lane, Richard Ryan, Paul Everton, Ellen Poe, Stella Royal, Francetta Malloy, Frankie Woods, Teddy Walters and others in cast. Sketches by Kenyon Nicholson, Ellis O. Jones, Sig. Herzig and Jo. Morris. Music by Jacques Fray and Mario Braggiotti. Lyrics by E. Y. Harburg. Special songs by Jimmy McHugh and Dorothy Fields. Dances by John E. Lonergan and Jack Haskell. Dialog staged by Teodore J. Hammerstein. At the Vanderbilt, New York, Nov. 6. $4.40 top.

Strong comedy is a great necessity for musical revues, and that's what "Vanderbilt Revue" lacks mainly. It misses elsewhere, too, and fails

(Continued on page 71)

L. MILLER
INSTITUTION INTERNATIONALE
Beautiful Shoes

Perhaps you're a
HOLLYWOOD-to-BROADWAY
Commuter . . .



Or possibly you're a Broadway-to-Hollywood one...at any rate, we've arranged everything nicely so you can shop here and never miss a train!

A large variety — that helps. Fine-fitting lasts — they make shopping easy. Bags to match the shoes—what a comfort! Hosiery that gives REAL service — what a relief!

And—oh, yes—we almost forgot. I. Miller Style! . . THAT makes a coast-to-coast difference!



Showfolk's Shoeshop
BROADWAY AT 46th STREET
Open till 9 P. M.

PARIS IN SPRING

(Continued from page 68)

Minister of Beaux Arts and lives in the mansion that also faces the courtyard. Violetta meets Fouchere, does him a favor, and as a reward secures for Paul the appointment of restorer of paintings in the Louvre. Meanwhile, Florimond, the young composer friend of Paul's, learns that his opera has been accepted and that the management is seeking the anonymous writer.

The third act is laid in the foyer of the Theatre Pigalle the opening night of Florimond's operetta. Meanwhile, Paul has discovered that he really loves Violetta instead of Ninon. Ninon throws a fit and refuses to go on with her role. Violetta substitutes for her, scores a triumph and Ninon quickly changes her attitude. Through Violetta's locket, which has been pawned, it transpires that she is of royal birth and had been stolen as a child.

Among the song numbers that appear likely to be hits are "Until We Kiss," "What Have I Done," "The Moon Shines Down" and "Don't Ask Too Much of Love."

All in the cast were capable but none outstanding. Allan Prior played the lead with a pleasing touch of romance and sang in excellent voice. Lilli Segrena was the heroine. Miss Segrena is a singer of unusual power and beauty of voice but she shows inexperience as an actress. Max Dill formerly of Kolb and Dill played a comedy role and stood out more effectively than he ever did in any of the many roles he essayed with the elongated Kolb.

Macloon spent money lavishly on the three stage sets which were pretentious and well done. *Rivera.*

LYSISTRATA

(Chicago Company)

Chicago, Nov. 4.

Robert Sparks production of Aristophanes' revival. Gilbert Seldes adaptation. Staged by Norman Bel-Geddes. Opening Nov. 4 (Election Night) at Majestic, Chicago. Principals headed by Mr. and Mrs. Charles Coburn, Nydia Westman, Juliette Day, Hope Emerson, Dann Malloy, John Connery, Burford Hampden, Arthur Pedersen, Friendly Ford, Robert Gorham, Albert Barrett. Scaled to $3.85.

When it is reported that the number two company of the ancient Athenian farce has been expertly cast, is beautifully staged, and gorgeously funny, only the superficial facts have been considered so far as Chicago is concerned.

Chicago's dramatic critics duly noted all these things and personally liked the piece but found a real task in handling "Lysistrata" critically. In this prairie capitol, it is no casual matter to recommend in the daily columns shows wherein the basic theme is hard to put into drawing room language and the modus operandi of laughter includes intimate incidents right where the lights are brightest.

Lloyd Lewis of the "News" ingeniously borrowed a telling phrase from the vernacular of cowboys, to wit, "distance lends decency." Considerable doubt was expressed opening night as to whether the sophistries of the cognoscenti could successfully persuade the primitive logic of the west that "Lysistrata" was merely a sermon against war.

However, no trouble seems to have developed possibly through the town being preoccupied with elections, gangsters and such things. Premiere Election Night failed to go clean and thereafter the demand wasn't sensational. Title, hard to pronounce, is figured a local handicap. Majestic, too, is off the regular legit belt and more often dark than tenanted.

Mrs. Coburn played the title role in a manner certain to add lustre to her standing. A hard part and a long one, she was always equal to the burden. Her interpretation leaned more to the cerebral than the statuesque, a matter of taste. Constantly a pleader, alternating cajoling, commanding and intimidating her fellow feminists she brought clear diction, naturalism, and stately charm to the role. It is probably no exaggeration to peg this as the best part and the best job of her career.

Her husband, meanwhile, demonstrates anew his particular flair for Falstaffian low comedy. As the senile, purblind, garrulous and pompous president of the senate he was splashing about in his own pond.

Nydia Westman converting her traditional stage innocence to ribald ends delivered a laugh every time she delivered a line. It was a droll experience to watch this pert ingenue impersonate an Athenian hot mamma of classic candor. Seldom has a "type" found herself performing such strangely new duties.

Of a great number of actors, uniformly excellent, it is possible only to allude to Juliette Day's easy competence, Hope Emerson's broad horseplay, and the showing of Burford Hampden in the Ernest Truex part. Mr. Hampden was one of the few, male or female, who wore the Greecian vestments with anything like sang froid.

Bacchanale for the daring climax was exceptionally well done. Lighting, sets, handling of the masses, all attested the Bel-Geddes touch. *Land.*

ELMER H. BROWN
Stage Director
Phone Boulevard 8752

PAUL WHITEMAN
Booking Exclusively Through His Own Office

1560 Broadway
New York City

JAMES F. GILLESPIE
Personal Representative

On R-K-O Route with Billy Kelly
(Peggy and Polly Paige)
PAIGE SISTERS
THIS WEEK, NOV. 8, R-K-O, BOSTON, MASS.

DONOGOO

Paris, Oct. 27.

Play by Jules Romains. Prolog, three acts, epilog. Altogether 24 tableaux. Presented by Henri and Philippe de Rothschild at the Theatre Pigalle, Paris, Oct. 24. Staged by Louis Jouvet.

Benin ..... Villa
Lamendin ..... Louvigny
Miguel Runsque, quack ..... Geo. Lecerq
M. Le Trouhadec ..... Jean d'Yd
Bailiff ..... Lorrain
Margajat, promoter ..... Larville

Most important play of the year so far, for several reasons. By Jules Romains, it cannot fail to be interesting. Handsomely received at the Pigalle, but the audience regretted that it was not produced with the simple settings used for the former Romains hits, instead of justifying the Pigalle machinery by ceaseless change of sets.

The story is one exposing human gullibility, showing how great things in this world are the result of crookedness and folly.

Curtain opens on a bridge over a canal where Lamendin, a despondent salesman, attempts to commit suicide by drowning. His friend Benin, who is there, drags him out of the water, and tells him to consult a mind curer, who has a special treatment for suicide. Throughout the play Benin, as in all plays by Romains, acts the classical character of the confident who represents common sense.

The play closes on a last scene of Lamendin, as Governor General, in his Donogoo palace, entertaining some friends who have come from overseas to witness the development of a town, the origin of which is due to the gullibility of an old fool of a professor.

The play has an all-male cast, except for a few unimportant women extras. Some of the lines draw considerable laughs through their merciless exposure of human folly. It is nicely acted. Lamendin's exhausting role is well rendered by Louvigny, while Larville does the bogus promoter exceptionally.

Not only is the stage machinery of the Pigalle used fully, but its picture equipment is employed when the screen is used to illustrate Professor Trouhadec's speech, describing Donogoo to the future shareholders.

Never before, except in revues, have there been so many changes in sets. Continual changs detract attention from the story. A second question is, should theatres be built to produce plays, or plays be written to give a demonstration of some theatre's machinery? As produced the play is both a comedy and a mechanical demonstration, even to searchlights during some changes to exhibit machinery looking like a drawbridge, and controlled from a device similar to a ship's conning tower.

Romains would have written a far more entertaining play if it had been meant to be produced, as formerly, by Louis Jouvet, in three or four sets at the Champs Elysees. Useless interpolations would have been done away with and a story far more easy to grasp would have resulted.

During the changes of sets, from 30 seconds to two minutes, an orchestra plays music by Jacques Ibert. His compositions are poor, one being a shameless distortion of Schubert's Unfinished Symphony.

Possibilities for adapting the play as produced are limited on account of the necessary machinery. It would gain adapted in simpler form, and then appear full of possibilities. As is, curiosity and Jules Romains' name are likely to give it a fair run at the Pigalle. *Mazi.*

VANDERBILT REVUE

(Continued from page 70)

to warrant elevation over the flop class.

Show went into retreat for a week before the New York opening for fixing. A couple of Jimmy McHugh-Dorothy Fields tunes were the principal additions, and these are the songs of the show.

"Vanderbilt Revue" was obviously staged with speed first in the stager's mind, and that becomes its best point. Pace often holds up frail material and many moments of weakness. Opening night they all stepped on the applause and no encores were taken until in the second act. Oddly, these were the least deserved.

Lulu McConnell and Joe Penner carry the comedy attempts. Miss McConnell, a grand comedienne, is material—poor all the way. Like the show, which hits its laugh peak in the borrowed "A Quiet Game of Bridge" skit which Lulu and Grant Simpson played in vaude. Penner is a nut comic with good style delivery who needs more than this book gives him. Penner has been looking for a show break for years, since leaving burlesque, and it hasn't arrived yet.

In her solo singing Evelyn Hoey does very nicely. Miss Hoey appears to have partly changed her style and the switch is no improvement. From a straight, cute singer in her own fashion, this comely girl has turned around to mix in a torchy mannerism and an Adelaide Hall shouting take-off. Neither is becoming.

After that trio the cast represents no heavy individual salary outlay, although many superfluous players appear to have sent the payroll out of proportion for this type of revue. So many walk on for a moment, never to show again, the show becomes a turnstile in a subway station.

Surprising shortage of chorus action. There are but two animated dancing numbers by the girls and the dancing is never extraordinary. Their best is a West Point number, and then only because of formations.

McHugh-Fields' "Button Up Your Heart," "Blue Again" and "You're the Better Half of Me" are the toppers among the songs, each likely to win popularity. Their "West Point Cut-In" is for dancing. Cole Porter's "What's My Man Gonna Be Like?" Miss Hoey's song in her feature spot, listens well also. As the credited score authors and composers Jacques Fray, Mario Briggiotti and E. Y. Harburg trailed the special contribs. That indicates the show's shape in the break-ins.

No nudity and little spice. None of the latter until very late in the evening, when it rushed in with the possible mission of saving a life. The "In Distress" blackout, 23d of the show's 36 scenes, was an out and out piece of dirt and unnecessary, since it hurt rather than helped at such a tardy time.

"Open and Above Board," played early and well by McConnell, Penner and Eileen Poe, is the Kenyon Nicholson idea which the Jimmy Gleasons made as a short for Paramount about a year ago. Its short title was "Meet the Missus." Still a good scene and the best of the lot in the first act here. Between this and the bridge sketch, the revue was more impressive when not original. It had to borrow its strength.

Cast won't fret over omission of individual comment, for there are too many with insignificant assignments, nor are they likely to be around in this show very long to notice the oversight.

"Vanderbilt Revue" at $4.40 or any other top won't do. *Bige.*

Inside Stuff—Legit

(Continued from page 62)

the League, but tickets will be handled as "regulars" by all agencies except the four which returned to the League.

With the exception of Benjamin David, vaude agent who turned legit producer this season, none of the new producers to enter the field within the past few months has made out well. Leo S. Friedman, attorney, closed his show before Broadway. Miller and Durandy closed "Noble Experiment" within a week, after difficulties before it opened. Stevenson Productions, with a road musical, were stopped by Equity, and George Fitchett had trouble with "Pressing Business."

One of the newcomers, new to the business, is said to have ordered his costumes shortly before the curtain went up on opening out of town.

Chester Erskin, with the Frohman producing outfit, is reported having difficulties with Paramount, backing Frohman, on selection of plays. Erskin's first, the flop "Stepdaughters of War," is said to have been chosen by Par against Erskin's wishes.

Similarly, it is said Par chose "We, the People," by Herman Mankiewicz, staff Par writer, for Erskin's second. Erskin is not doing the "People" play, claiming the announcement to have come from other sources.

Plays with a cabaret or night club theme are just now weak at the box office on the road. The recent failure of two plays having such a background to do business in stands considered good has created this belief.

Cause is attributed to the deluge of pictures which used the night club for its local fights, raids or action.

The Solution to Your Insurance Problem

To get the Best in Insurance Protection at the lowest rate consistent with safety and security—

1—Seek the aid of an experienced and reputable Insurance man—

2—Make him the "Insurance Department" of your business—

3—Follow his advice—

4—Make him responsible for results.

IF YOU FOLLOW THIS SUGGESTION YOU WILL NEVER HAVE ANY REGRETS WHEN YOUR POLICIES BECOME CLAIMS.

JOHN J. KEMP
Insurance of Every Description
551 Fifth Ave., N. Y. C.
Phones: Murray Hill 7838-9

WANTED
Middle aged principal; comedian, baritone voice; comedienne, soprano; juvenile lead, soprano; soubrette, mezzo; juvenile lead, tenor; light comedian, baritone. Experienced amateurs considered. Call any day, 2 P. M.
Mr. Elliott, Cherry Lane Theatre, 38 Commerce St., New York

This Week Nov. 7 ORIENTAL CHICAGO
LATE FEATURE OF EARL CARROLL'S "SKETCH BOOK"
GEORGE GIVOT
BEING ASSOCIATED WITH BENNY MEROFF IS A PLEASURE.
Next Week 14—Uptown 21—Tivoli 28—Paradise

PERRY ASKAM
STARRING IN LILLIAN ALBERTSON'S WEST COAST PRODUCTION OF "NEW MOON"
EARL ASKAM also in the cast

—NOW—
SECOND YEAR!
HOLLYWOOD RESTAURANT on Broadway—48th st.
Original Japanese Fantasy
JOE MOSS and N. T. G. Present
4 CLIMAS
IN JAP-APACHE-ESE
—NOW—
LOEW'S STATE
NEW YORK
ORIGINAL N.T.G. "FRENCH FROLICS"

LITERATI

Correspondents and Gov'ts

Maurice DeKobra, now in Hollywood, is writing for an international syndicate of newspapers of great influence. The eminent French commentator, writing in his native tongue, is having his 1930 surveys of Hollywood and the picture business broadcast into almost every civilized capital of the world, appearing in the native tongue (translated) in Berlin, Vienna, Budapest, Rome, etc., besides Paris.

Although often caustic, DeKobra is sincere, writing not with any idea to color his stuff for local acceptance, but in his own frank manner.

Unwittingly, French commentators like DeKobra and Paul Morand came to "Variety's" rescue, when the French Foreign Office last spring made official complaint to the American Embassy in Paris that "Variety" then Paris correspondent was irking the sensibilities of the French, and that if the "Variety" reporter "did not care for the manners, morals or customs of the French, might we suggest to the American Embassy that they advise him to take up his residence elsewhere?"

Norman Armour, the American legal advisor in Paris, wrote back to the French Foreign Office that, aside from the fact that "Variety" was an American interest, but otherwise not knowing "Variety" nor its correspondent, he saw nothing especially offensive in the "Variety" articles which the French diplomatic service had submitted in evidence, opining that America never took exception to some of the unflattering opinions toward America circulated in France by the French writers such as DeKobra and Morand.

DeKobra, in Hollywood, in company of Will Hays, when apprised of this, laughed at his own country's attitude towards any foreign correspondent whose stuff is immediately regarded as anti-French.

Ashton Stevens' Snapper

In his Chicago column, Ashton Stevens lately took time off to mention what he does and doesn't like. Speaking rather favorably of the Goodman theatre group in his town, Ashton stuck the snapper on his department for the day, like this:

The whole town—as far as our set goes—was there—and I couldn't but reflect what snobs some Chicagoans are since the Theatre Guild has recognized the Goodman to the extent of giving it the Chicago rights to "Hotel Universe," one of its rarest plays, and the Dramatic League—now led by Fred Donaghey, who as a critic was the town's most sneering Goodmanhater—lending it one of its finest gentlemen as well as finest actors.

How did I miss being one of the snobs? Well, for one thing, long before I was related by marriage to a member of the Goodman company, I had familiarized myself with the manner in which several snooty New York critics who snubbed the Washington Square Players were compelled to eat their words when that gifted group became the New York Theatre Guild.

"Best Seller" Kidder

The book, "Best Seller," is the "Once in a Lifetime" of the book business. Same sort of satire and burlesque, not quite as devastating, but none-the-less effective. Won't mean much to the layman, but those in the business getting a great kick out of it. It is selling exceptionally well.

Arthur N. C. Youmans, said to be Allen Maryle, of Harper's. Maryle was in the book publishing business for a spell, and well-liked.

"Best Seller" is fiction, with its characters thinly disguised. Story, which tells of a young man who comes to New York to write a book, does, and has it published, allows full opportunity for inside stuff on book publishing and the making of a best seller in particular.

Many of the leading figures in the book business are easily recognized. The author does not spare his own bosses, either. Book is dedicated to Charles Denhard, head of the advertising agency bearing his name, and which handles book accounts exclusively. Denhard is said to have had a hand in or responsible for the making of more best sellers than any other single person, hence the book's dedication to him.

Future Merger?

Working arrangement between "Harper's Magazine" and "Scribner's Magazine," by which the business for the two is handled out of a single office, is said by those who are supposed to know to indicate a warm feeling between the two book publishing houses whose names they bear. There are those who even say (as new Harper annex was put up not so much for its own expansion but a future merger. If Harper's does enter into a combine, none can see it with other than Scribner's.

Harper's and Scribner's are among the oldest-established and biggest book publishers in this country. Both die-hards on the dollar book question, refusing to cut prices.

A Book of Restaurants

Rian James' book about restaurants and night clubs in New York, titled "Dining in New York," will be out Dec. 1. John Day Co. will publish. Price, $2.

James writes of 101 of the better known eateries, mentioning 125 others. It takes in the night clubs of Harlem and the Village, and the road houses.

Contributors to James "Reverting to Type" column in the Brooklyn "Eagle" are giving him a second annual banquet, which comes off Nov. 22 at the St. George hotel, over there.

Real Names of Authors

Rosita Forbes, author of "One Flesh," is Mrs. Arthur Thomas McGrath; Anne Parrish, "Floating Island," is Mrs. Charles Albert Corliss; Anthony Pryde, "Esme's Sons," is Agnes Russell Weekes; Anthony Berkeley, "The Piccadilly Murder," is Anthony Berkeley Cox; Colette, "Claudine at School," is Mme. Gabrielle Claudine Colette de Jouvenel; Isa Glenn, "A Short History of Julia," is Mrs. S. J. Bayard Schindel; K. O. S., "Just Horses," is Baroness Dombrowski; Joaquin Miller, "Overland in a Covered Wagon," is Cincinnatus Heine.

Lost File Blocks Hecht

Ben Hecht may be unable to complete his book, "Journalese," unless a file of the old Chicago "Literary Times," which he used to edit, is returned to Donald Friede from whom it was stolen.

Friede, of Covici, Friede, which will publish the book, was taking the file to Hecht for reference purposes when it disappeared from his car. It is said to be the only known file of the "Literary Times" in existence. Without its information, Hecht can't finish his book.

Joan Lowell's New Books

Joan Lowell, who has been lecturing in the mid-west, has two books coming out this fall. "Kicked Out of the Cradle," published by Simons & Schuster supposed to be Joan's continued life after the age of 17. The first 17 years were covered in her previous book, "Cradle of the Deep." The second book is a novel published by Cosmopolitan entitled "Happy Ever After."

Gold's Softened Pace

Michael Gold, who used to set "The New Masses" blazing with his pieces, has grown mellow. He's written a book for children, of all things, and about Charlie Chaplin, of all subjects. Book is called "Charlie Chaplin's Parade," and Gold has hopped for Europe afraid of the scorn from the boys of the John Reed Club.

Into Religion

Another tip-off on the fierce drop in magazine advertising is that one of the religious weeklies becomes a monthly soon because of curtailment of revenue.

Religious publications are more or less subsidized by their advertisers, and less affected by current business conditions than other classes of mags. Except now.

What Paris Is Reading

BEST SELLERS

Paris, Oct. 24.

(Best sellers for October in Paris, compiled from lists of Brentano's, Cagliani, W. H. Smith and Sons, and "Books.")

Fiction

"24 Hours" (50 francs) . . . . Louis Bromfield
"Angel Pavement" . . . Priestley
"Imperial Palace" . . . . . Arnold Bennett
"Cakes and Ale" . . . . . Somerset Maugham
"The Bracelet" . . . . by Hichens
"Look Homeward Angel" . . . Thomas Wolfe

Non-Fiction

"Story of San Michele" . . . Axel Munthe
"Bengal Lancer" . . . . . F. Yeats Brown
"Strange Death of President Harding" . . Means
"Labels" . . . . . Evelyn Waugh
"Memoirs of an Infantry Officer" . . . Siegfried Sassoon
"Salome, the Wandering Jewess" . . . . . Viereck and Eliding (?)

The prices of all of these books are taken from the English prices of 6 shillings to 20 shillings. A little less than N. Y.

Certain books such as "Lady Chatterley's Lover," by Lawrence; "Memoirs," by Kiki of Montparnasse (since the seizure in New York, the price has gone up to $10 a copy) and "The Ideal Marriage" always have a tremendous circulation.

Others, such as "Scenes de la Vie Future," by Duhamel, and "David Golder," by Irene Nemirovsky, have wide circulation among Americans in Paris. Former is a slap at life in the States and the latter is a best seller on the French stands.

Books about Hollywood, racketeers and gunmen but a limited appeal here as reading public is largely influenced by English publishing dates.

American people in Paris read a lot, although no one can tell just when.

There are a dozen or more lending libraries now, but it is the dirt books that have the circulation in all of them.

Dutch Publishers' 50th

Dutch Association of Publishers is celebrating its 50th anniversary and has invited Ivens, the Dutch producer, to make a film in which the publishing business in Holland comes to the fore.

Picture will be shown in Amsterdam Nov. 29 when the publishers meet there to celebrate their jubilee at the Colonial Institute.

Elevated on "Satevepost"

Wesley Stout, who used to conduct the humor page in the "Satevepost," has been advanced to an associate editorship. It makes him right-hand man to George Horace Lorimer. Stout will cease writing for the mag to devote all his time to editorial supervision.

No for "Excitement"

"Excitement," the new Street & Smith mag, failing to excite, Lawrence Lee is out of its editorial chair, with Lon Murray in his place. Murray will also have the final say on material for "Sport Story Magazine," another Street & Smither.

Just Like That

Max Schuster, of Simon & Schuster, wired Eddie Cantor for a suitable title for Ogden Nash's poems collected from "The New Yorker." The comedian wired back from the coast: "Poet and Peasant."

S. & S. wired: "Okay; thanks."

Brundidge's 2d

Harry T. Brundidge, feature writer for the St. Louis Star, sold another book while in New York last week. E. P. Dutton, publishers of his "Twinkle, Twinkle, Movie Star," will also issue "Star Dust," about ball players.

Restless "Cub"

Sloane "Cub" Taylor, former managing editor of the "Morning Telegraph," is now doing re-write for the Daily News after a fling at free lance magazine writing.

The European Runaround

By Frank Scully

On the Continent,

The year Henry Irving died "Variety" was born.

Thus a great tradition was kept alive—by accident.

And now "Variety" celebrating its 25th anniversary runs into the Comedie Francaise, 24 sheeting a 250th anniversary thing. That works out like "Variety"—25 with a zero (really nothing) added for bad behavior.

Irving, who was pretty good too in his time, died Oct. 13, 1905. If he'd lived 25 years more, he'd have made the Silver Anniversary Number. The present day muggs get all the breaks.

His Intentions Were Honorable

Giovanni Grasso, Sicilian tragedian who just died, was known for the robust way he had of caressing everybody he met.

He once left a London banquet and barged back to the theatre without explanation.

"Don't worry about Grasso," said his comic, "he'll be back. He forgot to kiss the fireman."

Fortune Tellers on Royalty Basis

Pirandello, well heeled with four plays sold to the Shuberts and Cochran interested in others, has mozied back to Italy to write a novel. Expects it to take him 10 years.

One of those Adam and Eve things, dealing—as many books from "Red Snow" to "The End of the World" seem to nowadays—with the destruction of the earth. This time it's to be by earthquake, with Adam and Eve playing thereafter to an empty house.

Mean Memories Back Home

Tiny Meller, back in Paris with her Spanish heel-clicking, having done pretty well in London and New York, is known there as Raquel's little sister who tried to sing but couldn't.

They Think of Postmen in Germany

Chain letter gag nearly landed about 15 Berlin actors in the retaimatory.

Not wishing to hurt finer feeling of fans, name-actors had been passing on the nine-times-copied hoke, not realizing purposeless letter-writing is against the law.

All got a judicial burning, but no jail sentences.

Ruth Chatterton Flops as Playwright

"Two to One," Ruth Chatterton's adaptation of a French hit "Monsieur Brotonneau," looks floppo at the London Royal.

Skidding worse even than Pagnol's "Topaze," which failed to click the week before, though a hit everywhere else. It's back in fact on the Paris boulevards for a revival.

Bedrooms being such cold things in England, they never strike the Adenoidals as hot for comedy. Chemise stuff needs a steam-heated point of view, is the explanation of the floppo backers.

Ainley Burns the Freshmen

Henry Ainley, still doing that Scotch brogue thing opposite Marie Tempest in "Mrs. Frazer," burned the younger set by telling the Critics' Circle that at least 2,000 London actors and actorines should be deported to Panatopia.

He'd keep 'em all out of the wings unless they entered by the portals of the Royal Academy of Dramatic Art.

After that, they'd probably have postgraduate courses at Soars Roebuck and finally be cast by the Shuberts.

Changes in Script

Cicely Courtneidge, whose dad has just published "I Was an Actor Once," goes into a revue in London in November. She has a skit of some snarling spics, based, she says, on observing a pair demonstrate a Spanish dance.

She hired 'em first, wanting to observe the hip-weavers so she could do a really good burlesque for her show.

But when they got to fighting over how it should be danced, that struck her as far better material and she lifted the squabble, airing the original burlesque dance.

Pork Packers Plugging

Pony golfers follow formula on openings over here. Always get a film star to put herself out of biz as a "publicity" plug.

First Paris course, at Hotel Scribe, used Jane Marnac as the come-on chump.

In London it was Madeleine Carroll.

Huth, Car-Peddler, Now Actor

With the skidding theatre season meeting the automobile show in London on a bad turn, one guy at least must have looked longingly at the new models and wished he were peddling 'em again.

That was Harold Huth in the revival of, wistfully enough, "The Outsider" at the Apollo.

Huth blew the gig-salesman racket two years ago and at 38 turned actor—first in pictures, and now in legit.

He never heard of the Royal School of Dramatic Art, but he's making the grade.

Deposit, Or War Loan?

Amletti Baptisti, with a nut of 35,000,000 francs, will run Gould's Palais de la Mediterranee tables this winter. Deposit is to insure tax payments.

Baptisti is a Greek gambler said to have lost his shirt last summer as head of a Greek syndicate holding the bag at Le Touquet. How this could have happened with the Casino grossing 41,000,000 francs in profit, according to inside government figures, is a mystery.

Chances are it was a press plant to stir the languishing losers.

Paid Their Fare Anyway

That Costes and Bellonte crossing, expected to give the lucky boys a million at least, didn't gross them more than $100,000, it is claimed.

They came home tired and disillusioned.

French Government carried them on the hip for $200,000. No way to get that back.

Even Coste's wife doesn't seem to have been deluged, with picture or stage offers, though with a princess billing, a good voice and studio experience she'd be more as a draw than just a looker married to a name.

The French O'Neill

France hasn't had a big shot in the theatre in some time, but Marcel Pagnol ought to make it. Like Coward he's just a kid. Only 27, he's turned out "Topaze" and "Marius."

He's got the O'Neill touch of blending idealism and futility. "Marius".

(Continued on page 74)

Inside Stuff—Music

NBC's Song Censor

The band and song censor at NBC is working the blue pencil over time these days on programs submitted by leaders in the remote control spots.

One certain band leader had his whole program scratched and had to entirely revamp. Angle is that the certain leader had listed too many songs from the catalogs of music houses outside the four controlled by NBC.

No English Deal

Leslie Boosey and Robert Hawkes of the lately amalgamated Boosey-Hawkes music firms in England, sailed back home from New York last week. While the two Englishmen were in the city, a report arose there might be a deal arranged between Radio Music on this side with Boosey's of the other.

A cable to London brought a reply the report was unfounded.

Still Cutting 'em In

Fight among music publishers to "get to" radioing band leaders still continues. It is not uncommon for 10 to 14 representatives of music houses to be waiting to see a big band man. Paying for weekly broadcasts is still in the van and cutting leaders in on songs is still another way of insuring the programing of the publishers songs.

One current pop number has three band leaders "cut-in" on its royalties. One leader is in N. Y., one in Chicago and the other in Frisco. The composer does not lose his royalties by the split-up as the publisher makes up his difference. Latter figures it cheaper this way than paying a flat sum each week to the band boys.

10 Best Sellers

Ten best sheet music sellers for the week ending Nov. 8, as listed by Richmond-Mayer, were:

"Little White Lies" (Donaldson, D. & G.).
"I'm Yours" (Famous).
"If I Could Be With You" (Remicks).
"When the Organ Played at Twilight" (Santly).
"Three Little Words" (Harms).
"Springtime in the Rockies" (Villa-Moret).
"Go Home and Tell Your Mother" (Robbins).
"Betty Co-Ed" (Carl Fischer).
"Here Comes the Sun" (Robbins).
"Moonlight on the Colorado" (Shapiro-Bernstein).

BUT 13% DENY BIG DROP IN SHEET DEALER QUERY

First statistical survey of the sheet music business is nearly completed by the M. P. P. A. and will be distributed to the publishers next week. It was prepared from the answers sent to Richmond-Mayer, music jobbers, in a query on conditions in the music industry and what is wrong with it.

Replies indicated there is general disapproval of over-plugging popular sheet music.

Survey by the M. P. P. A. shows that 87% of the dealers claim there is a noticeable decrease in sales and 13% say there had been no decrease. Of the latter, 5½% claimed biz has improved during the past year. Among reasons for the decrease as given by the majority are radio, over-plugging, counter attractions, general depression, high price of sheet music and over-production of songs.

On the question of the price of sheet music, 77% deemed it too high and the remaining 23% wrote that present prices are right. Of the 77% who claimed sheet music is priced too high, 52%stated 25c ought to be the proper price; 21% felt that 35c would be right (sheet music is sold for more than 35c in many territories) and the remainder felt that if sheet music were priced at 10c, it would bring increase in volume of sales.

The survey was drawn up from replies sent in by the minority of sheet music dealers through the United States and Canada, totaling between 600 and 700 in. But they are claimed to be most representative.

M. P. P. A. feels the information which this survey will contain will be considered valuable by the publishers and give impetus to preparation of a more thorough nationwide music survey to include the majority of dealers.

A statistical survey of the sheet music industry has never been compiled.

J. C. ROSENTHAL'S TRIP; CAN. SO. CAN'T COLLECT

Refusal of Canadians playing copyright music to take licenses from the Canadian Performing Rights Society sent J. C. Rosenthal, general manager of the A.S.C.A.P., to Montreal yesterday (Tuesday) to adjust the dispute.

Canadian Performing Rights Society started operating about five months ago, with the American society holding a 50% interest. Since then the Canadian society has had a difficult time of it.

All groups using copyright music have refused to take out licenses from the society. Canadian society operates similar to the American, exacting 10c. per year per seat music tax from theatres and $1 a day from night clubs or other places using bands.

In Canada the copyright law is said to be more stringent than in the United States. If a copyrighted song is played without license of the Canadian society, a cop can be called to compel the band to cease on the spot. It is necessary for the writers of the songs to register with the Canadian society.

FAIN-KAHAL LEAVE PAR

When their contracts expired last week Sammy Fain and Irving Kahal were let out by Paramount's music department.

Fain has taken an office for himself in the De Sylva, Brown & Henderson building.

WONDERFUL MUSIC—ANYONE CAN PLAY

Concertina Plays by Roll
Free Folder. Pittle Co., Dept. D-7, New Bedford, Mass

Spitalny, Spier, Miss Raine in Auto Smash

Cincinnati, Nov. 11.

Grace Raine, Little Jack Little, Maurice Spitalny and Larry Spier were severely jolted in an automobile accident Nov. 5.

Miss Raine, program directress for station WLW, was removed to the hospital unconscious and for stitches in her nose, chin and cheek. Spitalny, orchestra leader and brother of Phil Spitalny, suffered a slight bruise on the head. Spier, general manager of Famous Music and on the road for that company, received a cut knee.

Little was the only one of the four to escape injury.

The car in which the four were riding collided with another.

Musical Guild's Block

Hollywood, Nov. 11.

Musical Artists' Guild's attempt to unionize concert artists is at a standstill after two months' work.

The organization applied to the A. F. L. for charter, with the federation wanting it to affiliate with the musician's union. Guild is giving Sunday night concerts here to raise funds to send representatives to Washington to present the case.

Rehashing 14-Year-Older

James Kendis has set new lyrics to his hit of 14 years ago, "Come Out of the Kitchen, Mary Ann," which he wrote with Charles Bayha, and with an up-to-date arrangement by Bill Polla expects to revive it.

Mehlinger Family's Illness

Artie Mehlinger, Coast representative for Harms, is in New York, due to illness in his family.

He expects to return next week.

Slump Forces Detroit BR's to "Free Nights"

Detroit, Nov. 11.

Business is so bad with local ballrooms that some have resorted to free nights. The only take on these nights is the dime checking fee.

Other halls have closed except for three or four nights a week. Probability is that free nights are played on a percentage basis for the band.

Rubinoff Back East

Hollywood, Nov. 11.

Dave Rubinoff, brought out recently to head Paramount's pit crew at $900 weekly, is being recalled to the New York Paramount theatre Nov. 19.

He will probably be replaced by Charles Manning, divisional musical director, who will handle the band under an assumed name.

Weems' in Chicago

Hollywood, Nov. 11.

Ted Weems' band closes Nov. 20 at the local Roosevelt ballroom to follow Paul Whiteman into the Granada cafe, Chicago, about Dec. 1.

Doris Tauber at Berlin's

Doris Tauber, composer, has been added to the professional department staff at Irving Berlin's. She wrote "There There Eyes."

Santrey's London Date

Henry Santrey and his Ipa Ipa Band for London at the end of December to open at the Kit Kat Jan. 12 for eight weeks.

Disc Reviews

By BOB LANDRY

Louis Armstrong

(Okeh 41454) Hottest of the hot trumpeters, model of innumerable collegiate orchestras, a consistent recorder and a good seller. Armstrong herewith offers his trusty cornet alone and in feverish tremolo.

His solo efforts concern themselves with "Dear Old Southland" and "Weather Bird." Both are remarkable demonstrations of his superior management of the three-finger clarion. As novelties and for the study and delight of his numerous followers it's certain to be a popular release.

Disc merchants will know their trade and feature accordingly.

The Californians

(Perfect 15351). Stanford and Southern California provide "Come Join the Band" and "Fight On" better than average college chants and very nicely recorded by this practically anonymous group.

Naturally they will sell best on the A. K. side of the Rockies.

Justin Ring

(Perfect 15438) "My Bluebird Was Caught in the Rain" with a Rodman Lewis vocal is reversed by "I'm Only Human After All," credited to a laboratory group billed as the Broadway Broadcasters.

In the 8-for-$1 field it's impossible to know who's behind the names. Perfect releases a whole avalanche of discs bearing different recorders on the two sides. Real names are probably in some cases hidden under the whiskers.

The Broadcasters have the edge here (Helen Rowland vocal), but it's a nice item. For 35 cents, darn nice.

Hilo Hawaiians

(Victor 22564) Wax is inherently affable toward the steel guitar when expertly handled by player and engineer. On some of the cheaper or more careless pancakes the effect is metallic and monotonous. As here blended with other instrumentation it makes a very nice combo.

Hawaiian recordings, possibly Hawaiian songs, are picking up some popularity although the bad efforts greatly exceed the meritorious in this department.

"All Thru the Night" and "On a Little Street in Honolulu" represents a practical compromise in selections.

Seger Ellis

(Okeh 41441) The ever-unctuous Ellis, crooner and pianist, is here given the guitar treatment. "Good Evenin'" and "Confessin'" are the vehicles. Very pleasant.

Columbia Concert Band

(Columbia 2295) Another laboratory effort and about as bad, or good, as most of the stepchildren of the mechanicals. They handed the boys "Love, In Idleness" and "March of the Little Lead Soldiers" and defied them to make them mean something.

Just a wasted morning in the Columbia waxworks.

Sunshine Boys

(Columbia 2303) One of the umpteen harmony duos so ubiquitous in this land of New York-living lovers of Dixie, outdoors and rustic ingenues.

"I Like a Little Girl Like That" and "It Seems to be Spring" make a fair couplet, fairly rendered.

Paul Tremaine

(Columbia 2302) Strictly lowdown, "Is There a Place Up There" and "Gospel Train" are noisy negroid hotcha for the fanciers of same.

A. & P. Gypsies

(Brunswick 4903) "Bohemian Romance" and "My Memories" are the sort of numbers that go with the gypsy billing. Of the stuff they make operettas. Not bad.

The Clevelanders

(Perfect 15350) One of the most reliable rhythm-dispensers on this brown wax company's list. They're recordings generally conducive to an easy terpsichore.

"Where Can You Be" and "Don't Tell Her" are both first rate.

Radio Disc Distribs Say MPPA's 50c Fee Too High

Distributors of broadcasting records are dissatisfied with the 50c. per four minutes license fee for copyright music which they are compelled to pay to the M.P.P.A. Latter put the ruling into effect two weeks ago.

M.P.P.A. declares it is willing to meet the record distributors mutually to arrange a new fee and yesterday (Tuesday) a meeting was held between the M.P.P.A., record distribs and advertising agencies interested in broadcasting records, to arrange a new tax price.

Chief objection of those interested is that 50c. is too high for commercial programs. They contend that price is satisfactory for sustaining programs, but a lower rate should be fixed for commercials.

Commercial radio broadcasters still consider it experimental and their main reason for adopting record broadcastings is that it is cheaper. If a commercial uses several records of copyright music on between 50 and 100 stations, it will have to pay 50c. per record per station, which will amount to hundreds of dollars more than the commercials figured. For that additional expense, it is claimed, the commercial would rather put on personal programs, since they hold more lure.

VAN WITH RED STAR

Eddie Van, formerly San Francisco representative for Donaldson, Douglas & Gumble, has switched to Red Star to manage the Philadelphia office.

HARMS' ADDITIONS

Bill Rockwell, professional manager at Harms, has added Henry Levenson and Herbert Spencer to the staff.

Christian's as Act

Tommy Christian and his orchestra of 10 will show for R-K-O at the Royal and Hamilton, New York, week of Dec. 13.

Christian has been planting himself as m. c. in picture houses with his band on the stage. This is his first attempt as a vaude act.

Arthur Franklin's Visit

Arthur Franklin, general music director at the Warner studio on the coast, is in New York looking over the town after three years' absence.

Cummings in Cincy

Bernie Cummings and orchestra leave the Hotel New Yorker next week (16), for the Hotel Gibson, Cincinnati.


TAVERN
A CHOP HOUSE OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

SONG HITS
Gotham's Newest After-Midnight Thrill
Ernie Vallee and His Orchestra
At the Picardy Restaurant, and via Station WOR, this organization features
"Here Comes the Sun"
"Go Home and Tell Your Mother"
"Just a Little Closer"
ROBBINS MUSIC CORPORATION 799 SEVENTH AVE. NEW YORK

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing Popular Medley Featuring "Sweetheart of My Student Days," "Dotty Co-ed"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9.00 P. M.; every Tuesday during Paramount Public Hour.
VICTOR RECORDS

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
BEACON THEATRE
NEW YORK CITY

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED WEEMS
AND HIS
ORCHESTRA
ROOSEVELT HOTEL
HOLLYWOOD, CALIF.

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's "TONIGHT"

PAUL WHITEMAN
Now at
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

Radio Air Line

By Mark Vance

Laxity is noted on the credit announcements for certain numbers as being played by permission of the "copyright owners." Some of the stations adhere strictly to the rule often a band or orchestra plays numbers with nary a word of acknowledgment.

Seldom does NBC permit a band to slip over a copyright selection, but on a recent evening from WJZ the midnight musicians forgot the usual "by permission," etc.

Quick Muffler

Now and then a singer starts a restricted number and off goes the mike connection. The most recent case was that of the Clown Club, when one of the entertainers sang a few bars and the broadcast was chopped. Lew Dolgoff, m. c., meanwhile had several phone calls and had to make a lame alibi for the "silence."

A number of "air acts" are trying for novelty by imitating different radio entertainers, but only one so far has come close to doing a worthwhile imitation. That is the Delivery Boys, who run a wide gamut of impressions. On the F. & M. period as "guests" on WGBS they did Vallee, Floyd Gibbons, John White (Lonesome Cowboy), Helen Kane and the Pickard Family.

Vallee Overworked?

Rudy Vallee seemed all in vocally. Plenty of vocal evidence he's overworking. There wasn't much pep to his voices, and it sometimes fades. He got needed help from Goebel Reeves, "cowboy minstrel, new to eastern dialers and with a style of air stuff similar to that of John White.

Fanchon & Marco giving away two sets of theatre tickets for the best something or other written in about F. & M. product. Jerry Franks is staging their weekly air program, and a great asset. He is putting novelty into the WGBS period with Dellvery Boys, Badger and Muesler (newcomers) and Charles Bennington and harmonica band.

Contrast to Jazz

The grand opera and light opera tenors seem to be having a field day on Thursday nights. Some of the programs feature the serious musical numbers, furnishing good contrast for the hot syncopating periods that start around 10:30 and keep up until 1 a. m.

Band after band hits the air and repeat the same numbers. Apparently nothing can be done about it other than have the stations get together and get some rule that might reduce the number.

Many Sub Bands

Band units bearing a leader's name are multiplying. The latest is Howard Lanin. His orchestra supplies the music for the Beck Brevities, featuring the Howard Bros. And a unit of his with a sub director also is heard from the St. Moritz hotel, N. Y., from WABC. The Voice of Columbia on WABC is supposed to be a plug for the bureau's artists available for outside engagements. All serious with syncopation completely out.

More ways than one of selling a watch. Time announcements working overtime, with Hamilton trying a new angle of drawing attention to the Hamilton watches on WABC.

Film Star Interviews

If it weren't for Radio Harris digging up picture celebs for interviews the Ohrbach Hour on WOR would be pretty draggy affair. Miss Harris had Lois Moran with her Thursday night. Miss Moran confined her talk to herself and her plans. It appears she is going to study voice culture; is rehearsing in a new play (spoken drama), "This Is New York," by Robert Sherwood, which opens Nov. 17 and comes to the Plymouth, N. Y., later. She goes back to the west coast for picture work in six months.

If there is a stronger or more voluminous basso profundo than Alexander Kurochin, with the Kremlin Art Quintet on WOR, he hasn't been heard on the air yet. Alex has a voice that makes the old fog horn sound like a whisper.

Bernie's Good Band

The Band Without a Name should remain unnamed on WGBS if its music of last Thursday is to be accepted as a criterion. It came over just like that. Ben Bernie back via a Chi hookup on WABC. His band is stronger than any he has had before. Bert Lown followed with pleasing program. Now regarded with Guy Lombardo as two WABC aces.

Maxwell House Coffee (WJZ) had one of the best programs of the series. Putting its arranger, Willard Robinson, in solid as a program fixer. Tough spot ahead for Knox-Dunlap orchestra, which must try for something different in a musical layout.

RCA on WEAF featured Denis King. He sang and did a dramatic bit which made the Radiola program more diversified than usual. King was in fine voice and dealt generously with his assignment.

In the past six months or even longer there has been a decided slapping together of the "sustaining programs" until they are now getting weak. And lack of diversity on the "sustainers" isn't doing the stations favors.

Putting all the "sustaining" periods together only one shows novelty. Most all of late have been by straight musicians or singers. NBC stepped out for a bit of change and put on Crime Detention series via WEAF. It has a lot in its favor. The station is making it a standout of its type and it will stand off the Detective Story series on WABC, which is a commercial.

Feature consists of talk by Arthur B. Reeve, a bug on criminology and who has written many detective stories, and a dramatic sketch. There also is a timely word on the crime prevention.

WABC's Football Talks

If radio hasn't done anything else this fall it has gone a long way educating the public on football. Weekly talks or interviews between Knute Rockne and Christy Walsh on WABC have given the game more lucid explanation than anything published.

Air Help for Jobless

The unemployment situation is coming in for air help. Both of the major systems, CBS and NBC, shared time last Friday when Col. Arthur Woods was spotted in big programs to speak of the government's part in alleviating present conditions.

Heywood Broun is still off the air with the recently defeated Congressional aspirant reported taking a rest for a few weeks. He probably needs it. During his campaign his nightly WABC Broun "column" was filled by "pinch hitters."

Several programs were marred last Friday night showing that speed in pickups is essential to the success of an air program. It sounds bad enough when static and vexatious taudy pickups injure the low-waved stations, but the majors have few alibis.

M. C. Programs Succeed

The scheme of running a period a la vaude stage or picture house via the m. c. channel is being used on the air with good results by at least two programs. These are Interwoven, with Billy Jones and Ernie Hare, WJZ showing how easy it can be done to gag cues and jazz up song introductions, and the Radio Follies on WABC, where Norman Brokenshire is featured as special announcer. Friday night NE and Miss Bernard demonstrated the value of apparent backstage crossfire and a subsequent run into Miss Bernard's song.

Song Plug on Ether

More ways than one of plugging a new song. L. Wolfe Gilbert, back from the Coast, has written a new number. So he bobs up as the "guest" of Vincent Lopez Friday night, WEAF, and sings his number with Lopez supplying the musical accompaniment. A great spot for Gilbert and Lopez, too.

Mary Beck and His Playboys heard from WMCA might profit by the "boys" playing alone and M. B. going outside somewhere and listen in. Dollars to doughnuts he would put a little more thought on his numbers.

Long Run Feature

Cities Service WEAF has reached its 225th weekly concert. That's some mark for the other "commercials" to shoot at, and the last program was well worth the dialing. Nick Lucas made something delightful out of the Nestle program on WJZ. And when not singing he makes his guitar work a real air feature.

Meric Johnston and band, during the WOR Musical Talkies period, tried hard to get away from conventional orchestra playing by instrumental specials. One of these especially effective was a sax trio for a Viennese waltz.

R-K-O program Friday night broadcast from the S. S. Leviathan over at 4 sharpe. Program diversified and spiced with comedy as well as songs. Jim McWilliams was m. c. and did nicely with his time too short for him to get much humor into the announcements. Rae Samuels was introduced twice, and her character songs came over well. The comedy angle was taken care of by Jack Pearl and Ben Bard. Latter is an old stage combo that, reunited, worked ideally. Ruth Roland also was on for a vocal solo.

Dinah and Dora (WOR) bounced their commercial stuff all over the air. Phil Cook earns his money in his one-man character presentment on WJZ. Vance Musical Doctors (WOR) had best inning with the piano players. The De Tyle Morgan on WJZ arty in its layout with violin playing of Miss Frances splendid.

Court Takes De Forest Name From Cal. Radio Co.

Los Angeles, Nov. 11.

Preliminary injunction on the use of the name DeForest in connection with the manufacture or advertising of any radio products has been issued against the Lee DeForest Manufacturing Co. of California in behalf of the DeForest Radio Co. of New Jersey.

DeForest is president of the enjoined California concern and is vice-president in charge of research for the New Jersey company. He has been connected with it since its organization in 1913 as the Radio Telegraph and Telephone Company.

DeForest says he sold his interest in the New Jersey company seven years ago and since has been connected only in an advisory capacity. He says the eastern company manufactures tubes exclusively, having discontinued making sets five years ago.

The local company manufactures sets but no tubes. It was formerly known as the Griffith-Smith Manufacturing Co., changing its name when DeForest became associated.

L. A. Judge Okays Rental Of Station Call Letters

Los Angeles, Nov. 11.

A broadcastitng station has the right to sell the use of its call letters to an advertiser without in any way jeopardizing its title as owner, according to a ruling by Municipal Judge Henry M. Willis in awarding $1,500 commission to a salesman for KMIC, Inglewood.

The salesman sold a contract by which the Kelley Kar Company paid $1,000 a month for the privilege of broadcasting "This Is the Kelley Kar Station KMIC."

Station owner argued the contract was illegal under the radio law of 1927 providing that broadcast licenses are non-transferable and only the owner of the station has the right to use call letters designated in the license.

Jeanette's Air Date

Jeannette MacDonald, films, was booked through Fanchon & Marco for a radio date over NPC on the Camel hour, Nov. 19. Miss MacDonald will sing three songs with a vocal chorus of 16 men.

Tim Sullivan of NBC negotiated the contract, with salary given as around $2,500.

OSBORNE PLAYING INDIE

Will Osborne's contract with the CBS Artists' Bureau, recently expired, has not yet been renewed. It is said both agreed to let a few weeks pass before deciding on renewal.

Meanwhile Osborne, who closed his nite club on 49th street last week, is playing in vaude, booked by the Harry Romm agency. CBS doesn't share in the commissions.

Leon Flatow, composer, added to the professional department at DeSylva, Brown & Henderson's.

Columbia Disc Programs For Small Stations

Chicago, Nov. 11.

In an effort to invade territories where CBS is not represented, Columbia Phonograph company has inaugurated a tie-up with indie music dealers in the hundreds of small towns.

Columbia offers to these indies, gratis, entire 15-minute radio programs recorded on discs, with the dealer buying time on his local radio station.

14 Mos. of Wild Serial Following Coast Click

Hollywood, Nov. 11.

Put on as an experiment, KFI's thrill serial, "The Emperor of Crime," has clicked so well that the yarn, ready to close whenever the public got satiated, will be continued another year.

It has already run two months, with five chapters weekly.

Script as produced is printed now in sections. Idea is if a fan should miss any of the chapters he can write in and catch up from the printed stuff, mailed for the asking.

Starting it out as a rip snorting blood curdler, the station decided to beat the reformers to it when they discovered the kids falling so hard. "Crime never pays" angle was pumped in so that in every chapter the heavy somewhere makes the remark that he knows it is wrong to commit all the dastardly deeds and that he will be caught up in the end.

New Floor Show at Hatters

A new floor show went in last week at the Mad Hatter's, Greenwich Village, staged by Bobby Harrison, m. c.

Support includes Maylon and Kling, Frances Homler, Ward and Lee, Margie Finnerty, Edna Cahill and the Eight Village Belles, dancing ensemble.

With the show a 50 cent cover charge obtains for week night and $1 on week ends.

Alice Remsen at WOR

Alice Remsen, who has been broadcasting for NBC when not acting as librarian for the N.V.A. club, has severed connections with the network and "sold" herself as a commercial proposition to WOR.

WMCA's New Musical Director

Irving Selzer has replaced Murray Rubins as musical director of WMCA, New York.

New Publishing Firm

Lee, Bernard & Magidson have opened music publishing offices in New York.

Jack Pettis' orchestra has left the "Leviathan" after a 30-week engagement and will open at the new Delmonico hotel, New York. Harry Stride replaced Pettis on the liner. Both bands are booked by the Ben Bernie offices.

Roy Ingraham's band at the Pinewald hotel, New Jersey, opening Nov. 14.

BIG THREE-CORNERED RECORD BOOKING DEAL

King Features Syndicate, Camco Recording and Broadcasting Co. and William Morris are the three sides in the largest single booking and recording deal yet swung in the new mechaniea broadcasting field. It was closed Monday (10).

Under the terms, all the Hearst newspaper syndicate's 32c features, including cartoon strips and Brisbane's chatter, will be dramatized and arranged on discs for broadcast purposes.

Columbia Broadcasting System will be among subscribers to the discs, along with the indie stations throughout the country not affiliated with a chain and securing "names" through electrical transcription.

William Morris, as intermediary, arranged and completed the details.

Ticket Situation

(Continued from page 63)

terested in two in Newark and a New York picture house (Sheridan). That he produced many shows (having backed Jones and Green with his name being unmentioned) that he backed Equity ticket agency which has cost $100,000 and that he had built up a vast cut rates and advance price ticket agency (Public Service and Central Ticket Agency).

"I go back more than 30 years in the ticket business, starting with my place at 30th street. I have built up the most unique of all ticket plants. We have sold more than 5,000,000 tickets yearly for a number of years. We have, through our cut rate agency saved any number of shows and we have made them too by prolonging the engagements until business improved. When gypping was at its height several years ago I created the advance price ticket agency and never sold for more than 50c. premium.

"I endorse the Theatre League because it is the first time that all factors in the theatre have combined but now that the League has virtually accomplished what it set out to do—holding down of theatre ticket prices—it should go into other work for the betterment of the theatre and leave the sale of tickets to people who know what it's all about."

McBride's, Sullivan, Bascom and Broadway, because of their hotel ticket branches were allotted tickets by the League. There is no formal agreement as yet. They were of the accredited brokers who resigned. By accepting tickets from the League they forestall any move that would oust them from the hotels in favor of Postal. In the line-up, the Equity agency is hooked up with Broadway, while Kay's is affiliated with Sullivan. That leaves 10 accredited brokers still on the outside. The original allotments to the brokers has been changed, the agencies getting more than first ordered.

The agency situation as far as the League goes is that Postal is a new agency selling at 50c. premium, while the brokers alloted tickets are selling at 75c. premium. Looks like opposition within the League layout.

Postal has been seeking a ruling on whether its ticket activities make it a ticket agency. The order slips issued called for 50c. premium per ticket, without the 5c. tax collected by other agencies. The telegraph people claim they are selling services, yet the actual tickets are in their possession and sold on order. Understood the internal revenue department permitted the orders to go without tax temporarily, Postal sending a man to Washington to pull the strings.

Saturday Postal sent messages over its tape sending machines through the city calling attention to their new ticket service. By Monday all messages delivered by Postal will include a circular advertising the ticket department. Advs in Manhattan periodicals supplement those in the dailies. Direct phone lines to box offices from Postal's central ticket agency have been installed to facilitate communication. A press department is working under the direction of Frank C. Page, vice president of the I. T. & T.

All of this is hoped to bolster show business but Broadway still waits.

One of the former treasurers working for Postal is lining up the exclusive clubs, which is another opposition to the regular agencies. He admitted the clubmen and the very people who want tickets for the front rows at the last minute and will pay any price for them.

Gyps have opened offices merely equipped with phones. They are securing lists of people who will order tickets and turn over the orders at $1 each. These offices are expected to supply regular agencies with the orders as needed and at a price. It applies principally to hit shows and for tickets disposed by the brokers to take care of their patrons' desire to see any of the other shows.

The European Runaround

(Continued from page 72)

is a sort of "Beyond the Horizon" of a youth who yearns for the sea. It's written in Pagnol's own Marseilles dialect.

Pagnol was making $15 a week as a tcacher of philosophy four years ago. Now he's worth $600,000. He'll be visiting New York as soon as he straightens out the "Fanny" casting.

"Fanny" is a satire on the salvation racket, likely to prove somewhat floppo, even in agnostic Paris, because of the religious angle.

Sardines Like Whales in Marseilles

It's hard for 50,000,000 Frenchmen to take a Marseilles mugg seriously. They've rated the biggest liars in the world. Their sardines are so big they block the port.

So for one of them to be put next to Guitry, Bernstein, or even Bricux is a revolution in itself.

Pagnol, being a philosopher, is taking the phenomenon philosophically.

Dagmar's Memory Course

Laugh, which ought to get into Dagmar Godowsky's "Between Marriages," is her forgetting an ex's middle name while talking about him at a Berlin house party recently.

Turning to a stranger she asked, "Do you remember my second husband's middle name?"

Mugg said no.

"Maybe he remembers your middle husband's second name," wisecracked a zag man.

"Wait a minute!" cried Dagmar. "I've got some papers here in my purse."

Whereupon she yanked out a batch of divorce decrees and checked on her ex-headache.

L. A. Radio Advertisers Demand Better Talent So Air Rates Boosted

Hollywood, Nov. 11.

Coast radio stations' habit of foreing mediocre talent onto the the public because it is cheap, and in many cases free, has received a setback from the buyers, who are demanding better stuff with names.

Alibi for poor programs had been that the public wants new personalities. Advertisers fell for it but the kickbacks from listeners has tipped the mitt.

But again it's a case of the station operators winning. Time prices are being boosted all around locally. First raising the price is KFI, with rare going up $50 an hour. KNX will also make its time more expensive within the next few weeks and the others are expected to follow.

White Owl, G. V., Burns

White Owl, Greenwich Village, was destroyed by fire last week. Damages placed at $15,000 and partly covered by insurance.

The fire, reported as having originated through a smouldering cigaret of early evening revellers, broke out Wednesday morning after the place closed.

Mortimer Seamon, operator of the club, has begun work on renovating for reopening.

Southern's S. A. Stab

Southern Music Co., subsidiary of RCA Victor, is now publishing on a schedule that includes at least one hot tune, a race number and one or more ballads and novelties every month.

With offices in Buenos Aires, Santiago and Mexico City the firm is going after Latin American trade by building a catalogue of broken-rhythm dance melodies.

Henderson at Connie's

Fletcher Henderson orchestra will move from the Roseland ballroom, New York, to Connie's Inn Nov. 30.

Wylie Austin is bringing his orchestra from the Golden Pheasant ballroom, Cleveland, to replace Henderson. Jack Chapman, at the Drake, Chicago, will switch to Cleveland.

NBC's "Protection"

NBC claims about 250 applications on hand from indie stations requesting programs that the network is unable to gratify. This is prevented by NBC's policy of permitting not less than a 100 mile coverage to each of the stations using its programs.

NBC has 76 stations at present, covering the entire country. Were additional stations permitted to use NBC programs, it is stated by that office, it would fall within the 100 mile radius which an NBC broadcaster is now covering.

Idea is similar to the "protection" system in picture distribution.

EL PATIO

New York, Nov. 5.

One of the few class spots in the Times Square sector currently operating at a profit depends mainly for its draw on its dancers, Rosita and Ramon, and Emil Coleman's orchestra.

Club was formerly known as the Casanova Roof, a summer spot with a sliding roof, and was operated by Buck Gompers and Nick Blair. Last summer Ramon (Reach) and Emil Coleman took it over and kept the place going through the warm spell in order to establish it. Room accommodates around 200 and is drawing a sufficient number of $4 convert payers to bring profitable grosses of $5,000 and over during recent weeks.

Place has been tastefully decorated to conform to the Spanish patio scheme with a dimly lighted glass roof replacing the sliding ceiling formerly in use. Operating six days a week and observing the 3 a. m. curfew, the club is now one of the favorite after-theatre rendezvous for the smart set.

Coleman's orchestra still dispenses the dance music this clientele likes. A large portion of the Coleman following now regularly makes the El Patio, of which he owns 35%.

Outside of Ramon and Rosita, the only other entertainer is Frances Maddux, who sings to her own piano accompaniment.

The combination of Coleman and Ramon and Rosita as operators as well as entertainers of a class spot is one of the rare mergers of the sort proving successful in recent years. Paying off on the lease and the equipment of the place at $1,000 a month, and getting back $500 through the usual concessions, gives the operators an additional break.

HEARST'S RADIO TIME TO PROMOTE PAPERS

William Randolph Hearst will start a series of programs to run six weeks over NBC about the end of this month. Programs will be to promote his papers. Where there is a Hearst paper in a territory not covered by NBC, a program will be put on over a local station.

When the series begin, all the Hearst papers will devote plenty advertising space to the radio programs. In New York, the "American" will be plugged as the local Hearst paper.

Indian Dick's Venture

New York's first Indian cabaret will be spotted in Greenwich Village and operated by Indian Dick, who formerly had the Sioux City tearoom in the Village some years ago but vamped back west when the tearoom thing looked shot.

Dick has taken over the former Green Fan cabaret and will reopen it as The Reservation, Nov. 15.

DAFFYDILL FADES

Don Dickerman's Daffydill, Greenwich Village night club, closed Saturday (8) because of no biz. Club opened less than two months ago.

Rudy Vallee held a financial interest in the club and frequently entertained there.

AMOS-ANDY HELPED ON RADIO BY PICTURE

Because of the good comments they have received about Amos 'n' Andy's talking picture, NBC figures the team is worth more to radio now than before the film was released.

NBC says the picture should build a large public appetite for Amos 'n' Andy, it should, declares NBC, draw plenty interest from among those who heretofore have passed up the blackface duo's programs or only given it mild attention.

A Nervous Man

BUTCH TOWER

Twenty Years in show business
—winds up with a broom

They can all imitate the way I talk
But I defy the world to duplicate my

Real Home Cooked Jewish Meals

at my new restaurant, open a week and already patronized by the elite of the theatre

121 W. 49th Street

New York City

(Tower and Rabale)

An After Theatre Meeting Place

NO PRO RATA

MUSICIANS WANTED

Dance Band—Long Engagement

String Bass and Tuba, who can sing or dance.
2 Violinists, who sing and have dance routine.
Banjo, who doubles Guitar and Accordion.

Write immediately full details, age and experience

Box E. E. E., c/o Variety, New York City

L. WOLFE GILBERT

Writer of "RAMONA" "JEANNINE" and 100 Other Hits

Now

General Professional Manager

for

EDWARD B. MARKS
MUSIC COMPANY

MR. GILBERT WILL PROMOTE THE SUCCESS OF THESE LATEST HITS

SOMETHING MISSING IN YOUR EYES
Fox-Trot by L. Wolfe Gilbert and Dave Dreyer

ON THE WINDING SANTA FÉ
Waltz by L. Wolfe Gilbertf and Abel Baer

THE LETTER THAT MADE ME CRY
Waltz by Jack Clogau and Eugene West

THE SONG OF THE RIVER
Waltz by Alfred Solman and George Brown

THE PEANUT VENDOR
(El Manisero)
The Cuban Rumba Fox Trot Sensation

Mr. Gilbert Writes:

Edward B. Marks Music Co.,
223-225 West 46th Street, New York City.

Dear Sirs:

It is a great pleasure for me to associate myself once more with a firm of your standing as staff writer and General Professional Manager. It will be my earnest endeavor to give you another cycle of popular hits equal if not superior to those already in your catalog, written during our former association and including such international record-breaking sellers as "My Little Dream Girl," "My Sweet Adair," "Shades of Night," "Lily of the Valley," "My Own Iona," and others just as famous.

I am not only happy to be once more under the executive direction of Mr. E. B., but also to work shoulder to shoulder with your picked well-rounded organization including Messrs. Max B., Mitch B. and Herbert E. Marks, as well as Bill Wiemann, Paul Klepper, Miss Fritzi Jacoby, Simon Sheffler, George Adams, Miss Mildred Bergin and others in charge of the various departments of your business.

You may be certain of 100% action from me, and, as I feel assured of your sincere co-operation, we cannot miss.

Very cordially yours,
(Signed) L. WOLFE GILBERT.

Obituary

CLARE EAMES

Clare Eames, 34, American actress, died in London Nov. 8. Miss Eames had been operated upon twice in two weeks.

Miss Eames had achieved an international reputation in 12 years of acting, her last appearance being in a revival of "Milestones" at the Criterion, London, last spring. Her greatest success was made in Drinkwater's "Mary Stuart."

At one time Miss Eames directed the Theatre Guild movement in New York. She was a niece of Emma Eames, Metropolitan Opera prima donna.

She was married to Sidney Coe Howard, playwright, who obtained a divorce for desertion in February of this year after eight years. A daughter, Clare Jeness Eames, four years old, is now living in California.

VIOLET GLEASON

Violet Gleason, 41, vaudeville character actress, died in the Manhattan State hospital, New York, Nov. 6.

Miss Gleason had been on the stage for some time, most all of it spent in vaude. Her last engagement was in Fred J. Ardath's act.

Although not a paid up member in the N. V. A. the vaude organization took charge of her burial with interment in Calvary cemetery.

JOSEPH F. WALLACE

Joseph F. Wallace, 43, the Albany manager of R-K-O Proctor's, died last week in Memorial Hospital, Albany, N. Y. He was stricken at his home, 51 Eileen street, after supper, Nov. 1, and remained unconscious for four days, with the exception of a few brief periods, until his death.

Mr. Wallace was associated in the show business for 24 years, starting at the old Leland, Albany, then owned by the late F. F. Proctor, as an usher. He was made ticket seller, then cashier of the Leland. When the late F. F. Proctor bought the present R-K-O house, Wallace was made its manager and continued as such. Services held Saturday (8). His wife, Edith Barnum Wallace, whom he married about three years ago, survives.

MAUDE CLARK

Maude Clark, 35, formerly of Ziegfeld "Follies," and wife of R. Homer Roberts, vaude performer, committed suicide by drinking poison, in Chicago, Nov. 7. Said to have been despondent over the death of her son, Joseph, 7, two years ago.

Miss Clark had quit the stage at the time of her son's death, but her husband continued. At the time of the suicide he was appearing at Keeney's Theatre in Elmira, N. Y.

Max Fitzer, 70, father of three Syracuse theatre managers and father-in-law of two others, died November 8 in the Crouse-Irving Hospital, Syracuse, of pneumonia. Survivors include four sons, Mitchell of Rivoli; Morris, Empire; Joseph, Swan, and Benjamin, at one time connected with the old Savoy here. Four daughters also survive, including Mrs. Jacob Karp, wife of the owner of the Cameo, and Mrs. Ephraim Bettigoe, wife of the assistant manager of the Rivoli.

Mrs. Loney Haskell, 49, died November 5 at the Haskell home, 200 West 90th street, New York, of kidney trouble. Mrs. Haskell had been ill for some time. Her husband, retired from the stage, is secretary of the Jewish Guild.

The Haskells had been a most devoted couple. There were no children.

The funeral was held November 6 from the Riverside Memorial Chapel with interment in Bethel Cemetery.

Cal Smith, 47, for 10 years treasurer of the Cort theatre, Chicago, and lately in same capacity at the Studebaker there, died of pneumonia Nov. 8. His widow survives. Interment in Forrest Home cemetery, Chicago.

G. L. Fenn, 60, president Bellfontaine, O., symphony orchestra, died from a broken neck received recently at home when he drove his car into the rear of an unlighted farm wagon.

Harry C. Beury, 14, son of James P. Beury, owner of the Walnut Street Theatre, Philadelphia, died of hydrophobia.

Mrs. Emma Ward, 58, who operated the Photoplay theatre in Lockport, Ill., died November 6.

Why Broun Isn't

(Continued from page 56)

other battered cars. He never talked from a height, standing on the pavement at the same level of his audience. He gathered the people around him with everybody being on the same footing. At times when he arrived at a designated street corner, no one was in sight. Within a few minutes a crowd collected, sauntering over from parked cars and other places as if coming from nowhere. He made from two to six speeches nightly.

Professional people rallied around the columnist-critic, giving money and services to the Sunday "Evenings in the Theatre." George Cohan contributed $500 to the Broun campaign. Actors appeared in the shows which were held on four consecutive Sunday evenings. Broun insisted that $2 be the top price, regardless of the capacity attendance in three out of the four Sundays. All the money derived from that source went to theatrical charities of one kind or another.

The Difference

A comparison is the final indoor meeting of Charles Tuttle in his unsuccessful fight for governorship. It was held at Cooper Union where much high class talent was engaged under pay. There was no admission charge but when the meeting opened, there was nobody in the place and a delegation was sent to the streets to shill in passersby.

Ruth Hale, his wife, was Broun's campaign manager. Walter Winchell was the active spirit in two of the Sunday night shows. Harry Hershfield was prominent in another and same for William A. Brady.

Broun had not the time to continue his weekly contributions to "The Nation." Again his author friends went to work—Frank P. Adams, Marc Connelly, Gibbons and Benchley writing the articles for him.

Also in his campaign windup Broun busy with speeches permitted newspaper friends to pinchhit for him on his nightly WABC broadcast period.

Sending Broun to Washington turned out to be a case of bucking Tammany Hall and the Republican party. The district is Republican, one of the few in Manhattan. Because of Broun's hearty campaign, Tammany thought its candidate, Brodsky, would win votes won away from Mrs. Pratt by Broun. But the "woman congressman" nosed out the Democratic candidate by a mere 500 votes.

Rum Runners

(Continued from page 56)

become thoroughly organized. When prohibition first started, a huge vessel carrying liquor would stop outside the twelve mile limit and those engaged in bootlegging would run out to the large boat which was sort of a wholesale market. But now each company engages in the traffic from start to finish. The crews are paid a salary and commission on each load they bring in.

Bootleg companies go in for two types of running. There is another fine boat yard in the city where yachts over 250 feet in length are built. And in this yard the bootleggers who always bring this loads in all the way in big boats have their ships built. The cargo from these boats is sometimes unloaded into milk wagons. The Borden name is frequently used.

A couple of years ago the bootleggers had a scheme whereby they had boats built and large tanks which the boats were to haul. These tanks were submerged and the boats only went ten miles an hour.

However, so much ballast was needed for the tanks that there was not enough space to carry liquor for a good haul. This has now almost entirely been done away with.

Going for Camels?

Chicago, Nov. 11.

Finding, and holding, angels is one of the hardest things in show biz today.

Laurels go to a couple of circus promotors who had a banker's promise to back a 30 car show.

These two enterprising lads had a baggage wagon painted a shouting red. Six dappled greys drew the gig. Everytime anyone went to town from the circus winter-quarters, they were asked to ride this wagon, with the driver instructed to always drive past the bank where the angel presidented.

On one of the many journeys the banker came out and stopped the driver to inquire what he was in town for.

"For a package of cigarettes for the boss," was the answer. The angel flew.

HOPPER 1ST TO SUE RINGLING ON '30 PAY

Chicago, Nov. 11.

Arthur Hopper, former general agent of the John Robinson circus, has brought suit against the Ringling office for his 1930 salary, which he claims is still due him. Contract was for $5,000 for 40 weeks, with the Ringling office paying off on a 30-week basis.

Hopper now has a marine life exhibit touring the South. He will not be with the Robinson outfit next season.

TERRAPIN MYSTERY

R. M. Harvey Hits Page One But Too Late

Chicago, Nov. 11.

Sudden discovery in an open lot near the lake of 2,000 odd terrapins hits page one of all the dailies as a great mystery. None of the dailies remembered that R. M. Harvey, the promoter, tried to interest them in a tie-up on publicity for the turtle races.

However, the mystery that agitated the dailies was not of Harvey's planning. When the turtle race plan fell through he had the janitor of the building where the terrapins were stored release them. The janitor's ideas went awry, he not knowing terrapins eschew water.

Humane Society finally consigned the terrapins to the sand dunes outside the city.

OUTDOOR ROUTES

(For current week, Nov. 10-15, when not otherwise indicated.)

Ajax United, Warsaw, N. C.
Bernardi Expo., Monticello, Fla.
Bunts, Manning, S. C.
Butler Bros., Smackover, Ark.; 17-22, Junction City, Ark.
Cellin & Wilson, Walterboro, S. C.
Coe Bros., Marianna, Fla.
Heth, Greenville, S. C.
Jones, Valdosta, Ga.
Krause Greater, Charleston, S. C.
Miller, Ralph R., Crowley, La.
Miller Bros., Jonnerette, La.
Page, Dublin, Ga.
Rice Bros., Hawkinsville, Ga.
Rubin & Cherry, Augusta, Ga.
Western, Anderson, S. C.
World of Fun, Bennettsville, S. C.
Wortham, John T., Phoenix, Ariz.
Yellowstone, Hobbs, N. M.

Edward Mathias Dead

Edward Mathias, 42, former carnival owner, died Nov. 9 of pneumonia and heart disease at American hospital, Chicago. Widow survives.

Funeral at Showmen's League cemetery, Chicago, Nov. 12.

Gentry Bros. Hibernating

Chicago, Nov. 11.

Sam Dill, Gentry Bros. circus will winter in California, somewhere near Baldwin Park this winter. Outfit, rolling on General Motors trucks, is at present heading into the California territory.

Biz, through the west reported fair.

Peggy Dernier and Milton Watson added to the "Hello, Paul" unit opening with Paul Ash at Loew's Cleveland, Nov. 14.

Herman Whitman, manager of the R-K-O 86th Street, is improving in the Community Hospital where he underwent a major operation.

'Round the Square

(Continued from page 59)

of the indies, and they were happy. Although their selling price was chiseled down so thin you could see through it. But a life saver!

And the indies go cash for their theatres and only had to pay a commission of 10% to get chiseled. Better than nothing, they agreed when counting up. Two more months and we would have been out of business. Which may be according to the way an exhibitor is an exhibitor, for there are many left, and many of those may be still panicky but they don't show it as easily.

Those eastern indies who sold have money now. Cash in the bank. No more worry; t'ell with the show business. We worked hard and now we've got something to show for it. Inactivity meant loafing. Loafing meant congregating. Congregation meant hanging around the brokerage offices in Times Square. Hanging around there meant speculating.

Who knew more about the show business than those indies who were smart enough to sell out and get out? Didn't that qualify them to buy stocks, amusement stocks, that they knew all about? So the brokerage offices picked up a good line of new customers. The indie exhibs who had sold. They had friends who also had sold and were now brokerage men. They would tell 'em when the market was going up or coming down.

The exhibs invested and got plenty of advice. The market kept going up and down, too fast it seemed for anyone to keep track of it. While the indies' bank accounts kept coming down, and their brokerage friends lost their jobs because the stock selling and buying racket dropped off.

Which leaves those indies today in the very position they were afraid of going back to—broke. They sold their theatres so that has gone; they invested the money received and that has gone; they have no business, with the only thing left to them is the debt they became involved in through borrowing whilst going broke.

Broke and in the red, besides!

Amusing the Layoffs

Times Square out-did itself in free street entertainment for the unemployed last week with Eddie Dowling acting as m. c. for daily shows in behalf of the Demoeratic campaign.

Several acts playing the Palace, among them Morton Downey, appeared on the makeshift outdoor stage during the week. In addition, during the early evening hours, layoffs and transcients got the Amos 'n' Andy broadcasts from loud speakers spotted on the marquee of the Mayfair theatre. After that those who cared to linger listened in on a free movietone show also sponsored by the Democrats, the floor show from Will Oakland's Club providing the screen entertainment in between canned campaign speeches by candidates.

Nickel Fight Peepers

Automatic photographer's place in the Square has added two slot machine picture shows, something like the old time penny in the slot peepers, only four cents more. For a nickel one can see the movies of the Dempsey-Sharkey fight and a sign tells that the pictures prove there was no foul in the seventh round.

The other machine shows the Singer-McLarnin three rounder, and although shorter than the Dempsey reel, sign says it is a natural that should not be passed up. Machines are getting plenty of play.

A Director Who Welched

Among the conversational tidbits ruminating along Broadway is one concerning a former legit producer now doing directorial work for Fox. Latter was pretty well bent when on the Main Stem. He even piled up a credit on eats. At one restaurant he socked something like $90 worth, unpaid for. It included a wedding dinner when he married. Among other things was salary owed his stenog for a year and a half.

Like all western bound folks he acknowledged the debts and said he would repay when "landing" on the Coast with his new film contract. He's been there for some time.

Just as the restaurateur and the stenog wrote for collection, there came a couple of official U. S. cards detailing that the director had gone into bankruptcy.

The Equity Ball

With Equity holding its annual ball downstairs and the West Point cadets conducting a similar event on the roof, the Astor had an unusually active Saturday night. Private guards in uniform seemed to be all over the hotel. Most of the gaiety was within private rooms.

Attendance at the Equity function was claimed to have been a bit better than last year but it did not seem so. Dining rooms were crowded after the show and the guests scemed to spend most of their time there. General public was excluded.

Several years ago when the Equity ball was open to all comers in evening dress there was too much roughhouse. With many professionals out of engagements, even the modest $5.50 per tieket kept some members away. Good show and affair for the price.

The same evening the Mayfair club nad its weekly gathering, nearly all show people, at the Ritz, to the biggest attendance so far this season at a Mayfair affair.

Apple Vendors' Troubles

With Broadway turned into a county fair midway by unemployed apple vendors, squabbles over who has the prior rights to certain lamp-posts and desirable locations are daily occurrences.

Three temporary apple stands are stationed in front of the Paramount theatre with the two men and a woman operating attracting a crowd Monday afternoon when the woman claimed the spot nearest the lobby entrance. She offered to sell her concession for three dollars, the average profit that comes from the sale of a box of apples.

Describing a "Great Guy"

Speaking of his pal, who is interested in nite clubs, a Broadwayite described him thusly:

"There's a regular. A great guy, quiet, never looks for trouble but never runs away from it, and my pal.

"Just to give you the idea. The other night he was on his way home, alone in his closed car and carrying the dough taken in by the joint that evening. A sporty looking roadster comes alongside and the fellow in it hollers: 'Hey, how about a race? Let's see what you've got in that coffee grinder.'

"My pal never says a thing, just keeps on driving. A little further along and the other guy is waiting for him. 'Eh, you,' he hollers, 'why don't you race me, you sap. I'll make you turn in that car,' but my pal never says a word, just keeps on driving.

"Then aways ahead a red light and the other car is stopped. My pal stops his car too, gets out, walks over to the other car; pulls his gat and bores the other fellow's rear tire. Then my pal says: 'Now see if you will do any racing for a little while,' and he keeps on driving home."

5-and-10 Jazz

At the opening of a new Woolworth's 5 and 10c. store at 79th Street and Broadway, a 15-piece band was employed all day.

Although everybody was invited in, initial day was just for entertainment and publicity and not for sales.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

At 8 o'clock Tuesday the Englewood stopped selling tickets. This house is now the only south side spot using flesh, which accounted for the sell-out.

The stage did not do right by the customers, as it offered one of the poorest bills seen in this theatre.

Marie Huges and Brother have a fair acrobatic turn, comprising bike and unicycle riding and some body tossing. Dover and Soltan, man and woman comedy, did three acts. They didn't know when to quit.

Three La Moures have neat novelty acrobatic routine, with three distinct stunts, one a spring over the piano to a hand-to-hand catch for the curtain. Short and snappy and suitable for opening or closing position.

Jock McNabb delivers Scotch songs and chatter easily. Material rather weak. Great Halray, psychic marvel, has been around town exploiting peewee golf courses by doing them under par while blindfolded. They've moved five holes of golf to the stage, and still it isn't an act.

Sims and Stark, blackface, couldn't get started with their talk, which centered about the coming world's fair. Ferris Ray Revue pretty weak.

Oakley and Mercedes have some comedy talk that did not get across. In spite of the speech, Gibney and McConnell, man and woman cross-fire, had better success. Act has possibilities, with the woman showing a neat comedy sense.

The Spoilers have a four-person risley turn that tries to clown, but ineffectively. Better as straight risley.

"Little Accident" (U) feature.

Regal

Racial loyalty helps the Publix-B. & K. Regal grosses tremendously. Any colored, near or full-fledged star in this south side house, who has trouped about a bit and brought credit on himself and the race, on this stage is a sure-fire biz builder.

Nine Mae McKinney, of "Hallelulah" picture fame, is the draw this week. She drew plenty of the southsiders, if box office indications are reliable.

Miss McKinney on her first appearance stepped out on the runway. She is voluptuous of figure, given to torch songs. With the aid of Sammy Williams (house organist), who played the piano accompaniments, dimmed lights and muted saxes, she swept the house into a frenzy. On her second appearance, in a skit a la Mae West, there was much mirth.

Miss McKinney is asking $1,000 a week to show the de luxe white B. & K. houses and may get it.

The 3 Pods of Pepper, three colored male dancers, opened the show. They failed to make good the general accepted axiom that all colored hoofers are good. Bob Morris, formerly of Morris and Rapp, grabbed a few laughs on a drinking bit and then retired.

Opening the preview, which really wasn't a preview, as most of agents and bookers were at the Stadium at the King Levinsky-Jimmy Slattery bout, Frear and Dewey, in a comedy juggling act, got away to a fair start. Gladys Vance, second, came through fair enough with a couple comedy songs, closing with a looking glass dress that drew a bow or so.

Three Lightning Steppers, colored boys, didn't live up to their handle. They offered a few routine steps. Lauren and Ladare, a girl and man, in a pop musical five minutes, came through in style. The femme plays an accordion, while her partner fills in with the flute done in Ted Lewis style.

Rand and Avrin, two men, with gags went big. Their pitchman line is funny. Variety Trio (girls), athletic novelty, closed. The prize fight between two girls good for a laugh any house.

Feature "What a Widow" (UA). Business good.

Publix-B. & K. here, a determined effort to create new biz, planning an extensive billposting campaign to cover the town and suburbs. First time in many years the organization has turned to the paste brigade to get trade.

Jack Baker, publicity man for the Marbro and Granada since Jack Hess left, has resigned. Both houses now operated by Publix, are now straight grinds, the Marbro closing its stage show two weeks ago.

Bobby Clark acted as m. c. for Dr. Max Thorek's American Hospital Benefit at the Erlanger. Acts donating their services included Irene Franklin, Smith and Dale, Lester Cole, Charles Hedley and Fanny Brice, Ruth Tester, Ben Bernie, Tex McLeod, Paul Whiteman, Mae West, "Young Sinners" company, Clara Howard, Master Eugene, Pickard Syncopators.

Two legit names are doubling in town between stage and screen. Spencer Tracy, here with "Last Mile" at the Harris, is also at the Publix-B. & K. Roosevelt in "Up the River."

Smith and Dale almost duplicate titles, doing "Mendel, Inc." at the Adelphi, while their short "Schnapps, Inc." is on the marquee at the United Artists. In both instances Publix-B. & K. takes advantage of the "in person" appearance by mentioning the fact in their ads.

After having definitely announced that they would never double feature, Publix is delivering the double bargain at the North Belmont.

Pictures are "Night Work" and "Africa Speaks." Are excusing themselves, as did the Warner Avalon, by classing the African talker as travelog.

Ernie Young is being presented to court often of late. Last week Ed Gitelson won his judgment suit against the Progressive Enterprises, Inc., which is Young, for $997. Gitelson stated that the money was due for unpaid contracts. Young has asked to have the case reopened.

Young is also the defendant in another contract suit, filed by Jeannette Lane, vaude and cabaret entertainer. Miss Lane is suing for $175, which she claims is due her for two weeks' salary on an unplayed contract.

Art Kessel and band now on a barnstorming tour, booked by N. B. C.

Joe Parsons, formerly of vaude team of Parsons and Irwin, is now on the Chicagoans program over N. B. C. through KYW.

M. A. Hunt has organized a circle stock of seven small towns centering around Grand Rapids, Mich., opening next week.

Alice Gerstenberg, playwright and little theatre manager, has joined the executive staff of the Goodman theatre.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

BRONX	78	MINNEAPOLIS	79
BROOKLYN	78	MONTREAL	79
BUFFALO	77	NEWARK	78
CHICAGO	77	NEW HAVEN	78
CINCINNATI	79	OKLAHOMA CITY	78
DALLAS	79	PITTSBURGH	78
DENVER	78	PORTLAND, ORE.	78
DES MOINES	77	ROCHESTER	79
DETROIT	78	ST. LOUIS	78
DULUTH	78	SARANAC LAKE	79
INDIANAPOLIS	78	SAN FRANCISCO	77
KANSAS CITY	78	SEATTLE	78
LOS ANGELES	78	SPOKANE	78
LOUISVILLE	79	SYRACUSE	77
MILWAUKEE	78	WASHINGTON	77

WASHINGTON, D. C.

By JOHN J. DALY

National—"The Tavern" (George Cohan).
Belasco—Gilbert Miller's "Marseilles."
Fox—"Renegades."
Earle—"Love in the Rough."
Rialto—"The Cat Creeps."
Columbia—"Whoopee" (2d week).
Metro—"Life of the Party."
Keith's (R-K-O)—"The Silver Horde."

Murdock Pemberton was the principal speaker at the inaugural meeting of the Community Drama Guild, beginning its third year as the outstanding non-professional group producing plays in Washington. Murdock warned drama lovers against "arty" plays.

As an extra attraction to bolster business at the Fox, Hardie Meakin, m. d., invaded the diplomatic field and came away with the songbird of Panama, Senorita Maria Pacheco, lyric soprano, who is a niece of the secretary to the Panama legation, John Chavelier. The appearance under auspices of the legation of Panama.

Mrs. Wilson-Green started her concert series in Constitution Hall Saturday night, with Emma Otero, soprano; Edward Johnson, tenor of the Met; Salvi, harpist, and the Maier and Pattison piano ensemble. Geraldine Farrar is booked for Friday afternoon, with a sell-out already. The Beethoven Festival (Boston Symphony) booked for four performances first week in December.

Dorothy Byton, partner in the Chicago vaude producing firm of Weston & Byton, had several stitches over one eye following an auto accident in that city.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"The Silver Horde"-Vaude.
Empire—"Last of the Lone Wolf"-Vaude.
Loew's State—"Abraham Lincoln."
Warner's Strand—"The Lovers."
Paramount—"Feet First."
Eckel—"The Big Trail."

"Feet First" (Harold Lloyd) opened cold at the Paramount with a 6 p. m. premiere Wednesday. Originally set to start with a midnight show Thursday, the film was brought in for the earlier opening when "The Virtuous Sin" flopped badly.

"Way for a Sailor," originally scheduled for Loew's State this week, was set back to permit Edwin Mochary, new manager, to capitalize Armistice Day via a Patriotic Week, with "Abraham Lincoln" on screen.

"The Big Trail," now at the Fox-Eckel, will stay for a second week and perhaps a third.

Opposition to daylight saving here next summer, led by Syracuse exhibitors and theatre managers, was successful at the referendum held in connection with last week's general election.

A decided change from other years, local theatres made no attempt to stress election returns as a feature of their Tuesday performances. Managers generally expressed the opinion that patrons were more interested in the screen programs than in returns.

Milton Shulman, young son of Morris Shulman, manager, Colonial, Utica, is in the Hospital of the Good Shepherd here suffering from blood poisoning which resulted from a cut on the hand.

SAN FRANCISCO

By WALTER RIVERS

Warner Brothers are to start work within 90 days on a new $1,000,000 theatre in Sacramento, Cal., according to report.

Ralph Pincus, manager of Erlanger's Columbia here, is planning to revive Ibsen's "Ghosts," with Mrs. Patrick Campbell. Pincus has had several conferences with the stage star, who has been on the coast doing a lecture tour.

Peewee golf course owners have been battling the city authorities on the recent midnight closing order, and last week won a martial victory. Closing hour was changed to 2 a. m. instead of midnight. Because of the increase in number, business at all of them has fallen off tremendously.

Edna Peckham, New York stage actress, won uncontested divorce here last week from John Barr, English actor.

Emma Wilson, film dancer, filed suit for $10,000 damages against Dr. James E. Potter, naval surgeon, as the result of an automobile accident last October. She charged the medico with negligence in driving. She claimed her feet and legs had been injured and that she may never again be able to dance.

Zita Moulton, stage actress, suffered a wrenched neck and injured eye when her automobile collided with another here last week.

Irving Mitchell, Jeanne Kent, and Earl Lee engaged for Ackerman-Marshall stock at the Tivoli.

BUFFALO

By SIDNEY BURTON

Buffalo—"Sea Legs."
Hip—"Heads Up."
Century—"Feet First."
Great Lakes—"Renegades."
Lafayette—"Extravagance."
Hollywood (Little)—"Africa Speaks."

Closing of the Academy (Mutual) Saturday (8) leaves Buffalo without circuit burlesque for the first time in over 30 years. House reopens this week on picture grind policy.

Palace continues with mixed burlesque stock and picture policy.

Road showing of "Hell's Angels" closed Saturday (8), with all other road shows of the film reported called in currently.

Erlanger and Teck (legit) dark.

Word as to the action of the Hays organization on the new picture zoning plan as formulated recently here and elsewhere expected within a fortnight.

Frank McCarthy, manager local First National Exchange for past 10 years, reported called into New York office on new assignment.

DES MOINES

By R. W. MOORHEAD

Casino—"The Border Legion."
Des Moines—"Girl of the Golden West."
Family—Change.
Orpheum (Vaudfilm)—"Night Work" "Brothers."
Palace—Change.
Par—[illegible] (Vaudfilm)—"Maybe It's Love" and "Hell."
Princess—Dark.
President—Dark.
Strand—"Renegades"; "The Matrimonial Bed."

Ward Hatcher's rep players to open President Nov. 15 with two light comedies twice a week. Ten shows a week will be given, with vaude between acts. Co. includes Helen McClure, Keith Gingles, Margie Hatcher, Harry Biethrode, J. S. Angell, Ward Hatcher, Cliff Card, Grady Weston, Marjorie Shrewsberry, W. H. Morse, James Allen and Edna Booth.

R-K-O and Publix competition still going strong here. Orpheum has contest for piano jazz playing. Des Moines, adding charity, with special Saturday morning show for kids, whose admission will be a pair of old shoes.

Local musicians' union staged a community concert in Shrine auditorium, with 130 in concert band and eight dance bands. Good attendance.

A combined hotel and theatre costing $700,000 to be erected at Burlington, Ia. Central States Theatre Corp. has theatre lease. Already run Rialto and Palace there.

"Let's Pretend," by local newspaper woman and Wayne Welshaar, former dramatic critic on local paper but now with N. Y. "Herald Tribune," to be staged by Bainbridge stock in Minneapolis.

Bonaparte, Ia., is getting its first theatre, to be called Oriental. M. J. Smith building.

Telephone Wabash 8439
THEATRE DEVELOPMENT CORPORATION
910 South Michigan Avenue
CHICAGO, ILL.
Organizing - - - Supervising
Leasing - - - - Buying
Selling - - - - Building
Architectural - - Service

DR. LLOYD M. LaPRES
DENTIST
Wishes to announce to his clients he is now located in his new offices
Suite 2035 Marshall Field Annex
25 E. Washington. Phone Central 4148
CHICAGO

HOTEL KNICKERBOCKER
Opposite the Drake
Adjoining Palmolive Bldg. CHICAGO
Walton Pl., Just East of Michigan
Special Rates to the Profession!
Coffee Shop—Dining Room—
Smart Cosmopolitan Atmosphere
Finer Rooms—Lower Rates

IN CHICAGO
LINDY'S RESTAURANT
On Randolph Street
Is Home, Sweet Home, to the Profession
A Good Place to Eat and Meet

HOTEL LORRAINE
CHICAGO
SINGLE ROOM, BATH, $2.00 UP
DOUBLE ROOM, BATH, $17.50 AND $21.00 WEEKLY
DOUBLE WITHOUT BATH, $14.00 WEEKLY
LEONARD HICKS, President

When in Chicago
Visit These Hits
R-K-O STATE-LAKE
NOW PLAYING
AMOS 'N' ANDY
in "Check and Double Check"
A RADIO PICTURE

PLAYHOUSE Mats. Wed.-Sat.
9TH BIG LAUGH WEEK
"HOUSE OF FEAR"
with CECIL SPOONER
THRILLS! CHILLS! AND LAUGHTER!

ERLANGER— Matinees Wed.-Sat.
DAVID BELASCO will present
It's a Wise Child
Last Season's N. Y. Comedy Hit
Original Belasco Theatre Cast

SELWYN Mats. Thurs.-Sat.
CLARK & McCULLOUGH
In the Musical Comedy
"STRIKE UP THE BAND"

BLACKSTONE THREE WEEKS ONLY
The Theatre Guild, Inc., presents
A Swift, Smart Musical Revue
GARRICK GAIETIES
(Not a Tenor Solo in a Carload)

ADELPHI Clark & Madison
JOE SMITH CHARLES DALE ALEXANDER CARR
in
MENDEL, INC.
with LISA SILBERT and ANNA CHANDLER

THE UNION RESTAURANT
68 W. Randolph St., at Dearborn, CHICAGO (Recently enlarged)
R. WELCH ON THE MIGHTY WURLITZER ORGAN
One Popular Prices Remain the Same for the Best Food
OPEN ALL NIGHT

ST. CLAIR HOTEL
5 Minutes' walk to Theatres—Beautifully Furnished Apartments
Complete Hotel Service—One Room and Kitchenette $25 a week, $90 a month
Two Rooms and Kitchenette $40.00 a Week, $145.00 a Month
Hotel Rooms $17.50 a Week
OHIO, STATE, MICHIGAN AVE., CHICAGO

HOLLYWOOD
and Los Angeles

"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)

Phone Hollywood 6141

Fred Newkirk, formerly with R-K-O in Seattle and Portland, transferred to Orpheum here as assistant manager.

Don McElwine, who was recently raised from publicity chief's berth at Pathe to handle the serials and then went back again, has been drafted again into a production job. He's working on stories and gags for two-reelers.

Fourth of the "Broadway Celebrities" shorts at Radio, directed by Louis Brock, will have Roscoe Ates and Hugh Herbert featured.

Dialog for "Shipmates," new naval picture to be done by Metro, will be written by Malcolm Boylan. Metro engaged Boylan for this one picture.

KHJ will present a tabloid edition of Metro's "Rogue Song" Nov. 19 over the Columbia network.

Jack Edwards, who came from Salt Lake City to manage the Spreckles theatre in San Diego, is out of the latter berth. He is replaced by Mike Newman.

Seven Arts Club, which ought to cover everything, was organized by a hundred or so artists, musicians, writers and actors. Finn Haakon Frolich, sculptor, is governor of the board. Salons for art products and the production of light operas are projects.

Construction has been started on the height-limit Pellissier building at Wilshire and Western avenues, which will contain a 2,500-seat Warner Brothers theatre. Completed by July.

INDIANAPOLIS
By EDWIN V. O'NEEL

English's—"Cherries Are Ripe" (2d half).
Lyric—"A Soldier's Plaything."
Indiana—"Her Wedding Night."
Ohio—"Wild Cat."
Circle—"A Lady Surrenders."
Palace—"Love in the Rough."
Apollo—"Maybe It's Love."

Women's Club of Indiana has 99-year option on old B. F. Keith's house on North Pennsylvania. To convert the building into clubrooms.

Broad Ripple, neighborhood house, reopened by Walter Martin, manager.

Liberty, Peru, taken over on 15-year lease by S. J. Gregory and Thomas K. Valos, Chicago.

Thespis Club of Butler University to stage "Suppressed Desires."

SPOKANE
By RAY BUDWIN

Third stage stock at the Auditorium this season opened last week to mediocre business. Company calls itself the Guild Players, mostly recruited from previous stock shows here and on the Coast. Louise Miller heads. "Nice People" opening. D. D. Eckler, Tacoma, backer. City show hungry but seems to want more than a 35c stock. Pictures doing big business.

Will Maylon, formerly actor-manager, has opened a gym. Besides staging ring cards, he is training amateurs for battle.

Fire recently destroyed the Egyptian theatre. House, owned by Ray A. Grombacher, was dark. Loss covered by insurance.

Avalon theatre, W. A. Brooks, operator, has added stage show to second-run picture grind. Business reported good. Twelve people in the company. Four shows a day, with one extra for Sundays and holidays.

Ina Olson, dancer, leaves Sunday for Los Angeles to join Fanchon and Marco. Has done pro work here for several years.

MILWAUKEE
By FRANK J. MILLER

Alhambra—"Way for a Sailor."
Davidson—Ethel Barrymore in "Scarlet Sister Mary."
Garden—"Moby Dick."
Gayety—Mutual burlesque.
Majestic—"Maybe It's Love."
Pabst—German play Saturday, Sunday; Newman, Thursday.
Palace-Orpheum—"Girl of the Golden West."
Riverside—"Night Work"; vaude.
Strand—"Feet First."
Wisconsin—"Renegades"; stage show.

William Widdmar, 38, fell downstairs leaving his motion picture booth at the Jackson theatre and suffered a possible spinal fracture.

Marquette University of Milwaukee, and Detroit University have completed plans for a football game to be played here Nov. 15 at which time $40,000 intake will be turned over to charity to aid Milwaukee's unemployed. Marquette students have been organized into ticket selling squads covering the entire city.

OKLAHOMA CITY
By GEORGE NOBLE

Criterion—"Feet First."
Capitol—"Way for a Sailor."
Midwest—"Little Accident."
Orpheum—"Soup to Nuts."
Liberty—Dark for remodeling.
Circle—"Old English."

The Liberty, after remodeling, reopens Nov. 21 with R-K-O vaude and talkers.

The Orpheum will close down Nov. 22 for remodeling and reopens about Dec. 1 with stage band policy and pictures.

Tony Ryan, long time manager for Fox Exchange here, goes to Washington City in same capacity. Succeeded here by Ray Higdon, Kansas City.

PITTSBURGH
By HAROLD W. COHEN

Alvin—"Street Scene."
Nixon—"Strictly Dishonorable."
Pitt—"Lilac Time" (Stuart stock).
Academy—Burlesque (Mutual).
Pictures
Stanley—"Doorway to Hell"; stage show.
Penn—"Remote Control"; stage show.
Warner—"Old English."
Aldine—"Whoopee" (2d week).
Fulton—"Laughter."
Harris—"One Night at Susie's."
Enright—"College Lovers"; stage show.
Sheridan Sq.—"Laughter."

Pauline McLean, leading woman last season for the Sharp stock company at the Pitt, returns next week, replacing Jean May.

Phenomena, formerly mind-reader over Station WCAE, now at the Miracle Museum.

Penn held private screening of "Abraham Lincoln" Monday night for press, city and school officials.

ST. LOUIS
By E. M. CRIGLER

Ambassador—"Feet First."
Fox—"Way for a Sailor."
Loew's State—"Whoopee" (2d week).
Missouri—"The Gorilla."
St. Louis—"Silver Horde."
Capitol—"Outside the Law."
Garrick—Burlesque.

This week's legits: Shubert, "Dracula"; American, "Apple Cart"; Orpheum (stock), "The Command to Love."

As a special feature of the national convention of United States Marine Corps League held here last week, "the President's Own" Band appeared for two concerts at the Arena.

The New York Theatre Guild has opened a suite of offices in the American theatre and is allotting seats to St. Louis subscribers for the season of five new Theatre Guild plays here. St. Louis quota of subscribers has doubled since last season.

KANSAS CITY
By WILL R. HUGHES

Shubert—"Sex."
Loew's Midland—"Way for a Sailor."
Mainstreet—"The Silver Horde"; vaude.
Newman—"Feet First."
Royal—"The Virtuous Sin."
Pantages—Vaude; films.
Globe—Loie Bridge musical stock; films.
Empress—Burlesque (Mutual).

After being dark several months the Globe opened this week with the Loie Bridge stock and pictures.

The Mainstreet, opening its bills on Saturday, changed this week to Friday. This was done to straighten out the vaude bookings.

The Orpheum opens Nov. 15 with stock under management of Harry Eldridge, of the Oberfelder-Ketchum stock last season. Eldridge has local backing. There will be no guest stars. Opening play will be "Your Uncle Dudley." Top prices will be $1.50, with 600 seats on lower floor at a dollar.

DETROIT
By LEE ELMAN

Michigan—"Remote Control."
Fox—"Big Trail."
Fisher—"Way for a Sailor."
R-K-O Downtown—"Check and Double Check" (3d week).
United Artists—"The Lottery Bride."
State—"Doorway to Hell."
Paramount—"Feet First."

Henry Zapp has taken over the states rights for Epic Talking Pictures Co.

Madison theatre closed for remodeling, resumes Thanksgiving Day.

Mike Falk and band to play the U. of D. Sophomore prom.

Maud Adams has postponed her date Nov. 23 at the Wilson. Other Wilson bookings are "The Tavern" (George M. Cohan), "A Wise Child" (Frank Craven), and "Canaries Sing."

DENVER

Aladdin—"Big Boy."
Denver—"Girl of the Golden West"; stage show.
Paramount—"Feet First."
Rialto—"Heads Up."
Tabor—"Life of the Party."
Broadway—"June Moon" (stock).

Midnight shows temporarily discontinued at the Denver.

Frad Knill, manager Paris theatre, Santa Fe, N. M., returns to Denver to join local WPA forces. Succeeds C. C. Caldwell, who has bought the Palace, Lovington, N. M.

Leroy Hobson is again booker for Warner Bros.

Fred Lind, Universal salesman, has resigned, and with Sid Wiseman, SonoArt salesman, has bought the Chief theatre, Steamboat Springs, Colo.

Wayne Ball, manager Electrical Research Products at Salt Lake, made manager Denver office, with Salt Lake in his territory.

Greeley, college town north of here, voted down Sunday blue law by 27, but 104 absentee voters may change result. Blue law advocates will appeal to courts if they lose.

Mitzi Hajos will play leads with Oberfelder stock at the Broadway starting Nov. 16, succeeding Alice Brady.

BRONX, N. Y. C.

Nat Waller, of Harlem opera house, pictures, gets various Harlem night club entertainers to do bits on his stage nightly, and advertises "stage attractions." Drawing business, and may mean return of vaude to that house.

Loew will spend $50,000 to renovate the National, first house of that chain in this borough, and still managed by Henry Loew, its manager for 22 years. Work will be finished by Christmas, with no interruptions of performances.

Jules Fields, former Fox exploitation man here, and now managing local Fox house, the United States, will resume his former duties in addition to his managerial post.

BROOKLYN
By JO ABRAMSON

Flatbush—"Oh Promise Me."
Jamaica—"June Moon."
Boulevard—"An Affair of State."
Majestic—"Sweet and Low."
Paramount—"Sea Legs"; stage show.
Strand—"Office Wife."
Albee—"Silver Horde"; vaude.
Met—"Madam Satan"; vaude.
Fox—"Renegades"; stage show.
Star—"Logs and Laughter" (Mutual).
Gayety—"Girls From Follies" (Mutual).

The new Billy Rose revue at the Majestic this week with James Barton, Fannie Brice, George Jessel and Borrah Minevitch. Sam Harris' "Oh Promise Me," with Lee Tracy, Mary Philips and Donald Meek, at the Flatbush, and "An Affair of State" at the Boulevard.

Three new next week: S. J. Kaufman's show, "The Lottery," headed by Junior Durkin, at the Majestic. Flatbush gets "The Wife's Away," new play by Owen Davis and produced by Max Gordon. "Jacks Up," with Reginald Owen, scheduled for the Boulevard.

DULUTH
By JAMES WATTS

Lyceum—"Feet First."
Garrick—"Her Wedding Night."
Lyric—"Billy the Kid."
Strand—"Sinners' Holiday."

Morris Rosenthal, manager, Garrick (Publix) has been transferred to the east.

The Granada, now being constructed on East Superior street, will be opened in about three weeks. It will have a screen to show Grandeur films. William Fox reported interested financially in the enterprise.

William McCreary, manager, Lyric, back at work after illness in a local hospital.

The Little Theatre presenting "Cock Robin" by Philip Barry and Elmer Rice this week.

PORTLAND, ORE.

Broadway—"Billy the Kid."
Paramount—"Feet First."
Orpheum—"Check and Doublecheck" (2d week).
United Artists—"Du Barry."
Rialto—"Heads Up."
Music Box—"Big Boy."

Oscar Oldknow inspected F. W. C. northwest houses. The new F. W. C. chief also looked over Publix houses here, maybe with an eye to suggested future Fox operation. Oldknow was accompanied by J. J. Sullivan, chief F. W. C. film buyer.

Fox Broadway made exploitation tie-up with station KEX to broadcast college football game, with Fox compliments. Also had horns in lounge for house patrons.

Lee Parvin, advance man for "New Moon" (road) booked five nights at the dark Dufwin next week. This is Lillian Albertson's production from L. A.

Round-up of old Portland stock favorites has been on the last two weeks, some being located in New York and brought west. Hollywood contribution is Tom Chatterton. House started rehearsal at the Dufwin, Monday (10), and opens Nov. 23.

Eddy Waller directing. House managed by William B. McCurdy. Portland business men backing new company.

SEATTLE
By DAVE TREPP

Metropolitan—"Nice Women" (stock).
Fifth Ave.—"Renegades"; stage.
Orpheum—"Silver Horde"; vaude.
Paramount—"Feet First."
Fox—"Devil With Women."
Music Box—"Abraham Lincoln" (2d week).
Blue Mouse—"River's End."
Liberty—"Three Faces East."

David Dow here as manager of Blue Mouse (John Hamrick). Former Fox-West Coast manager in Tacoma and Salem, Ore.

Vic Meyers (Club Victor and Meyers' band) gone to California for two weeks.

Plans afoot to doll up Coliseum and reopen after week shutdown as pop priced second run with definite policy.

Will King coming to Follies theatre Nov. 20, displacing varied policies, musicals, burlesque and vaude at this house, which has been taking it on the chin for plenty. A. C. Georig, local excavation contractor, is back of the Follies, having three leases from Pan with $16,000 bonds up.

Making big stab to get into the money with Will King who opens with revue, 16 girls in chorus, and a dozen principals. New scenery and all effects, in effort to put it over right. Scale to be 25 and 50, with six bits for loge seats. Jack Laughlin to be producer of King revues.

NEW HAVEN
By H. M. BONE

Shubert—"Vinegar Tree" (2d half).
Hyperion—Dark.
Paramount—"Feet First"; "On With the Dance" (Publix).
Fox-Poli—"Three French Girls"; "Seeing Double" (F. & M.).
Roger Sherman—"Whoopee."
Fox-Bijou—"Santa Fe Trail."

Fifi Dorsay in person showing with "Three French Girls" at Fox-Poli.

Garden theatre reopened Nov. 12 with Western Electric equipment.

Fox-Poli pulled a fast one by bringing John Wayne, of "Big Trail," in for personal appearance Dec. 6 at close of film's run in competition with Paramount's opening night for "Feet First."

D. C. Hess, lessee, has installed R. C. A. Photophone Recorder and Grandeur screen in Cameo, West Haven.

Shubert has booked Mrs. Fiske in "Ladies of the Jury" three days Nov. 17, and Queenie Smith in "Street Singer" last half same week.

"Playland," new 3-story amusement place with miniature golf, driving ranges, etc., opened Nov. 12. Operated by American Amusement Co., Inc.

According to Herschel Stuart, Fox district mgr., New England houses operated by Fox are averaging 20% less business than a year ago.

James (Fat) Thompson, black face comedian, was taken to the Bellevue Hospital, Saturday (8), suffering from a complication of diseases.


Guerrini & Co
The Leading and Largest ACCORDEON FACTORY in the United State
"The only Factory that makes any of it Reeds — made in hand."
277-279 Columbus Avenue
San Francisco, Cal
Free "Catalogue"

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe


DARING! DIFFERENT! ORIGINAL!
Always the Hit of the Show!
Costuming productions throughout the country attests our superiority!
For Rent, Sale or Manufactured to Your Designs For Prices
Wire or Write HARRY BOURNE CARE
FANCHON & MARCO COSTUME CO.
643 SO. OLIVE ST., LOS ANGELES, CAL.

FAMOUS STEIN BOOKLET
FREE
"HOW TO MAKE UP"
Complete instruction in the "Art of Make-Up" for amateur and professional use. Straight roles, character roles, etc. 16 pages in color. Free to anyone. Write
STEIN COSMETIC CO.
Dept. 50, 51 Madison Ave., N.Y.

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. Inc.
235-247 E. 45th ST. NEW YORK, N.Y.

STRICTLY UNION MADE
H&M Theatrical Trunks
Hartmann, Oshkosh & Mendel Trunks
ALL MODELS—ALL SIZES ON HAND AT GREATLY REDUCED PRICES
COSTUME—SCENERY—PROPS
Also 1,000 USED TRUNKS OF EVERY DESCRIPTION, $5 and Up
WE DO REPAIRING WRITE FOR CATALOG
SAMUEL NATHANS, Inc.
568 Seventh Avenue, between 40th and 41st Streets, New York City
SOLE AGENTS FOR H & M TRUNKS IN THE EAST
Phones: Longacre 6197 Pennsylvania 9004

MONTREAL

His Majesty's—"Street Singer" (1st week).
Palace—"Feet First."
Capitol—"Scotland Yard."
Loew's—"Heads Up."
Princess — "What a Widow"; (2d week).
Imperial—"Call of the Flesh."
Roxy—"Clancy In Wall Street."
Strand—"Double bill.
Empress—Double bill.
Orpheum—Stock.
Gayety—Burlesque (Mutual).

Helen Kane appearing in person Capitol week Nov. 21. Paramount-Publix units coming into the theatre same week and permanently thereafter.

Unemployment pretty bad here with Communists and out-of-works gathering in city squares for marches on City Council. Police used batons freely. One theatre offering clothes to children at matinees. Children barred in this city so publicity stunt won't work.

Joe Lightstone exhibited Gloria Swanson's dresses worn at Hollywood when making "What a Widow" in main street store window. Did best biz in town and repeats picture second week.

MINNEAPOLIS

Metropolitan—"Marigold."
Lyceum—Dark.
Shubert—"What a Woman Wants" (Bainbridge stock).
Minnesota—"Heads Up"; Publix unit stage show, "Ole Virginny."
R-K-O Orpheum—"The Silver Horde"; vaude.
Gayety—"Pep and Ginger", (stock burlesque).
Century—"Whoopee" (2d week).
State—"Playboy of Paris."
R-K-O 7th St.—"Check and Double Check" (3d loop week).
Pantages—"Mysteries of Birth."
Lyric—"Billy the Kid."
Aster—"One Night at Susie's."
Grand—"The Dawn Patrol" (2d loop day).

"Trigger," last week's Balnbridge stock play, was renamed "Little Miss Trigger" for its local presentation.

"Garrick Galeties," the second of the N. Y. Theatre Guild shows booked at the Lyceum, comes here Thanksgiving week.

Richard Horgan is in active charge of the Metropolitan. Hugh Andress handles the Lyceum.

The Minneapolis Symphony orchestra may return to the Lyceum for its concerts next season. Too many complaints on the University of Minnesota Auditorium account of its inaccessibility and the lack of parking facilities.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
R-K-O Palace—"Cat Creeps"-Vaude.
R-K-O Temple—"Reno"-"On Your Back."
Loew's Rochester—"Renegade."
Eastman—"Feet First."
Regent—"Santa Fe Trail."
Capitol—"Moby Dick."
Little—"China Express."
Strand—Change.
Family—Change.

Empire, 300-seat neighborhood, dark since early summer, will reopen as a sound theatre.

Rochester voted not to have day light saving next summer. It will be only large city in state on standard time, and merchants claim they will have to operate on advanced time, regardless of vote.

Kolb's Inn, well-known road house in Chili, just outside city, burned, with $70,000 loss.

Community Players' second play of season, "Wisdom Tooth," opens Nov. 13 at the Playhouse for nine performances.

Regent again yanked film in mid-week, changing from "Virtuous Sin" to "Santa Fe Trail."

DALLAS

By RUDY DONAT

Majestic—"Ma Mans"-Vaude.
Palace—"Virtuous Sin"-Stage Show.
Melba—"Feet First."
Old Mill—"Wheeler."
Capitol—"Outside the Law."

"Strictly Dishonorable" at Fair park auditorium as first legit show of season, Nov. 10-13, at $2 top. Mary Garden here Nov. 7 at same stand via American Legion tie-up.

Whoopee" opens at Melba Nov. 22 with plenty ballyhoo, with "Big Trail" at Majestic Nov. 14.

Gerard Carbonara replacing Willy Stahl in Palace pit as conductor. Carbonara shifted from Metropolitan Houston, with Chris Thanlow for Houston vacancy.

Jean Darnell, former p. a. for Capitol here, goes to San Antonio as p. a. for Palace, recently leased by Schuler & Charninsky.

"Flying High," musical, booked for Fair park auditorium, Jan. 1, one day.

Pavley-Oukransky ballet opener for local civic music association's season, with $11,000 advance sale meeting concert series.

LETTERS

When Sending for Mail to VARIETY, Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Ade Frank
Amper Nick
Anita Twins

Belmont Al
Brown Robert E
Burke Sylvia

Deavon Gracie
De Hav C Mrs
Detatta F

Earl Mand
Edgeworth Thomas

Harvey Morton
Hughes Tony

Kelly Mae M

Lillis Frankie
Lukoseh Frank

Manner Diana
Matyll M E
May Gypsy
Merrill Blanche
Millis Robert
Muller Fred C

Nodine J Pugh

Two Sternards
Taylor Chester
Well Carl
Wilton Belle

CHICAGO OFFICE

Forbes, Bros
Gifford W. C.
Hughes & Manring

Monroe Jack
Smiletta Sis
Smith Rex

LOUISVILLE, KY.

Alamo—Whoopee" (2d run in 1st run house).
Brown—"Check and Double Check."
Mary Anderson—"Fast and Loose."
National—"Extravagance"; F. & M. Idea.
Rialto—"Playboy of Paris."
Savoy—"Love at First Sight"; Happy Ray Co.
State—"Remote Control."
Strand—"Maybe It's Love."

Happy Ray and players returned to the Savoy last week for indef stay.

William F. Mariatt, formerly with Denishawn dancers, and Ziegfeld Follies, will stage the dances for the Junior League Cabaret Ball on Nov. 25.

"Whoopee," currently at the first run Alamo, is unusual booking. Film did big biz at Loew's State week Oct. 4.

Colleen Moore in "Cindy" for two shows at Columbia, K. of C. Auditorium Nov. 15. Two days later Vilma Banky and Rod La Rocque play one performance same place in "Cheeries Are Ripe."

Thomas D. M. H., and William M. Clines have formed the Thomas D. Clines Amusements Enterprises of Louisville with capitalization at $2,000.

Fernando Germani, concert organist, grossed about $1,750 for one recital at Memorial Auditorium.

CINCINNATI

By JOE KOLLING

Erlanger-Grand—"A Month in the Country."
Albee—"Scotland Yard"-Vaude.
Palace—"Feet First."
Capitol—"Playboy of Paris."
Lyric—"Up the River."
Keith's—"Sea God."
Strand—"The Big House."
Family—"Land of Missing Men"; "Made Out."
Cox—National Players (Stock).
Taft—Stuart Walker Co. (Stock).
Empress—Mutual Burlesque (Mutual).

Shifting of bookings on "Hello Paris" has Shubert dark this week. "Artists and Models" underlined.

Current Erlanger-Grand offering is second of five plays to be offered here this season by Theatre Guild.

Beulah Bondi in third week as guest star with Walker Co. now presenting "The Royal Family." Leona Hogarth, Victor Jory and Rachel Hartzell in support.

Shortage of road shows has had the Erlanger-Grand and Shubert open and shut on alternating weeks.

R-K-O office mob's h. o.'s flattened by falling for "Variety's" football selections.

Percy ("Lefty") Reed, vet minstrel, says widely circulated rumor of his demise is a fake. He's a race track attache now.

Hon. Russell Wilson, Cincy's mayor, is ex-"Times-Star" critic.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Once Yankee."
Shubert—"Burning Town."
R-K-O Proctor's—"Check and Double Check."
Loew's State—"The Big House."
Newark—"Playboy of Paris."
Branford—"One Night at Susie's."
Mosque—"A Soldier's Plaything."
Capitol—"Love in the Rough."
Playhouse—"Costello Case."
Little—"Der Tiger von Berlin."
Empire—"Girls in Uniform."

Louis R. Golding, recently divisional manager for R-K-O, now district manager of Union County for Warner. This includes houses in Elizabeth.

The Little, after floundering badly, discovered there is a good German clientele in town. "Ich Hab Ich Geliebt" held over a second week to steadily improving business and others booked carched to make way. This caused "Der Tiger von Berlin" to be booked and others will follow as long as the biz holds up.

"Check and Double Check" opened at Proctor's Nov. 8 very big. Holdouts all day. The picture runs eight times a day, opening at 10. An enormous bally-hoo is used with all the stock items being run and in many cases amplified.

Two weeks of commonplace pictures are being followed this week with "The Big House" at Loew's, "Playboy of Paris" at the Newark, and "Amos 'n' Andy" at Proctor's.

After the big raid on the pirated songs they disappeared from the streets. But they have now shown up again.

SARANAC LAKE

By "HAPPY" BENWAY

Reports from those who left here with clean bill of good health: Edith Cohen, Brooklyn, N. Y., back to the typewriter soon; John J. Farrell, Great Neck, L. I., feeling great, will resume work soon; Hans Bruno Meyer, New York, started to work last week; Jimmy Cannon, Mt. Vernon, N. Y., now working daily; Oscar Loraine, New York, working and okay, his stay here only a visit; Dave Mavity expects to resume work soon; Keith Lundberg, Mt. Vernon, N. Y., just came back from a trip to Sweden, working now; Thomas White, New York, okay and selling autos; Mickey Walsh, New York, feeling good, working; James Williams, Freeport, L. I., writing music every day and okay; Gladys Bishop, Bluefield, W. Va., home doing housework; Tommy "Cy" Lenihan, Philadelphia boy, doing big things in the comeback way in Albuquerque, N. M., does a little work on the side for a paper here.

The Saranac Routine

8:00 a. m.—Up for morning wash.
8:30—Eats.
9:30—To bed; rest period.
11:30—Up for noon wash.
12:30 p. m.—Eats.
2:00—To bed; rest period.
5:00—Eats.
7:00—To bed; rest period.
8:30—Up to talk it over.
10:00—To bed; all lights out.
At 10 a. m., 4 p. m. and 8 p. m., diets are served (more eats).

Patients slated for the nerve operation in near future are: Tommy Abbott, Mae Armitage, Ford Raymond, Dick Moore, Benway (himself). Late successful nerve operations are: Chris Hagedorn, William Holly and May Zimberg.

A notable "cure" was staged by Dorothy Harvard, who never gave up courage and is once more her smiling self.

Weekly Passing Show

Winter much here. Electric pads in bed. Extra blankets and red flannels. Fred Buck likes it here, but misses the gang. Chris Hagedorn, on unlimited exercise, doing a little hunting. Jack Lewis, unlimited exercise, wonderful comeback. Ruby Franklin, back to normal, expects to work soon. Allie Bagley gets fine x-ray report. Doris Gilfrap, showing marked improvement, up soon. Fred Rith, gained weight, up one meal and pool playing. Eddie Voss feeling okay. George Neville, okay, at his best. Ben Schaefer much peeved, George Harmon using his dialect. District Manager Tayler (Fox) paid the sani a visit. Two special "show folks" night at the Pontiac here. A. B. Anderson makes it nice for all. Doctor told Val Kingaid to take more exercise, so he doubles upon all orders in dining room.

Write to those you know in Saranac.

News From the Dailies

(Continued from page 81)

testified that her third husband "deserted me against my will and without my consent."

CHICAGO

Two gunmen went legit last week at the Shubert Apollo and grabbed $400 from Pete Stroth, manager.

Gerald Noonan, who claims to be a brother of Mollie O'Day and Sally O'Neil, was held last week on an alleged $1,800 fake stock deal.

Boys are going after b. o. receipts with machine guns now. Gun-boys took $400 from Cecil Mellonough, manager of the Paulina. McDonough was on his way to the all-night bank when the gun squad held up the manager and a private detective who was accompanying him.

Malson Ritz, Dave Ablin's loop nite joint, raided last week. Police revealed that license was issued, not to Ablin, but to Milton Weil.

Mayor Thompson vetoed an ordinance which would require theatre to install "automatically risire seats," or in lieu thereof to place the row of seats three feet, 10 inches apart, instead of two feet, eight inches."

Chicago Business Men's Racing Ass'n has leased the Hawthorne race track for 15 years for $1,000,000, at the rate of $52,000 annually.

LONDON

Maurice Browne's attempt to start a little theatre movement on the lines of the New York Guild gets going this month with a revival of "The Unknown Warrior." At the Little theatre.

Leon M. Lion is starting a series of theatrical experiments. Theatre has been leased for a series of "unusual" plays. First is "A Marriage Has Been Disarranged," by Leonard Ide. Mary Newcomb slated for the lead.

Sir Nigel Playfair's revival of Dryden's "Marriage a la Mode" has done indifferent business at the Lyric, Hammersmith, and is to be followed next week by "The Toy Cart." It is an adaptation by Arthur Symons of an Indian play first performed nearly 2,000 years ago.

"Masks and Faces," which has not been seen in London for 50 years, is being revived at the Everyman.

Latest production at the Savoy, now given over to meller under Sir John Martin Harvey, is "The Only Way" once more.

Stage Guild has applied for a charter of incorporation.

Edgar Wallace has authored a new play, "The Mouthpiece." Margaret Bannerman will star in it.

New Jack Hulbert-Paul Murray show to be staged before Xmas at the Piccadilly has been titled "Folly to Be Wise."

Savoy is to go panto this Xmas with "Alice in Wonderland."

Islington Empire and Collins' Musical Hall, two grinds in North London, have gone talker, having to go something.

Operators' strike here has already proved few operators are willing to risk their jobs by going out according to union dictates.

Current productions this week are "Grain of Mustard Seed," Ambassadors (revival), with Joyce Kennedy and Nicholas Hannen; "Playboy of the Western World," Cetterion revival of Synge's drama, and Binnie Hale's return to the West End in "Nippy," at the Prince Edward.

"Machines," new play by Reginald Berkeley, will be produced at the Arts shortly and later for West End run. Play is satire on current mode of living.

Charlton Morton and George Gee star in a new farce, "Dying to Live," by Carl Campion and Wallet Waller, shortly to be produced in the cities prior to West End.

Peggy Parker will not retire from vaude, as previously reported. She continues with the act of Felton and Parker.

HOTELS FOR SHOW PEOPLE



Phone: LONGACRE 6805 GEO. P. SCHNEIDER, Prop.

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
325 West 43rd Street NEW YORK CITY
Private Bath. 3-4 Rooms. Catering to the comfort and convenience of the profession.
STEAM HEAT AND ELECTRIC LIGHT. $15.00 UP Mrs. Jackson now in charge

VARIETY BILLS

(Continued from page 55)

Shapiro & O'Malley
Seb Mezn
Laddie La Monte
George Jaye
Frank Sterling

WICHITA, KANS.
Miller
1st half (13-15)
"Gobs of Joy"
3 Jolly Tars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Rena & Rathburn
Ken Gatewood

Doyle 4

WORCESTER
Palace (14)
"Cadets"

Horn & Lawrence
Miles Sis
Ronman & Trigger
Mabel & Marcia
Johnny Dunn

YAKIMA, WASH.
Capitol
1st half (13-16)
"Rhythm-a-Tic"
Harry Kahne
Georgia Lane Co
Eloise Bruce
Joan McDonald
Joe Rose

LONDON

Week of Nov. 8

FINSBURY PARK
Empire
Paris & Piccadilly
Hippodrome
Song & Guns
NEW CROSS
Empire
Ernie's End

STRATFORD
Empire
Anna Rogers
Baxola
Norris Girls Co
Geo Clark Co
Jean Kennedy
The Prantos Co

PROVINCIAL

BIRMINGHAM
Empire
Casino de Paris

NEWCASTLE
Empire
The Co-optimists

NOTTINGHAM
Empire
Harry Lauder
Norman Carroll
Lillian Burgiss

Bissi & Remo
Les Storks

SWANSEA
Empire
10 Assards
Jose Collins
Dan Doyle
Sydney & Adelaide
Burr & Hope
Mello & Nello
Topsy Turvy 2
Lily Moore

Mutual Wheel

Week of Nov. 8

Arlington Show—Rialto, Chicago.
Broadway Scandals—Empress, Chicago.
Dimpled Darlings—Academy, Pittsburgh.
Fine Feathers—Hudson, Union City.
Flapper Follies—Garrick, St. Louis.
Flying Dutchman—Howard, Boston.
Frivolities—Modern, Providence.
Girls From the Follies—Gayety, Brooklyn.
Girls in Blue—Empire, Newark.
Hi Ho Everybody—Casino, Lynn, Allentown; 11-13, Orpheum, Reading.
Laffin' Thru—Academy, Buffalo.
Legs and Laughter—Star, Brooklyn.
Let's Go—Grand, Hartford.
Life in Paris—Irving Place, N. Y. C.
Novelties of 1930—Empress, Cincinnati.
Oriental Girls—Gayety, Washington.
Peek-a-Boo—Fox's Jamaica, N. Y.
Pleasure Seekers—Gayety, Detroit.
Powder Puff Revue—Apollo, N. Y. C.
Radium Queens—Gayety, Boston.
Record Breakers—Lyric, Bridgeport.
Silk Stocking Revue—Lyceum, Columbus.
Speed and Sparkle—Gayety, Baltimore.
Step Lively Girls—Hudson, Schenectady.
Step On It—Empress, Kansas City.
Stepping Big Show—State, Springfield.
Sugar Babies—Trocadero, Philadelphia.
Take a Chance—Gayety, Scranton.
Twentieth Century Girls—Orpheum, Paterson.
Wine, Woman and Song—Columbia, Cleveland.

Nice Chatter

(Continued from page 64)

times weekly—with second class coaches an added humiliation.

Countess (Moral Turpitude) Cathcart is honeymooning with her 71-year-old millionaire husband, Sir Rowland Hudee, at Monte Carlo, the State Department and Earl Carroll would like to know.

Municipal Opera House, formerly tied in with Municipal Casino, will be operated by Gould's Mediterranean mob this year. M. C. has been smacked into unconsciousness by Gould competition already.

Postal Telegraph
Theatre Ticket Service Opens

Reservations will be made in the order of application

•

Cooperating with The League of New York Theatres, Inc., Postal Telegraph inaugurated a new Theatre Ticket Service on Thursday, November 6, reserving seats for all plays here listed for performances on and after

MONDAY, NOVEMBER 10

You may now secure reservations for theatre tickets at Postal Telegraph offices, or by calling LONgacre 4300. The choicest seat reservations will be sold to the first purchasers. You are urged to make your reservations as many days as possible before the performance you desire to see.

You will be given your choice of the best seats available at the time you apply, and an order for the tickets you have selected will be issued to you, or will be delivered at your address in New York City or at a nearby Postal Telegraph office. Upon your arrival at the theatre, the order will be exchanged for your tickets.

All tickets will be reserved at box office prices, plus a service fee of fifty cents a ticket, for Postal Telegraph service.

No delays—no waiting in line—Postal Telegraph ticket service does all the detail work for you.

The advantage to the public of this plan is two-fold—to make it possible for the public to secure the best seats and, insofar as possible, to eliminate theatre ticket speculation in tickets reserved through Postal Telegraph.

A large proportion of the best seats for leading New York attractions have been set aside for distribution to the public through Postal Telegraph.

The best locations will necessarily go to the first purchasers. Therefore, your interests can best be served by making reservations well in advance.

Note: Practically all Postal Telegraph offices are now ready to offer this new service. The few that have not yet been equipped will direct you to the most convenient address where tickets may be reserved.

For theatre ticket reservations call
LONGACRE 4300

Postal Telegraph

Commercial Cables **All America Cables**

Mackay Radio

The following is a partial list of theatres operated by members of The League of New York Theatres, Inc. Tickets for these attractions may be reserved through Postal Telegraph:

AS GOOD AS NEW
Times Square Theatre
BIRD IN HAND
49th Street Theatre
BLACKBIRDS
Royale Theatre
BROWN BUDDIES
Liberty Theatre
CANARIES SOMETIMES SING
Fulton Theatre
DANCING PARTNER
Belasco Theatre
EARL CARROLL VANITIES
New Amsterdam Theatre
ELIZABETH, THE QUEEN
Guild Theatre
FINE AND DANDY
Erlanger's Theatre
FRANKIE AND JOHNNIE
Republic Theatre
GIRL CRAZY
Alvin Theatre
HOTEL
National Theatre
LADIES ALL
Bijou Theatre
LYSISTRATA
44th Street Theatre
MR. SAMUEL
Little Theatre
MRS. MOONLIGHT
Charles Hopkins Theatre
NINA ROSA
Majestic Theatre
ON THE SPOT
Forrest Theatre
ONCE IN A LIFETIME
Music Box Theatre
PAGAN LADY
48th Street Theatre
PRINCESS CHARMING
Imperial Theatre
REPERTOIRE
Civic Repertory Theatre
ROAR CHINA
Martin Beck Theatre
ROOM OF DREAMS
Empire Theatre
SISTERS OF THE CHORUS
Ritz Theatre
STEPPING SISTERS
Jolson's Theatre
STRICTLY DISHONORABLE
Avon Theatre
SWEET STRANGER
Cort Theatre
THAT'S GRATITUDE
John Golden Theatre
THE GREEKS HAD A WORD FOR IT
Sam H. Harris Theatre
THE GREEN PASTURES
Mansfield Theatre
THE MAN IN POSSESSION
Booth Theatre
THE TYRANT
Longacre Theatre
THIS ONE MAN
Morosco Theatre
THREE'S A CROWD
Selwyn Theatre
TWELFTH NIGHT
Maxine Elliott's Theatre
UP POPS THE DEVIL
Masque Theatre
VANDERBILT REVUE
Vanderbilt Theatre

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1930, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL 100 No. 19 NEW YORK, WEDNESDAY, NOVEMBER 19, 1930 64 PAGES

DARROW ACE ONE-MAN DRAW

Will Morrissey Is God's Gift to Show Biz—Sez So and Proves It?

By Ruth Morris

National depression doesn't mean a thing to Will Morrissey.

Climbing down from the stage of the Lafayette theatre in Harlem, where he had been kidding a colored audience into good humored reception of "Hot Rhythm," he spied a "Variety" reporter.

"Welcome to Harlem," was his greeting as, sweeping off a grayed top-hat, he pressed it, with the dignity of a Kentucky colonel, against a rumpled shirt-front.

"I'm Head Okay up here, they won't let any other white man kid them the way I do.

"That guy you work for say's I'm a failure. Alright, Morrissey's a

(Continued on page 38)

COLLEGES MAKING NEW THEATRE PUBLIC—BAKER

Easton, Pa., Nov. 18.

The future of the American drama lies with the college. So declared Professor George Pierce Baker, head of the Yale University Theatre, in an address here before the Little Theatre group at Lafayette College.

"Twenty-five years ago I was asked to name half a dozen plays truly representative of America," he said, "but I couldn't do it. Today there is nothing difficult in the task. Men and women are given an insight into life by their college training and are expressing through drama an interest in our life as it exists in America."

Tracing the progress of drama through the stages of his experience at Harvard and later at Yale, Professor Baker told of the remarkable change in the theatre since 1910. "The most significant change," he said, "is the fact that the stage today adapts itself to real life, not adapting life in our plays to the stage."

Out of the college, out of his courses offered at Harvard and Yale, he said, came dramatists and theatre enthusiasts that formed a new public.

"Work from O'Neill, Barry and Kelly couldn't have found a public thirty years ago," he continued. "The public always comes first and the college has supplied that public."

Golfie Finally Finds Its Proper Element

Omaha, Nov. 18.

As if midget golf wasn't driving sane people crazy, the Nebraska state insane hospital has installed a course for the nuts on the ground that it keeps their minds occupied.

Observers say they see little difference between the players there and elsewhere.

When De Luxe

Myrtle theatre, Brooklyn, has gone de luxe.

Booked an act with scenery.

VIENNA OPERA FIXES $150 AS TOP PER SHOW

Vienna, Nov. 18.

Vienna State Opera has just become a party to an agreement among the German opera organizations which fixes a maximum remuneration to stars of $150 a performance.

Signing of the agreement by the Vienna Opera raised a storm of protest among the stars, although they were told that the action had become justified by the necessity of curtailing the star system.

Alfred Piccaver, American star of the Vienna Opera, let it be known he could laugh at the new convention, which can have no effect upon his own contract, which had been signed.

Piccaver, however, does point out that the effect of the new scheme will be to drive stars from grand opera to the operettas, since the artistic life of an opera star is not over 10 years, and during that period he or she must save a competence for life.

Rode of the same organization calls the convention "outrageous," arguing the stars draw the public.

2ND AMOS-ANDY FILM WITH MANY R-K-O IFS

At the convention of R-K-O division managers in New York last week, the field men were requested to vote whether Radio Pictures should make another Amos 'n' Andy talker. It would be the air men's second.

The vote disclosed an impression another picture might be advisable if A&A made it cheaply enough; if it were cheaper than the first; if it had a better story; if a leading woman with a picture name were placed in the white portion of the new story; if Madam Queen and Ruby Taylor were made characters.

After the ifs had been analyzed the question remained where it had been before starting.

1 DEBATE GROSS $10,000 IN N. Y.

73-Yr.-Old Criminal Pleader Mopping Up All Over U. S. on Religion and Tolerance Talkfests—Takes On All Comers as Rivals

ENJOYS EXPERIENCE

Clarence Darrow is making the Chautauqua circuits look like the smallest sort of small time on his current debating tour around the country. The eminent 73-year-old criminal lawyer from the west is mopping up for his managers and himself, and having the time of his life arguing publicly with local talk

(Continued on page 38)

4 of Every 100,000 Amateur Authors Have Film Chance

Only four of every 100,000 amateur screen writers have a chance of getting their work accepted by producers. The average unsolicited manuscript doesn't even get that far since it is returned unread.

So guardians of the industry say to the would-be literati—don't fall for agents who promise to transform manuscripts into cash.

The National Better Business Bureau looked up a few of these agents. One has an office in New York and takes $12.50 from would-be writers to reduce their scenarios to half column script form. After that it's worked into a publication which the writer can also get for another $1 subscription.

Legally, it is explained by filmdom's factotums, there is no way in which the racketeers can be stopped. Chumps will always exist, and, especially where the typewriter is concerned, they concede.

Stag Films With Sound For Hollywood's Parlors

Hollywood, Nov. 18.

Reacting sharply with the sudden change in weather, the latest indoor sport in Hollywood is a transition from literature erotica to stag films with sound and effects.

The boys and girls when they make whoopee these days cap the climax with cartoonies or old stag reels modernized with effects. The most modern home projectionists nowadays have their parlors equipped with portable sound machinery, and certain studio boys commercially inclined are going in for the naughty films.

The erotic book peddlers are still doing a heavy biz hereabouts.

Having Babies in Hollywood No Longer Deemed Unfashionable

Tough on Chatterers

Hollywood, Nov. 18.

A new policy for the Associated Press went into effect Monday (17) under which World News Service will send out morning and afternoon wires on studio and production news.

This unusual departure is a precedent for news services of A. P. importance and regarded as a big break for the studios. A. P. will run as much news on the wire from the studios as the importance of the copy warrants.

To local chatterers syndicating their own matter this comes as a sharp blow with the A. P. furnishing all its newspaper members with material directly from Hollywood.

A. P. has Hubert Keany and Robbin Coons covering the studios for spot news.

Babies are in fashion. The old unwritten law of stage and screen decreeing the suppression of children as a menace to the popularity of the parent, has gone out of style. In the past few months heirs and heiresses have arrived at several of the most popular screen homes. Their reception has proved that the old fear about the public reaction to children of stars has disappeared.

Attitude seems to be that the fans like to feel that their screen idols are human, like themselves, and that with a few exceptions they are undergoing the same human experiences.

A few years ago if a girl in the position of Norma Shearer had become a mother, the greatest effort would have been made to keep it a secret, before and after the event. But the advent of the Thalberg-Shearer infant was heralded widely, in perfectly good taste, and the popularity of the mother has not been in the least damaged. As a matter of fact, in this particular case, the public knowledge of the baby did a good deal to cement Miss Shearer's position with her fans.

Keeps Popularity

Having switched the type of role she was playing, from the very demure to the intensely sophisti-

(Continued on page 38)

BAR RADIO SETS AS BAD FOR STUDENTS?

Chicago, Nov. 18.

Radio sets are being frowned upon by western universities as detrimental to higher education. Complaints may cause the banishment of all radios in students' dormitories.

Professors claim students with radio sets in their diggings listen in instead of studying. This they point out, is not the worst feature. Young students forget all the book learning and develop yens to be torch singers, hoofers or actors. They become swept away with the idea. Listening to the success of others, they drop college work and

(Continued on page 40)

FRENCH IDEA OF AMERICAN WOMEN

Paris, Nov. 18.

American women are no longer a favorite character for a French author to include in his plays. Currently this season there is but one new play with an American woman character in it. She is, as usual, rich, man-mad and not too virtuous.

Last season's stars had three French plays with this very same type. Usually their French is tinctured with a strong English accent—not American.

POOR OLD 'UNCLE TOM' GIVEN AIR FAR AWAY

Sydney, Nov. 14.

When Williamson-Tait made known that it would offer a musical version of "Uncle Tom's Cabin" with negroes in the cast, the Melbourne Theatre Union entered objections.

As a result Williamson-Tait probably will call the production off, rather than replace the colored people with Australian players working in blackface.

5c Kid Scale

Birmingham, Ala., Nov. 18.

Princess, 600-seater, has cut its scale to 15 cents till six p.m. then after two hits, with kids a nickel, any time. It's the first picture house in Birmingham to cut prices this low.

The nickel scale for kids is something unheard of in 20 years. Programs changed twice a week.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Metro's Unique Attempts to Salvage Fortunes Spent on 'Rosalie' and 'Time'

Hollywood, Nov. 18.

Metro will make unique attempts to save the jack so far expended on "Rosalie" and "March of Time," musicals.

Realizing that, filmed as a musical, "Rosalie" would get a cold reception, studio has assigned P. G. Wodehouse to take the material and novelize it.

Plan is for Metro to cut in on the book receipts, trust that it will get in the best seller class with Wodehouse's name, and then later make it as a film from a novel.

Metro is reported to have more than $200,000 already invested in "Rosalie," which had been intended for Marion Davies. At least 16 writers on the lot have at different times endeavored to reach home plate with an adaptation, but so far unsatisfactorily.

For the foreign market "March of Time" will be recut to preserve the musical phases and have a local m.c. speak in French, German, Spanish and Italian to take the foreign fans on a tour of Hollywood, showing scenes behind-the-scenes, the stars' homes, etc.

Shorts and Feature

Besides splitting the flop "March of Time" revue into six separate shorts, Metro is salvaging some basic material around which Edgar Allen Woolf wrote a scenario in order to dovetail some of these scenes into a continuity against away from the revusical idea.

"March of Time" was originally shelved, and cost M-G-M $750,000 up to the time Harry Rapf called Woolf in to try and do something with it for straight scenario purposes.

Miss Dietrich's Hubby Sues Fred Rotter as Slanderer of Actress

Berlin, Nov. 3.

The husband of Marlene Dietrich, Rudi Sieber, has filed an action against Fred Rotter, who is said to have insulted his wife by having made defamatory remarks about her in the presence of several actors and actresses. In connection with her career he attacked her honor as a lady.

The action is now up for trial.

$1,000,000 Balloon Film Budget Makes WB Ponder

Hollywood, Nov. 18.

Warners may never do Bill Wellman's balloon picture it was planning at an estimated cost of $1,000,000.

Picture has been indefinitely postponed until the spring, with unofficial reason given that scenes could not be taken now at the St. Louis balloon corps base due to bad weather. Insiders report it probably is off altogether.

Dorothy Lee's Termer

Hollywood, Nov. 18.

Dorothy Lee is about to enter into a term contract with Radio Pictures. Its ingenue-soubret is usually found opposite Bert Wheeler in Radio's talkers. Agreement will probably cover the next five years, starting at $1,000 weekly and ending with $4,000.

John J. O'Connor, business rep for Miss Lee, is out here to take care of the arrangements. O'Connor has a personal contract with the girl.

Ruth Holden, New Lead

Ruth Holden has replaced Sylvia Sidney, legit actress, as the femme lead in the "Simple Simon" comedies Max Stark's new outfit is making.

Miss Holden is the daughter of a Baptist minister.

"Whether it is good or bad advice depends on whether you agree with it."

MR. AND MRS. JACK NORWORTH
130 West 44th. Street
New York

A REAL PIPE

Mexico City Hears Sensational Rumors on Two Film Faverites

Mexico City, Nov. 18.

The night life of this town had a glittering sensation when a story was circulated that Ramon Novarro had killed Harold Lloyd. Local newspapers swamped the foreign correspondents with phone inquiries.

When the correspondents spoofed the story, the Mexican editors refused to believe the tale was a fake.

Story was that Lloyd had made light of the Mexican flag during the making of a new picture and Novarro had shot him down in fury. What put the real kick into the tale was that both Novarro and Lloyd are huge favorites here, Novarro being a pet on national grounds, while Lloyd is the only screen notable with a popularity sufficient to rate him an affectionate nickname. He is called "Delgadillo," the slang equivalent of "Skinny."

Hollywood, Nov. 18.

Ramon Novarro is going to Mexico City for a personal appearance with "Singer of Seville" (M-G) which he also directed. A cameraman will go along with him to shoot local scenes for a future Spanish talker, with Novarro directing.

BILL HART WON'T WORK UNLESS HE GETS SAYSO

Hollywood, Nov. 18.

Still imbued with the vindictiveness which asserted itself in his autobiography, William S. Hart has turned down five different offers to return to pictures. He feels that unless he has absolute domination of his productions it's no go.

Well fixed and satisfied in his Beverly Hills retreat, Hart's bitterness against Paramount and United Artists' organizations has become almost a mania. Recently, Paramount wanted Hart, Tom Mix, or Hoot Gibson for westerns. Hart refused, Mix became ill, and Gibson looked all set until the studio decided the western thing was cold.

SAILINGS

Nov. 21 (New York to Paris), Max Gordon, Hassard Short, Mr. and Mrs. Max Hayes, Mr. and Mrs. Cedric Lindsay (Ile de France).

Nov. 21 (New York to Paris), Mr. and Mrs. Max Hayes (Ile de France).

Nov. 21 (New York to France) Mr. and Mrs. Cedric Lindsay (Ile de France).

Nov. 20 (Naples to New York) S. L. Rothafel (Roxy) (Augustus).

Nov. 16 (Paris to New York), Dr. Karl Hirschland, Georges Carpentier (Columbus).

Nov. 16 (Paris to New York), Mr. and Mrs. Truman Talley (Columbus).

Nov. 15 (Bremen to New York), Dr. Magnus Hirschfeld (Columbus).

Nov. 15 (New York to Paris), Col. Leslie R. Naftzger (France).

Nov. 15 (New York to London)

Nov. 15 (Paris to New York) Jack Robbins, Julian Abells, (Mauretania).

Loma Worth (Olympia).

Nov. 14 (New York to Rome) Walter Eberhard (Roma).

Nov. 14 (New York to Paris), Walter Huston (Bremen).

Nov. 14 (London to New York) Millicent Green (Ansonia).

Nov. 14 (New York to London) Major J. Andrew White (France).

Nov. 14 (Capetown to London) John Alex Trip (Carnarvon Castle).

Nov 12 (Paris to New York), Dot Morrison, Wilda Bennett, Peppi Dalbrew, Elisabeth Rethberg, Oscar Dufrenne, Ralph Kohn, Charles ("Buddy") Rogers (Ile de France).

Nov. 13 (Paris to New York), Nicholas Cherepin, Peggy Hopkins Joyce, Mr. and Mrs. George Arliss (Majestic).

Nov. 12 (Sydney to London) Hindle Edgar (Marcunda).



WILL MAHONEY

in Earl Carroll's "Sketch Book"

Walter Winchell said in the New York "Mirror," "Will Mahoney's hilariously amusing routines and acrobatic hoofing stopped the show cold. He duplicated his former successes and certainly is a valuable aid to Earl Carroll's show."

Direction
RALPH G. FARNUM
1560 Broadway

Mex. Gal Back Home, Big Timer on Makeup for Brides—Art Advisor

Mexico City, Nov. 11.

Biggest woman in Mexico, buxom gal who stands six feet four in her Holeproofs, and is built in proportion is using her Hollywood experience to profitable advantage in her home land. Gal, named Luz Covarrubias, has established a brand new profession for Mexican femmes. Couple of years ago Luz went to Hollywood with intent to edge into studios. She got a job at Metro making up extras, assisting in arranging interior sets, etc.

Homesickness brought her back. She's now making plenty jack fixing up brides, designing wedding gowns, decorating church and otherwise making nuptials artistic. Luz gets 50 pesos ($25) for painting brides a la Hollywood, same for designing gowns and 150 pesos ($75) for dolling up churches. Her services are in demand all over for pageants, smart ideas for floats in parades, dolling up brides and "queens" who officiate at gala bull fights, and so on. Customers pay handsomely for these services and allow liberal traveling expenses.

Lupita Tovar, Mexican film actress, and first senorita from these parts to jump out of a public school into Hollywood, is in town. Three thousand school children and show folk gave her ovation at railroad station when she got off train.

Will Make Sport Shorts Of Filmdom's Athletes

Hollywood, Nov. 18.

Charles C. Burr, out of the picture business for two years, is staging a comeback with Nate Slot. They are making a series of sport shorts dealing with the screen's athletes.

Reginald Denny and Mickey Walker, prize fighter, will be starred in the first. Frank Borzage and Gary Cooper in the second.

Cohn-Buzzell East

Los Angeles, Nov. 18.

Harry Cohn, of Columbia, and Eddie Buzzell leave tomorrow (Wednesday) for New York. They will stop off enroute in Chicago for the Notre Dame-Northwestern game.

Buzzell will stay east two weeks, gathering material for a new series of shorts. Cohn is remaining there two months.

Jack Cohn arrived here Sunday (16) to take charge of the Columbia lot while Harry is away.

WB'S COLLEGE BOY

Warners has acquired Robert Allen, 21, under the usual optional contract. Prominent in collegiate theatricals, Allen has had no professional stage experience.

Youngster will travel west with the Dartmouth football squad, representing his alma mater, for the Stanford game this Saturday after which he reports for duty.

'Variety's' Sobber in Wrong—Never Saw 'Must the Woman Pay Pro Rata'

By Joe Bigelow

Dusting the Attic

TED HEALY
Songs
15 Mins.; One
American, Chicago
(From "Variety," March 21, 1919)

Ted Healy is a great admirer of Al Jolson, Al Herman, T. Roy Barnes and Eddie Cantor. He likes them all so well he has been impartial in borrowing their tricks, mannerisms and material.

Healy opens his act singing an operatic air offstage, with a drop in "one" and the full lights on, leading the house to expect an Italian street singer. He gets a laugh when popping out in blackface. Then he comes downstage center, strikes the Jolson pose, begins the Jolson sway and arm movements and sings the Jolson song, "Rip Van Winkle."

Then the Cantor canter, smirks the Cantor smirk and sings the Cantor song, "Oh, Jennie, Oh." Then takes the Herman position on the end of the stage, simulates the Herman warnings to silence and gives a Herman recital of the "scandal" backstage.

On the small time this will go very well, but in the big small time it will drag and in the big time it will flop, unless Healy gets some material.

Swing.

Ted Healy now is one of the leading comedians of the younger group on the stage. He went to the head of the memory class, and still has his diploma.

METRO'S 'GRAND HOTEL' WITH GARBO AS STAR

Production of Herman Shumlin's "Grand Hotel" first dramatic hit of the season, was subsidized by Metro Goldwyn Mayer, the picture producer advancing $35,000 of the $50,000 invested in the production.

M-G-M's advance carried an option on picture rights for "Hotel," not an outright sale. It cannot be completed until after the show has been three weeks on Broadway.

It is considered doubtful that Shumlin would have done the play without this money arrangement, as the show was considered too expensive a gamble for a drama, and was passed up by a number of other producers, including A. H. Woods and Jed Harris.

Metro will use Greta Garbo in the film, in the role stage played by Eugenie Leontovich.

Brown-Daab Returning East; Schnitzer Stays

Hollywood, Nov. 18.

Hiram S. Brown is returning east next week or so but Joseph I. Schnitzer stays on almost indef.

Brown states that this trip is the fourth of his usual quartet per annum, but Schnitzer's prolonged stay as general studio production supervisor takes on a more significant aspect.

Hyatt Daab, the Titan exploiter of Radio, came on this week and is anxious to breeze back at the earliest opportunity, which is sometime this week. He got a load of "Cimarron" in its final production stages.

Carewe Busy Biz Man So Quitting Pictures

Hollywood, Nov. 18.

Completing "Resurrection" in English and Spanish versions at U under a one picture contract, Edwin Carewe will probably retire permanently from pictures to devote all his time to other interests.

Among his plans is construction of another conservation plant in Dallas. Carewe now owns eight of these throughout the country. He also has an option on a new square razor blade with cutting edges on all four sides.

"Since when did Variety get smart?"

It was Max Panorama talking. And "Variety's" staff sobbie listening.

Scene: An interview in the great picture director's dusky room at the Mills No. 2. He has a charge account at the Ritz, but on this trip east is stopping at the Mills for atmosphere for his next epic, "Those Lousy Bums."

Max made a striking picture in a swanky dressing gown trimmed with miniature megaphones, mused sobbie, before answering. Then, "I don't quite understand, Mr. Panamora—I mean Mr. Panorama," she said.

"I said when did 'Variety' get smart, and I mean it?" repeated Max. "I never saw a 'Variety' guy yet that wasn't a mugg. It got so that any time I saw a niugg anywhere I was sure it was a 'Variety' mugg. And now you pop up. What's happened to that chief mugg over there. Has his conscience finally started to pester him?"

"Why, no," gasped sobber. "You must be mistaken. They're all a very sweet bunch of boys on my paper. And quite nice looking, too. Are you sure you don't mean the 'Graphic?'"

"What!" yelped Panorama. "Are you nuts or have those muggs got you fooled? Sweet and nice looking bunch of boys on that sheet! Listen, kid, get on, get wise. Those guys are the original awfuls. A good lookin' kid like you ought to be able to tell a mugg from a chump.

"Well, they don't grow 'em so sweet in Holywood, either," answered sobbie, burning by now.

"Yes, but out in Hollywood we restrict our muggs to atmosphere shots. You'll never see Louie Wolheim kissing Nancy Carroll in a close-up on wide screen. But over on 'Variety' they use muggs for model reporters. No wonder they don't wear tuxedos to openings. They'd be arrested for copping somebody else's suit."

Falling for Pulaski

Sobbie did a complete burn-up over that one. "You're not so hot looking yourself," said she. "And I prefer Jack Pulaski's looks to John Gilbert's. Jack is so refined."

"Now there's an opinion," said

(Continued on page 59)

Actor Badly Hurt in Tiff-Western Accident

Hollywood, Nov. 18.

Ben Day, an actor working in a Tiffany-Ken Maynard western, was seriously injured while on location in San Francisco Canyon, when a coach in which he was riding overturned.

Day was taken to a hospital at Saugas, where it was learned he had suffered concussion of the brain. Chances of recovery are regarded as slim.

Tiff has halted production awaiting further reports. Day had worked through three-quarters of the picture.

WEATHER

Washington, Nov. 18.

Weather Bureau has furnished the following outlook week beginning tomorrow: Showers Wednesday in the Chicago area and quite generally Thursday, probably clearing about or during Friday (21); mostly fair Saturday and Sunday, except rain in Middle West by Wednesday; continued mild temperature Wednesday (19) and Eastern States Thursday; considerably colder in Middle West Thursday and Friday, in Eastern States Friday and Saturday (22).

Paris, Nov. 18.

Weather has turned colder, but the theatre business remains shark, both vaudeville and legit.

Reporter's Script Bought

Warner Bros. has bought another of the scripts submitted by newspapermen, making a total of three purchased to date out of 2,000 received in a nation-wide contest confined to new writers.

Piece, titled "Rum," is by Eldon Optenheimer, reporter on the Tacoma (Wash.) "Ledger."

MAKE-UP IN THE NEW WAY

Fashions Set by Showgirls Who Know S. A.—Short Skirts Coming Back?

Theatrical women are the only women in America who have ever originated any fashions. That is the opinion held by a number of designers and stylists in women's wearing apparel.

Theatrical women have always thought they knew more about dressing themselves in appealing and alluring fashion than anyone else. So certain were they of their own instincts that in spite of dictates and trends of fashion elsewhere, professional women determinedly stuck to what might be termed sex appeal in garments. That their ideas of what comprised feminine allure had some basis has been proven. The fashion world seems to have come around to their way of looking at things. Through sheer independence, stage girls have put their imprint upon women's fashions, not only in America, but elsewhere.

It was the Broadway flapper and the Hollywood extra girl who, through seasons of straight lines, severe styles and garments that could not possibly flatter the figure, continued to belt her dress to show her waist line, wore a hat on the back of her head to show her curls and eyes, and insisted upon wearing fluffy, flattering white fox furs and rakish berets.

This manner of dressing was "Broadway" or "Hollywood" to the rest of the fashion world; a flashy style with too obvious appeal. It was not smart nor sophisticated. It was altogether a little too much. But the Broadway flapper and the Hollywood girl went their own way, sure of what they knew and clinging to their own ideas of what was most becoming.

Winners

Almost suddenly they had won out. Their ideas took root with the fashion world. It was seen that a slim distinctly defined waist was more appealing than a straight garment or a hip line that made the slim pretty figure little better than a chunky, matronly one.

The allure of soft curls and hats that would reveal them was also discovered, and the abhorred white fox furs found their way to the shops of 5th avenue furriers. The despised, hoydenish berets came into universal fashion with a bang. Women everywhere, who did not have the independence of theatrical women, are rejoicing that Paris and the fashion experts are allowing them to be pretty and as attractive as possible, at last. Even now the lady of fashion does not realize that the Broadway flapper and the Hollywood girl who knew their stuff, brought sex appeal back into fashion for women.

And the Broadway and Hollywood girls are still going their independent way. They still wear short dresses and will continue to do so as long as they have pretty legs to display. They feel instinctively right about short dresses, and it is a bet with fashion experts it won't be long before they have won out in this too. Very short dresses will come back. Even now the theatrical ladies' tastes have done a great deal toward curtailing the long dresses.

Lew Ayres Star After One Year in Pictures

Hollywood, Nov. 18.

Lew Ayres is to be starred by U. Climb to this perch was made from obscurity in less than a year. He first came to notice in "All Quiet on the Western Front."

It gives Ayres top billing in "Fires of Youth," a newspaper story, by Monte Brice, who will also direct. Young actor was a banjo player in a dance band.

"ANYBODY'S GIRL" NOW

Columbia has changed the title of "Roseland" to "Anybody's Girl." Last similar film title was "Anybody's Woman." "Girl" is Barbara Stanwyck.

In Hollywood

Hollywood, Nov. 18.

1st Layoff: "These guys are crazy going back to New York."

2d: "I'm sick of it here, but it's worse back there."

"Yeh, outta the frying pan."

"Only a sap would do it."

"I'd kinda like to be back there though."

"Say, any time you're ready to go, let me know. We'll drive back and split the expense."

"Right now we're sitting as pretty as anyone here. Things are lousy in New York."

"Whattya say we start in a week?"

"Make it Monday."

CHEVALIER AND MONEY CREATE ADVERSE TALK

Paris, Nov. 4.

A revolutionary change in Chevalier's publicity, previous to his appearance at the Chatelet here, has been caused by his recent troubles as commented upon by the press. When he first landed, publicity insisted on the enormous money he is making and the heavy salary he was to get for the appearances. Local professional jealousy and disappointed charities have adversely exploited this information.

Chevalier's publicity men are now representing him as drawing less than previously reported; also some charities will benefit by some of his earnings. The benefit for the first gala performance is now advertised as given half to the blind boxer, Francis Charles, and half to the hospital named after Chevalier. It is specified that some pop-priced matinees will be given, as considerable feeling had been raised by people unable to pay the gala scale.

Feeling at once time ran so high that after having publicized Chevalier's contract called for a $10,000 guarantee and a heavy cut for the 14-day run, papers were asked to print a notice saying that Chevalier's cut was most reasonable and that his contracts do not include a guarantee.

Chevalier is feeling unpleasantly surprised and rather despondent at the adverse reaction of his own people, whom he expected to rejoice in his personal success abroad as publicity good will for France.

$30,000 FOR COMEDY

WB Buys "As Good as New"—No Cast Named as Yet

Warners has purchased "As Good as New," the Thompson Buchanan comedy current at the Times Square. Charles Dillingham is the producer. Purchase price is reported as having been $30,000.

Transcription for the screen is due to go into work soon after the Burbank (Coast) studios reopen, with no cast selected as yet. A slight change in the script will be made to pacify the Hays office and censors.

Colleen Moore's Piece Folds, New Try, Maybe

Colleen Moore in "On the Loose" will definitely fold in Washington this week (22) and piece will go to the storehouse.

The show had been a bust more or less from the start and from reports an unsuitable play for the picture star through spotting her in contrast to the sweet young things she had been on the screen.

Arch Selwyn produced and is reported as having another script for Miss Moore with the latter reported undecided whether she'll stick in legit.

NATURALNESS IN FEATURES BEST

Type Casting Brings About Many Changes — Old Fashioned 'Make-up Wizard' Passed Out

EVERYBODY BEAUTIFUL

Make-up technique has changed radically in the last few years. The old extravagant make-up for stage and screen is a thing of the past. Now it takes a good make-up man to tell a performer when he does not need any make-up at all, and this often happens.

Type casting for both stage and screen has had a lot to do with this. The casting agent does so much of the work that in pictures it is the make-up man's main job to make-up a performer to photograph naturally. And on the stage the interest of the audience in the play rather than in characterizations has done away with the old time actor who was a make-up wizard.

It has been found that make-up is not the miraculous thing

(Continued on page 60)

Dailies Heating Up Anything on Colony; Clara Still the Butt

Los Angeles, Nov. 18.

Los Angeles newspapers, still hungry for film colony scandal, are picking up anything and framing inconsequential items into page one scare heads. Typical is the phoney item in the "Record" here last week which dealt with a supposed visit by Al Capone to Clara Bow.

Story arose when Harry Green brought two of the Chicago boys onto the Bow set at Paramount. Someone asked Green who the visitors were and he answered "Al Capone and a friend." The "Record" picked it up and spread it.

Meantime, in view of the recent unfavorable publicity dealing with supposed gambling adventures of Clara Bow, Par's publicity and advertising departments have gone panicky over the latest phoney Bow yarn.

Tough on Mobs

Hollywood, Nov. 18.

It was tough on the mob last week. Worst week since last January, despite 39 feature units working. For the whole week Central Casting Bureau made only 2,743 extra placements. That's 47% below par. Monday and Friday were the only days there was work for 500.

Biggest sets of the week was Clarence Brown's French street at Metro for "Inspiration."

Benet for Pictures

Hollywood, Nov. 18.

Stephen Vincent Benet has signed with Joyce & Selznick, the agents, to come out here next month.

He received $25,000 for writing "Abraham Lincoln" and may be put on "Sutter's Gold" for Universal or Victor Fleming's "Arizona."

Comeback at 16

Hollywood, Nov. 18.

Anita Louise, recently released by Tiffany, is planning to return to the stage in New York where she formerly played child parts.

Miss Louise is but 16 now, but has been doing adult parts in pictures.

Biscuits and Honey Used by Colored Girl P. A. on Press Men

Chicago, Nov. 18.

America's only colored girl press agent uses hot biscuits to get her stories over. She is Corienne Robinson, who handles all the newspaper details for the Publix-B. & K. Regal here.

Miss Robinson when she has a hot idea to get over for a picture or a stage show invites all the desk men from the five colored newspapers to her home. Here she serves 'em biscuits and honey, following it up the next day with the color-plate.

"It's a sure-fire system," says Miss Robinson when quizzed on the idea.

"There's not a newspaper man, white or colored, that can't be reached via the tummy route. I know I can make good biscuits, and I make these biscuits pay plenty."

The five colored papers in Chicago include the "Defender," "Whip," "Rice," "Associated Negro Press" and "The Chicago World." Mass issued in the city for the colored are "Savoyager," "Abbot's Monthly" and "Bronzeman." These latter, one of which is a weekly, are also handled by Miss Robinson by the biscuit route.

She is 26 years of age and was born in Tower, Minnesota. Previous to taking up p. a'ing she was a working newspaper woman, covering special cases in and out of Chi for the mentioned colored papers.

Her greatest yen to be a hoofer. She admits this last is about dead, as she can't do a simple time step.

Make Good Stenos

Mr. Fagan, the house manager, says he gave Miss Robinson her chance because she worked 11 months as a secretary. He claims any human that can work 11 months for a Publix-B. & K. manager without once being late must be good.

Mr. Fagan's present secretary is another clever colored girl. Instead of dictating letters, however, Mr. Fagan simply states what he has in mind, and a little later the complete letter lies on his desk.

Little Bulls

Hollywood, Nov. 18.

Little bulls on big loss often happen through the bigness of the lots.

Like Metro sending east for a test of a legit actress who had been for 23 weeks in the Metro studio here without appearing in a picture.

The Fox lot wired east to send an actor to its lot here, which was done after the same actor on the Fox lot for 15 weeks, left it and reached New York.

COAST'S PASH FILM SPLURGE

Hollywood, Nov. 18.

The bankers' okay on get-the-coin into the theatres, no matter how, is seen locally by studio execs through the conservative Wall Street bunch okaying hotsy-totsy titles for box offices purposes.

The way some of the studios out here, notably Fox, U, and Radio, are throwing s. a. and pash into film labels is an indicator that everything these days is an eye on the gate via snappy stories and titles.

Alice White After Vaude Route—Rehearsing Act

Hollywood, Nov. 18.

Alice White, a boxoffice screen name a couple of years ago, is ready to desert pictures for a stage try.

Miss White is negotiating for a vaude route in the east, meanwhile preparing an act out here.

Lawyer Forgets to Serve, So Scenario Suit Out

Los Angeles, Nov. 18.

Mary Farr Abbott, Salt Lake City woman suing Metro, Lillian Gish and everyone connected with the production of "Annie Laurie" for $300,000, alleging it's a swipe from her copyrighted synopsis, got a jolt when notified it had come up for trial and been dismissed for lack of prosecution.

Hurried check-up revealed that the Huntington Park legal firm engaged by long distance to represent her here had never served the papers.

Miss Abbott made a switch to L. R. Rubin as attorney and motion to set aside the dismissal and reopen the case comes up this week.

Bancroft Back on Stage?

Hollywood, Nov. 18.

George Bancroft may go to New York to do a legit show. Paramount star is originally from the stage, having been in vaudeville.

Henry Fink, Bancroft's manager, left here Saturday (15) to negotiate for the engagement.

DeForest as Prof

Hollywood, Nov. 18.

Dr. Lee DeForest has accepted a position as head instructor in the radio division of the National School of Visual Education. The NSVE will also have correspondence courses.

DeForest, out here to do anything and everything, is accepting many jobs.

Unknown and Set

Hollywood, Nov. 18.

U has picked an unknown, Marion Schockley, to play opposite Col. Tim McCoy, former western star, in U's next serial, "Heroes of the Flame."

Miss Schockley was given a long-term contract and told that her name will be changed.

JEAN HARLOWE WEST

Jean Harlowe left for the Coast Monday (7) to start on a Metro picture.

Miss Harlowe's first and only picture to date is "Hell's Angels." Her Metro assignment is in "The Secret Six," believed to be a sequel to "Big House."

INDEX

Pictures	33
Foreign	6-7
Picture Reviews	21
Film House Reviews	37
Talking Shorts	21
Vaudeville	31-32
Vaude Reviews	36
New Acts	36
Bills	39
Times Square	40-42
Editorial	47
Women's Page	44-45
Legitimate	48-55
Literati	56
Music	57-59
Obituary	60
Correspondence	61-62
Radio	58
Night Clubs	58
Carnival	60
Letter List	60
Inside Pictures	29
Burlesque	40
Foreign Show Reviews	51
Sports	42
Inside Legit	47
Legit Reviews	51-55
News from the Dailies	46
Inside Vaude	34

Myers on Carpet This Week Over Horowitz Advs.—Texas Indie Exhib Rapped by Home Papers

While independent exhibitors are breaking ranks and forming an organization away from Will Horowitz in Texas, Abram Myers has agreed to go on the carpet of official filmdom before the end of this week.

Not only will the Allied Exhibitor leader, who, as a Federal Trade Commissioner several years ago, sat in judgment on the same people who will now judge him, be compelled to answer a direct "yes" or "no," but he will be required to furnish all details in connection with his alleged promise to the Texan to foster censorship in every state in the union. The outcome of the official query will put Myers in a tough spot one way or the other. If he admits being any party to the irate Texan's move to force censorship (and so far he has officially admitted cognizance of an advertisement concerning the same over long distance telephone with Horowitz prior to the insertion of the ad) he will be declared "dead" by film officials.

On the other hand, if he repudiates any relation with Horowitz, then, according to information of investigators, he will lose the Texan's financial support of Allied and possibly his own present $25,000 a year job with the indies.

Claim Reprisal

Meantime, what is claimed by high film executives to be "proof in writing" has been obtained. This would show, it is alleged, that the Horowitz campaign for censorship and the admission tax are reprisal moves against his partner, Paramount-Publix. The industry is reported prepared to handle Horowitz.

Up to the present time, however, picture heads had not dignified either Horowitz or Myers with a statement in public print. At the MPTOA convention in Philadelphia no names were mentioned in the resolution drawn up against censorship, although a copy of same was sent to the Texas Governor to prove that theatre owners are opposed to the Horowitz-Myers action. At the convention none of the speakers, including M. A. Lightman, president; Charlie Pettijohn, of the Hays office, and Sidney Kent made any reference to "names."

The inconsistencies of Horowitz are being observed even by lay papers of Houston. The "Mirror," femme weekly, notes that the Horowitz theatres booked "Ingagi" and comments: "If Will Horowitz had even an elementary knowledge of the sentiments and feelings of Texans and southerners, he would not have dared to offer this film to the people of Houston." The paper also observes that Horowitz is "trying to give the people of Houston a film the large motion picture companies wouldn't touch with a ten-foot pole."

Galveston, Nov. 18.

Opinions may differ as to his motive, but there can be no doubt of one thing—Will Horowitz, of Houston, recently elected president of the Texas Independent Theatre Owners, is certainly spending plenty of dough in a campaign to bring about establishment of a state board of motion picture censors. Legislation to create a board will be sought at the pending session of the Texas legislature in January.

Horowitz, operator of the Texan, Ritz and Iris at Houston, has been running a series of large advertisements in Houston papers expounding his views. He says he is already making big cuts in pictures shown by him in interest of decency, citing "Ingagi" and "The Love Trader."

Caddo's Fabian Novel

Caddo has purchased the novel, "The Men in Her Life." Author is Warner Fabian, who first attracted attention with "Flaming Youth."

Warners and Columbia were also bidding for the rights.

The Howard Hughes firm has not closed for "The Greeks Had a Word for It." Purchase of the Fabian work is believed a substitute and possibly to become Billy Dove's first under the Caddo banner.

WB May Ask Feature Rentals for Bobby Jones

Warners is considering selling Bobby Jones' single reelers on golf at feature rentals. They figure his draw should be big enough to pull as strong as the average full length.

The golf champ is due to commence work on his first, in a series of 12, in March, on the coast.

The shorts will probably be released once monthly.

Berlin's 'Moon' Non-Music

Irving Berlin is due in New York today (19) from French Lick, Ind., and will remain here until about Jan. 1. At that time he returns to the Coast for the preview of his picture, "Reaching for the Moon" (UA).

Berlin denies any sort of rift between himself and the United Artists' studio over the withdrawal of songs from the picture. Change, according to the composer, was made necessary because of the decision to make "Moon" a non-musical, although one number will be retained.

Nothing on Paper Merger Until Quigley Returns

When Martin Quigley gets back to New York this Thursday, something in the nature of a consummation of the trade paper consolidation he is working on is expected.

In his absence reports are that Arthur James is ready to talk business about the "Daily Review." Other paper, the "M. P. News," has been reported set for some time. Quigley is editor and publisher of the "Herald-World."

M-G Signing Writers

Hollywood, Nov. 18.

Metro is doing an about face on its drastic economy schedule, when many writers were let out. Studio is now signing new ones, indicating that desirable authors will be contracted.

Good work done by Auranion Rouzeral, who authored "Dance, Fool, Dance" for Joan Crawford, got Miss Rouzeral a new contract. Warren Lawrence, brother of Vincent Lawrence, arrives here this week on a three months' test contract with this lot.



SCRUBS TRIM VARSITY

Football scrubs beat favorites, Eight Champions beaten by 2nd raters, but not in show business. Favorites win all honors—headliners always on top, like the Champion laugh team, the Originators of "Tintyne."

(CHIC) (ROSE)

YORK and KING

Week of Nov. 15 Keith-Albee Palace, Akron, O.
R-K-O Direction, LEE STEWART

Sell Balcony For Parties R-K-O Idea

Chicago, Nov. 18.

Patterning after legit theatres here, R-K-O is trying out a party bureau plan.

Idea, while still new and undeveloped for picture houses, calls for one individual to arrange with lodges, clubs and societies to purchase the entire or half the balcony seats at a 10% reduction. Theatre, whenever such an affair is arranged, will steer trade to the main floor, leaving the upstairs solely to the party visitors.

Houses to first try out the idea are the State-Lake and Palace.

Wolheim's $3,500

Los Angeles, Nov. 18.

Universal has lost Louis Wolheim for the lead in "Saint Johnson." Metro has grabbed him for "Gentlemen's Fates," the next John Gilbert picture.

Metro is paying Wolheim $3,500 weekly, which U was also willing to pay.

Less Talk and More Action Kent's Proposed Remedy for Films

Silent pictures will never come back. But a lot of the features being produced will have 10, 25, and even 50% less dialog within the next few months, according to Sid Kent of Paramount.

In the immediate future dialog will serve merely as an accelerator to action in the picture. It's the picture part of the picture that has and always will sell the picture.

Kent does not confine these observations to his own company but to the entire industry.

Dialog is now on a false premise which Hollywood is realizing and remedying. For the first 18 months its newness made it the subject rather than the adjective for practically every feature. As a result the birth of sound witnessed a sacrifice of action which must now be compensated for by placing story action in the same stellar position which it occupied when the screen was mute. The part shelving of talk is witnessing the return of silent technique.

Recording Simple

The art of recording is now so simplified, Kent points out, that this can be done. Exterior shots which formerly had to be eliminated because of the ignorance on sound are no longer a difficult problem and so on as to the entire ring advancement.

But, says Kent, characters in future must not talk unless the dialog punctuates their actions on the screen. Getting a lot of people together in a drawing room and just letting them talk to keep the recorder busy will prevail no longer for Paramount. Fans go to the theatre to get away from this sort of gab in their homes, is our contention.

"Morocco," regarded as one of the first of Paramount's simplified dialoged productions, was called to Kent's attention, especially the panning some of the daily reviewers gave it for just this aspect: That there are too many silent stretches.

"That's fine," replied Kent. "The business 'Morocco' did over the week end at the Rivoli is the best answer to such criticisms."

Quarterback's Comedy

Hollywood, Nov. 18.

Without mentioning it in any way U has quietly completed a special two-reeler with Ross Saunders, all-American quarterback of U. S. C. for 1929, and will send it out soon under the title of "The Laughback." Steve Roberts directed.

Plans are to give this short its first showing in connection with next $2 U opening on Broadway. That probably will be "Resurrection," just completed.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Smaller radio stations are making a try for survival, through $5 a week disks of spiels by stars and other Hollywood personalities. Latter go for the publicity value by mentioning selves and latest picture.

With pruning continuing at Metro Irving Thalberg has announced that all people except clerical and minor help must be okayed by his office. Nick Schenck and J. Robert Rubin stayed on for an additional week. Felix Feist, Arthur Loew and C. C. Moskowitz have returned east.

Following let-out at Fox, Alexander Korda, director, has filed a $25,000 claim with the Academy, alleging breach of contract.

Howard Hughes and Caddo staff have moved out of Metropolitan studio and into offices at United Artists. Reports of a deal to lease the WB plant persists.

Philip Barry, author of "Holiday," has been engaged by Metro.

Tentative new title for Marion Schlockley, playing femme lead in "Heroes of the Flame" serial at U, is Marion Mayne.

Vic Shapiro got tired of having his publicity boys bothered by newspapermen in search of news, so now they're all locked in their rooms.

Grace Cunard, queen of serials long ago, is back in 'em, doing a mother part in U's "Heroes of the Flame."

Par has bought screen rights to "School Girl," play being dogged around New York.

John V. Druten, author of "Young Woodley," engaged by Par to write on original for Ruth Chatterton.

Eddie Cantor has gone thumbs down on his contemplated trip to Honolulu. Conferences on a story he authored for Fox will keep him here.

Arseny Gershonovitch, picture extra, lost his $25,000 damage suit against Michael Curtiz. He claimed the director hit him with a club during the production of "Hearts in Exile."

Pauline Starke filed another $6,500 breach of contract suit against James Cruze for salary in connection with "Great Gabbo."

John Darrow, juv., was engaged by Radio for five years, optional. Salary from $400 to $1,500 weekly.

Gloria Swanson's next picture is still in the air with "Rockabye" postponed. De Sylva, Brown and Henderson are working on a story with Miss Swanson in mind.

Four of the principals in Fox's "East Lynne" are borrowed from other studios. Ann Harding from Pathe, Conrad Nagel from Metro, Clive Brook and O. P. Heggie from Par.

Charles Walrod is Phil Ryan's new production manager.

Bud Harrison and Penie Ehno leave Fanchon & Marco's "Goodfellows" Idea in Oklahoma City Nov. 27 to come here for a series of blackface comedies for Christie-Educational.

J. Farney Sherry, picture actor, is suing the street car company for injuries, asking $6,152.

Title of El Brendel's next for Fox has been switched from "Poor John" to "Mr. Lemon of Orange."

Tiffany's Chimps will do a travesty on Hollywood, titled "Aping Hollywood."

Universal will follow the original book version of "Seed," with Charles Norris, author, sitting in on the adaptation.

Columbia's "Ten Cents a Dance" will go out as "Anybody's Girl."

Edwin Carewe will direct the Spanish "Resurrection" at Universal, due to insistence of Lupe Velez, who will be starred.

Monte Carter, for nine months writer-director at Pathe, is out.

Ben Verschleiser, former producer, out of the business for some time, has been engaged by Warners for a probable associate producer's berth.

Golf driving ranges are kidding the dubs by placing the 220-yard sign 165 yards from the tee. Added to this, they make the chump play with a trick brassie that could heave an elephant that distance.

Talker prolog will go ahead of Paramount's Sumatra monkey picture, "Jungle War," made by Ernest Schoedsack, Edward Venturini will mop the talker part. Remainder will be silent, synchronized.

Dr. Hugo Riesenfeld is en route here to synchronize F. W. Murnau's South Seas picture for Fox.

Laura LaPlante goes into Pathe's "Lonely Wives," her first part since leaving Universal a year ago. Edward Everett Horton in lead with probability Bessie Love also in cast.

Columbia loaned George Seitz to Tiffany for direction of "Drums of Jeopardy."

"Never the Twain Shall Meet" is being re-dialoged by Edwin Justin Mayer for Metro.

Scoring of Charles Chaplin's "City Lights" is being done by Arthur Johnson. Dec. 15 Johnson goes on the Paramount payroll.

J. Leslie Pierce will stage "Up Pops the Devil" for Belasco and Curran.

Negotiations cold on Sergi Eisenstein, with both Metro and U reported figuring times are too tough to go for a big production such as he wants to make. Russian director has no definite spot in sight, and will return to Europe.

Radio has temporarily shelved Vincent Lawrence's "Sour Grapes." Mary Astor scheduled for the lead will now do "Private Secretary."

Paramount is trying to get "Maltese Falcon," by Dashiell Hammett, from Warners. Latter originally bought the story for John Barrymore.

Jack Oakie will have the main part in Paramount's "June Moon." Harry Green will get the song plugger's assignment.

Si Wills and Bob Carney, who have been making comedies for Pathe, left the studio to return east, for the stage.

Universal has put on Maurice De Kobra, French novelist, as supervisor of dialog and direction on French versions.

Eddie Buzzell was called in to doctor several sequences in "Anybody's Girl" (Col), the Barbara Stanwyck picture.

Paramount will release "Monte Carlo" abroad as a synchronized silent.

W.E. LICENSES INDIE CONCERN

Los Angeles, Nov. 18.

In line with a recent announcement that they were going after indie producers, Western Electric has licensed Baisley and Phillips, independent sound recorders, to operate under an Erpi license.

B. & P. are the first indies to have the W.E. stamp and are working in direct opposition to Cinephone, De Forest, Tanar, and other indie and bootleg recorders.

Zanuck's Spot in Combine?

Hollywood, Nov. 18.

Information on this end is that Darryl Zanuck will head the combined production departments of Warner and First National, when both firms start shooting at Burbank. This takes place when the studios reopen.

This post will place Zanuck directly next to Jack Warner in authority.

W.E. Ries Suit Dec. 8

Philadelphia, Nov. 18.

Western Electric's appeal from the Wilmington decision on the Ries (DeForest) patents is scheduled to come up Dec. 8 in the circuit Court.

Understanding is that the early date is by mutual agreement.

8% B. O. DECREASE FOR 1930

RCA Ready With Parlor Sound-on-Film For $300-$500—Sales Drive in January

January will witness a sudden spurt in the home talker field. Radio, Pathe and Educational will settle seriously into the business of providing homes with reduced sizes of their regular product. All three firms have obtained licenses from RCA Photophone to do this.

RCA has finally perfected its home projection machine which will accommodate sound on film. This will be marketed with the new year at prices ranging from $300 to $500. The home field disputes between General and Western Electric are credited largely responsible for the market not opening earlier. As things now stand G. E. has complete control of all equipment going into the home where the sound is on film.

The 16 mm. licensees of Radio are obliged to pay that corporation 7½% of their gross receipts from small film rentals.

Fox-WB Coast Deal Again Reported, but Is Denied Out There

Hollywood, Nov. 18.

A report is again out that Fox West Coast will take over the Warner houses out here, excepting the WB Downtown and Hollywood in Los Angeles. Oscar Oldknow for Fox and local Warner office deny it.

Report says the deal will include Fox WC taking 60% of First National product. Fox has been playing WB and FN pictures around here in several spots where they could be placed to advatnage for the past 30 days. That was thought to be the forerunner of the oft reported theatre deal.

Reports have come through in New York that Warners and Paramount would be agreeable to a coast operating deal of their theatres by Fox W. C. if the Fox end on the coast guaranteed each a sufficient profit.

In New York yesterday none of the parties who would have the information could be reached before press time.

In connection with the passing of the coast houses of both chains to Fox, a product deal would be included by each.

The joint operation out there was first reported some months ago. It involves outright leases, with the profit contained in the rentals, without Paramount or WB participating in any profit of the houses that may be made by the Fox operation.

RCA SOUND ON ALL BATTLESHIPS BY JULY

Washington, Nov. 18.

Every battleship a picture palace. By July, 1931, every ship in the United States Navy will be equipped for the display of talking pictures, RCA Photophone, Inc., of New York, has been granted a contract by the Navy Department to install 200 sound equipments on naval vessels.

Bureau of Navigation, Navy Department, is making arrangements with 12 major producers whereby a regular delivery of films will be made to the fleets.

More than $500,000 will be spent by the Navy Department in sound equipment. Contracts call for delivery of apparatus by April 1. Battleships get the right of way, cruisers and auxiliary vessels next, and the destroyers last. No provision, yet, for the colliers.

"Cimarron's" $1,250,000

Hollywood, Nov. 18.

"Cimarron" finishes this week on location at Bakersfield with the cost placed at $1,250,000.

Going into work at the end of this week to give Radio at least one picture in production is "Assorted Nuts," with Wheeler-Woolsey.

Chaplin at Gaiety and 'Royal Family,' Criterion?

Chaplin's "City Lights" may come into New York at the Gaiety, and Paramount is contemplating "The Royal Family" for the Criterion. No dates are mentioned in either case.

Such a dual booking would mean that Caddo will sublease the Gaiety to United Artists for the Chaplin film, and Paramount would relieve the Howard Hughes firm of further responsibility in connection with the Criterion. Caddo has both houses under lease until Feb. 14.

SHEEHAN EAST FOR STUDIO POLICY TALK

Winnie Sheehan's New York visit is expected to work out in a definite policy for Fox studios. Sheehan is due today (Wednesday). Aside from the studio discussion, he is in New York to handle the showing of "Just Imagine," which heads into the Roxy this Friday (21).

This film, already shown on the Coast, is figured too long for the Roxy program. But no cutting is to be made until Sheehan arrives. Orders from the Coast are that Sheehan will personally supervise the cutting, if any is made. Big question is whether there will be time to cut.

On the question of studio policy it's reported that as Sheehan hasn't been east since the Clarke management took over the Fox properties, the trip will give the Fox production head a chance to talk things over. Certain economies are almost sure to result, information on the subject bearing on the bankers' outlook.

It will be the first confab at close quarters between the two men since Clarke went to the Coast some months ago, shortly after he assumed the presidency of Fox, to attend the company convention.

OCCUPATION FOR 35,000 IN R-K-O TICKET SALES

R-K-O is making public its plan to offer occupation to 35,000 unemployed in 115 cities of the country which is being put in effect immediately.

Plan consists of R-K-O theatres in every community employing 200 persons vouched for by the City Council, Legion, Chamber of Commerce or other civic body, to act as ticket sellers at large and to be paid a sum equal to 25% of the total ticket sales—through their efforts or otherwise—for the local theatre.

Local managers everywhere have been instructed to put emphasis in their own advertising matter on the desirability of patrons favoring the "contact salesmen" in ticket buying, rather than the box office.

Special situations will be dealt with as happened in Los Angeles, where the newspapers elected not to co-operate in the idea. R-K-O took the campaign up with the County Council of the American Legion, which upon consultation with its general committee, took 15,000 tickets at 65 cents for the week of Nov. 15. It is reported the sales are moving rapidly.

When the current campaign is over, the Los Angeles R-K-O office will employ the leading workers in this particular sale on a permanent basis, as other sections may do.

FILM BIZ BETTER OFF THAN OTHERS

Lessened Grosses Daily During Current Year, $1,200,000—Total of $438,000,000—Average Daily Gross Gross in U.S., $15,000,000

TRUEST REFLECTION

A conservative total of actual decreases through diminishment of patronage which all of the film theatres in the United States will show at the end of 1930 is $438,000,000.

These figures have only to do with lowering business and do not include physical economies or expenditures of the various theatres.

It also means, according to the industry's statisticians, a dropping off in film attendances of about 8%. This, reflected in $15,000,000, the total receipts of U. S. theatres for a day in normal times, means less business currently per diem to the total of $1,200,000. The latter calculation is admitted low, but generally correct as an average.

By comparison with other industries, it is stressed by filmdom's leaders, picture theatres are taking it on the chin lightly. With the millions of people out of work, thousands even without food, it is considered only natural that there should be a box office reaction, usually the keenest barometer of the public's pocketbook.

The theatre drop is held up as the truest indication of the status of the masses.

With the reduction has come a greater slashing in the industry's own ranks of workers. The same statisticians calculate that filmdom as a whole is 10% undermanned, that only 90% of its workers in normal times are on the payrolls of the producing and circuit companies now.

While executives in the industry admit that little can be done for its own, that they will have to survive as best they can until things brighten up, there is a move under way to bring more people into the theatres of the land.

This is in co-operation with Washington and is one which uses the screen and the radio to build up the morale.

No event in the past, such as Greater Movie Season, etc., will have received the ballyhoo and consideration which this film theatre campaign, designed to show courage winning over fear, will have recorded.

Use of trailers, among other things, will come into strong play if the campaign follows lines now being drawn up. Already special short subjects, insertions in newsreels and plays on courage angles on the screen are increasing in number.

The 8% loss of grosses is pleasantly and surprisingly lower than had been estimated by leading theatre men. They placed it at from 12 to 15%.

$3,000,000 CONCERN PLANS TRAVEL SERIES

Hollywood, Nov. 18.

Indicating an increased importance in travel pictures, a company has been proposed here with a capital of $3,000,000 to make three travel talkers a year.

Varick Frissell, who produced "Vikings of the North," which Paramount is considering releasing, will be the producing head. Gov. Pinchot, of Pennsylvania, is one of the five men who will form the holding company.

Plans call for the expenditure of $250,000 or more on each picture. Frissell is the leading spirit in the company. The same group of men backed him to the extent of $150,000 for "Vikings of the North," the story of a Labrador seal hunt, which he is now editing at Par.

Schenck Says Franklin 'Likely' Operator of His 900-Seaters; Franklin Has Different Views

Los Angeles, Nov. 18.

Harold B. Franklin states that Joseph M. Schenck will be "the likely operator" of a chain of theatres which Schenck, Howard Hughes and associates will build, not only in Southern California, but in all other parts of the country, including the East.

Some 25 theatres, announced as planned for California, are only a starter, says Schenck. This number will be the nucleus of a national circuit, the size of which is dependent only upon the towns and territories picked, plus the number of situations where United Artists feels it is not getting proper representation on product.

Asked if Franklin would operate, Schenck said that he likely would, but further than that would not commit himself. Meanwhile, Franklin, who has been talking of a national chain of his own, built out of independent properties, denies any connection with Schenck and pans the Schenck blast against Fox West Coast. Whether Schenck has made an advance deal with Franklin as his operator, or whether he plans to line up with him later on in a chain Franklin may build up independently, is not mentioned.

In Action By Fall

Schenck's present plans embrace the entire Coast. Program takes in Northern California, with indie houses said to be tough opposition to Fox in Sacramento, and a Henry Duffy 1,500-seater in Oakland as possible acquisitions. By the end of next summer Schenck stated that the original batch of 25 houses, averaging 900 seats, would be open. Construction at Santa Ana starts within a week, with Pasadena the second town for building. Beverly boulevard and Wilshire avenue sites are now being negotiated for, with Schenck saying none has been set yet. U. A. head also said that the expansion will take in Portland and Seattle territories, besides Nevada, Montana and the entire Northwest, spreading from there eastward. The chain will be as big as can be developed, quoted Schenck, with cities picked as much as possible to avoid overseating.

Schenck feels that 900 seats is the ideal size for a picture house.

Maybe the boys are doing an act.

Tying Up Loose Strings On Radio-Pathe Merger

Hollywood, Nov. 18.

Hiram Brown is winding up the Radio-Pathe merger conference with E. B. Derr and goes east the end of this week. Joseph Schnitzer stays here indefinitely.

C. J. Scollard, Pathe treasurer, arrived here Monday (17) for the same purpose, to wind up details of the deal.

CENTRAL TAKING GAMBLE WITH ANY FILM

The Shuberts are inaugurating a new policy for the Central theatre whereby producers, independent or otherwise, who want a temporary show window on Broadway, can get it for the asking. It is the first time anything like this has been done with a house on Broadway.

Idea is to conduct the house on a guarantee and percentage basis, with the emphasis on percentage.

First company to take a chance is Hollywood Productions. Latter opened the policy last Friday (14) with its "Today," indie-made. Picture is expected to remain two weeks.

Expect to Hurl Challenge on Ohio Censors at Banquet

Columbus, O., Nov. 18.

Ohio's censorship scandal is slated to be spilled on the banquet table of the state's independent exhibitors, in convention here, tonight (Tuesday).

Hays representatives, among them Charlie Pettijohn, will take advantage of the presence of the new Governor to get on the public record of the city that which was privately called to former Governor Cooper's attention several months ago.

Cooper, it is related, made no move to rectify matters as reported to him by representatives of filmdom. At tonight's affair one of the most dramatic incidents in the history of any theatre owners' banquet takes place if things go according to present schedule.

Not only will Pettijohn bring Governor-elect White's attention to conditions in the censor department, but he will call upon several newspapermen as witnesses to substantiate his story.

Weather conditions, politically speaking, alone will call off the Pettijohn challenge.

WB's Chi. 21

Chicago, Ill., Nov. 18.

Warner's has taken over 10 more second run houses from the Coston circuit. List of take overs includes the Oak, Oakland Square, Metropolitan, Shakespeare, Hamilton, Pedro, Buckingham, Lexington, Tuffin and Harvard, all in Chicago. Warners now has 21 houses in the local string.

Warner officials left Monday (17) for the regional conference in Pittsburgh.

Fear Bank Failures Will Badly Lock Quincy Houses

Quincy, Ill., Nov. 18.

It is feared that local show business will be considerably hurt owing to the failure of the Quincy-Ricker National Bank Nov. 8, with deposits of $4,000,000; the State Savings Loan and Trust Company Bank Nov. 15, with deposits of $6,000,000, and the South Side Savings Bank, a branch of the State Savings.

Total deposits of the Quincy banks were, before the closing of these banks, around $22,000,000. With $10,500,000 tied up indefinitely, show business, like all others, is bound to suffer.

Ten other banks in Illinois and Missouri trade territory outside of Quincy have been closed, eight failing to open Monday (17), due to the fact that they were controlled by the two Quincy banks.

JUNIOR LAEMMLE EAST

Los Angeles, Nov. 18.

Junior Laemmle goes east for a brief look around next month, scouting for talent and material. Carl Laemmle will remain here until.

Phil Reisman, Universal's general sales manager, returns to New York Friday (21) after conferring with the Laemmles on production and sales matters.

Coast Consulate's Espionage System Kills Careers for Talkative Imports

Hollywood, Nov. 18.

Opposition by foreign governments and their theatrical and picture producers against the best talent coming here to appear in multi-linguals is echoed in an espionage system being directed by the local consulates of some of the major European countries.

Undercover spying is being directed against their own countrymen here mostly for utterances against their native countries and people. Idea is that such utterances, if any, can be used as cause for the refusal for passports should the imports on their return get another opportunity to come here.

One who is familiar with the workings of some of the 40 consulates here says that although the stage and picture producers on the other side have tried to stem the migration here by an appeal that such expatriation is ruinous to their future, the governments are reluctant to bring such an issue into the open. Instead, the spy system was instituted as a more effective means.

WELLS' CONTRACT WITH B. I. UPHELD

London, Nov. 4.

Frank Wells, son of H. G. Wells, the author, brought a successful action against British International Films in the courts.

He claimed for arrears of salary amounting to $1,200 and for damages. Awarded $4,950 to cover both.

Wells stated he was employed as an art director at the studio on a two-year contract at $100 weekly. Bruce Woolfe, managing director of B. I., appealed on a clause in the contract giving it the right to terminate the agreement under certain conditions.

Court held the coming of the talkers and the consequent inactivity did not come within the clause in question, and decided to favor of Wells.

WAGNON HAS DEALS ON TO SELL FRISCO HOUSES

San Francisco, Nov. 13.

William B. Wagnon is dickering for the sale of his two theatres here, the Embassy and the Davies.

Rumors have been current for some time that Wagnon contemplated closing the Embassy, as the house has had a tough break for some months. Deals for the Embassy and the Davies, according to Wagnon, are with separate parties but their identity is a secret.

Joe Toplinsky, of Los Angeles, was said to have been after the Embassy, but this Wagnon denied. He would not discuss the terms now pending but a well founded report is that his asking price for the Embassy is $65,000.

Barbour Promoting Film Co. in Paris–Shorts First

Paris, Nov. 3.

Maurice Barbour, one time vice-president of the Cinema Finance Company, and also the Motion Picture Capital Company in America, is attempting to build up a similar organization over here.

French seem agreeable to his proposals but demand some assurance that independent cinema financing can be made successful in France. To this end Barbour is making six shorts at the Epinay studios, for release through United Artists.

ED WALL BACK

Ed Wall, of the Paramount-Publix real estate department, has returned from Australia.

He has been negotiating with officials of the Union theatres there, opposition to the Hoyt circuit recently purchased by Fox.

Metro's Imports

Hollywood, Nov. 18.

Metro's two new imports arrive this week. Lya Lys, French actress, and Leon Burgere, French playwright.

Indoor Golf in Sydney

Sydney, Nov. 18.

The Haymarket, Sydney, operated by Union Theatres, has abandoned its film shows and now is occupied by a midget golf course.

His Majesty's in Brisbane, controlled by Williamson-Tait, has likewise turned to the miniature putt-putt game.

LOOKERS IN SPANISH FILMS WANTED IN S. A.

By HARRY E. GOLDFLAM

Buenos Aires, Nov. 1.

Show business dying as warm weather comes, though trade depression is adding to the wreck. Economy campaign of the Revolutionary Government, while necessary for the country at large, has resulted in less money being spent by reason of the number of Government employees dismissed, theatres feeling it as well as department stores.

Miniature golf is here. Third course open. Called the Hollywood and doing well. Gustav Mohme, once in pictures, and from the U. S., opened the first. He is raking in the pesos with both hands. He started the second a week or so back, and is laying down others.

Contracts

Mogador Company from Paris folded when it got back to this city from a short trip over the river. This company started out at $8 top, and went down to $3, but even then the peasants didn't like, and Mr. Rothkopf, manager, told the tale to most of the performers, principally Nirska and the Rasch girls. Some of these are leaving by the boat carrying this letter, but Nirska says she'll stop behind and fight for her pay. Having a bad contract she is wished much luck.

This contracting artistes in the States for Argentina is a racket and should be stopped. "Variety" published the goods in a recent issue, and if artistes adhere to that formula they can't go wrong. Once a contract is on Argentine stamped paper or signed by the Argentine Consul, the artiste can close the theatre for a one peso claim. Bits of flimsy such as the contracts issued in the States and other points aren't worth carrying. Judging by the look of these contracts the the-

(Continued on page 57)

AUSTRALIA

By Eric H. Gorrick

Sydney, Oct. 20.

And now it's miniature golf. The boxoffices are feeling the pinch already.

Neighborhood picture theatres which had closed are ripping seats out to install courses. Even a city legitimate theatre, long dark, will, it is reported, go golf.

"Sons o' Guns," at Her Majesty's, looks like a great bet for a long run. Capacity since opening, and playing at reduced admission ($1.50), it proves that a good show at a reasonable scale can get business here.

Williamson-Tait, evidently taking heart again, are now running two legit shows in Sydney and two in Melbourne, besides again playing New Zealand.

From back out of the dim past, a stock company headed by Mayne Lynton and Nancy Stewart have brought to light the old-timer, "Why Smith Left Home."

Theatre going public not interested in Mr. Smith's affairs.

"Happy Days" is a mixture of vaude and revue and doing big business twice daily under the McIntosh regime. Cast includes Ada Reeve, Roy Rene, Hector St. Clair, Alfred Frith, Jay, June and Collette, Bobby Helpman, Colin Crane, Nell Flemming and clever little ballet. Vaude revue solid again after being considered down and out. Reported gross around $10,000 weekly.

Highlight in Melbourne is the tremendous success of vaude revue at the old Tivoli. McIntosh management was hauled before court and fined for overcrowding theatre.

In legit, "Mr. Cinders" and "Let 'Em Be Gay" stand a chance of success. Otherwise business downgrade.



JOE TERMINI

The Schnectady "Union Star" said:

"Joe Termini stopped the show with his bowing on the violin and his strumming on banjo and guitar. Joe is a master musician and a comedian. He could entertain as a concert violinist, but prefers to draw jazz from his violin and strum syncopation on his guitar and banjo. The crowd was loath to let him go."

ArKayOing Keith-Albee, Boston, Nov. 29.

GERMAN FLOPS HALT METRO'S SCHEDULE

Hollywood, Nov. 18.

Metro has called a halt on its German production. Indifferent reception in Europe to the first two is responsible for the current standoff.

So far Metro has played two of its German versions in Berlin. First, "They Knew What They Wanted," proved disastrous, reports here on the second, "Olympia," are n. s. g.

With four already made and ready to ship, execs feel that a period of watchful waiting on its quartet is in order. This holds up scheduled production of five which were to follow in quick succession.

Four awaiting release are "Anna Christie," "Trial of Mary Dugan," "Monsieur Le Fox" and the adaptation from the Metro revue, now titled "By Remote Control From Hollywood."

Third import to go off the Metro payroll within two weeks is Theo. Shall, German player, who will return to Germany.

Engaged on a three months' contract, Shall was retained for a second-three-month period, but not a third.

He had appeared in leads in "Olympia" and "Trial of Mary Dugan."

Columbia May Reach English Deal With F.B.O.

London, Nov. 6.

Moves for a revival of activity in F.B.O. (of this country, no connection with former F.B.O. of America) are on foot since Lou Metzger got here to put in Columbia distribution.

F.B.O. formerly handled Columbia product till Bromheads, owning most of F.B.O. stock, sold out to the Ostrers. Columbia product then went to Gaumont. For a time F.B.O. tried to carry on by handling a talker equipment proposition with British Thomson-Houston company. This did nothing much, and with Ostrers willing to let F.B.O. fade, it looks like it may be taken over by F. E. Enders, its present manager, and turned over as Columbia's release.

U Sending Foreign Casts On Tour as Film Aid

Hollywood, Nov. 18.

Universal is sending its stars on personal appearance tours with foreign versions in a campaign to build up these transcriptions.

Among the first to go out is Lupita Tovar, Mexican girl, who made "Dracula" and "Cat Creeps" in Spanish. She is on a personal appearance tour with the latter picture through Mexico City.

GRAHAM SQUARES

Paris-English Rep Now Small Exhibitors' Friend

London, Nov. 7.

J. C. Graham, having oiled the troubled waters of the exhibs' national body by saying he didn't mean all theatre owners were shysters, but only some of them, is now staging a Paramount comeback by stepping out as the small exhibs' friend on a 25% all-in program basis.

This is what the national body has been agitating for and pounding most all the American distribs for holding out for above 25% film rentals, and that for feature only, with rest of program and paper to pay for.

Realizing, it seems, squawks were coming almost entirely from small men who are the main supporters of Exhibs' Association, Graham appears to see an opportunity of cashing in.

2,800 FILM HOUSES IN SPAIN'S PROVINCES

Madrid.

At present there are 2,800 film houses in Spain. At the very lowest estimate it appears Spain spends daily on pictures the very substantial sum of 336,000 pesetas, or 122,000,000 pesetas a year.

The following is the number of picture houses in every province in Spain:

1st Region—Barcelona, 458; Geront, 115; Lerida, 106; Tarragona, 140; Zagaroza, 62; Huesca, 30; Terued, 18; Mallorca, 86; Menorca, 37; and Ibiza, 8. Total, 1,060.

2nd Region—Madrid, 92; Avila, 14; Ciudad Real, 49; Cuenca, 26; Guadalajara, 18; Leon, 35; Palencia, 31; Salamanca, 24; Soria, 14; Toledo, 37; Valladolid, 65; Zamora, 38; Caceres, 29; and Badajoz, 54. Total, 516.

3rd Region—Vizcaya, 46; Guipuzcoa, 30; Santander, 35; Logrono, 28; Burgos, 14; Alava, 12; Navarra, 28. Total, 202.

4th Region—La Coruna, 49; Lugo, 26; Orense, 24; and Pontevedra, 35. Total, 134.

5th Region—Oviedo, 98.

6th Region—Valencia, 207; Castellon, 54; Alicante, 81; Murcia, 96; Albacete, 63. Total, 497.

7th Region—Malaga, 38; Seville, 42; Cordoba, 39; Granada, 40; Jaen, 36; Cadiz, 33; Gibraltar, 4; Huelva, 15; Almeria, 12; Alcazarquivir, 1; Ceuta, 2; Larache, 1; Melilla, 4; Tanger, 2; Tetuan, 2; Las Palmas y Santa Cruz, 24. Total, 293.

Banned Novel as Thring's First Australian Made

Sydney, Oct. 20.

F. W. Thring, former director of Hoyts, leaves for America this week. His intention is to gather a complete organization of film experts in Hollywood and transport them here to assist in the making of local talkers. Release will be made through the Hoyt-Fox chain, besides a world-wide distribution.

"Redhead," a banned Australian novel, will probably be the first talker to be made under Thring's control. Hoyt-Fox may be behind Thring financially.

Under a contract which he has just signed with Radio Photophone, Thring will use this American recording method.

In order to obviate difficulties with the government there, Photophone is making arrangements for manufacture of its equipment by local interests. Thring, it is understood, will have no interest in this latter venture.

Carraras Bankrupt

London, Nov. 7.

E. E. Carraras on the bankrupt route for the second time in eight years. This time with liabilities of $396,350. Says losses due to promotion of theatre companies.

Spanish Mus.cal

Hollywood, Nov. 18.

Par has changed plans to make "The Spoilers" as the first Spanish talker. It will instead put out an original Spanish musical, Ernest Venturini directing.

Spanish market is still strong for musicals.

M-G Starts Push For Local Coin From Versions

Los Angeles, Nov. 18.

Metro is laying plans to get behind the sale of foreign versions in a big way in this territory. Before leaving for New York last Wednesday (12), Felix Feist, Metro distribution head, instructed the local exchange to concentrate on foreigns with a view to spotting as many as it can in California and Arizona.

This part of the country includes a large Spanish-speaking population and Feist, as Metro's national distrib boss, is anxious to go after that business.

In addition to Spanish talkers, Metro is planning to try French, German and Italian versions on audiences in this section, but does not expect the local exchange to be able to market other languages as extensively as Spanish.

Among accounts lined up as starters under Metro's foreign sales idea within states is Mexico and Estella theatres on main street; Fox-West Coast in Brawley and Roy Williams (indie) at Oxnord, both Cal. Also there's the California downtown, which is playing Spanish "Big House" this week.

Wider booking of foreign versions within states would mean a larger distribution net on bi-linguals, at present running up high production costs. All producers would like to feed the foreign distribution kitty through sales in this country, but up to now no distrib has made a concerted drive for that business.

MYTHICAL SYLVANIA GREAT FOR VERSIONS

Hollywood, Nov. 18.

Showing Paris night life to a Frenchman, a beer garden to a German, or the proper way to eat a tamale to a Spaniard is risky business for Hollywood producers. As a result the foreign versions of many pictures made here are having their locales changed so foreign audiences can't recognize mistakes. Mythical countries are one solution.

A Spanish version of a story laid in South America was changed to China. Another set in Madrid was moved to lower California.

French version of one picture was called off because locale could not be changed and producer had doubts whether he could show France as it is to 50,000,000 Frenchmen.

American audiences, said this producer, are accustomed to seeing their country as it is not in pictures. But foreign audiences take everything in deadly earnest. Errors in minor details are enough to bring on crucifying editorials.

As long as foreign versions are made here these mistakes are bound to happen. Safety lies in switching action to a country with which audiences are unfamiliar.

Max Hayes on Par's Paris Studio Shorts

Paramount is sending Max Hayes to Paris as dialog director on foreign language shorts to be made at the Joinville studio. They will be French and Spanish versions of shorts already produced in English by Par over here. Hayes is taking 26 scripts with him, with that many shorts in mind between the time of his arrival and Jan. 1.

Remaining work on the shorts at Joinville will be handled by the studio staff now over there. Hayes is the only American Par. staff member going across.

Hayes was a vaude agent and act producer before going with Paramount a year ago. He sails Friday (21) with Mrs. Hayes on the "Ile de France."

Mangan at High Pressure

London, Nov. 18.

Francis Mangan, booker for the Grosvenor House cabaret this year, is out of that berth.

It is due to his pressing duties as Paramount's European presentation manager.

TAX LESSENED IN NEW ZEALAND

Sydney, Nov. 18.

Government in New Zealand has effected a compromise with the film distributors, removing the heavy tax impost pending an independent inquiry into the whole subject by a commission of auditors.

Meanwhile distributors are supplying films with a 30-day cancellation clause in the contracts, and should the Government fix a tax on foreign pictures beyond reason—that is to say beyond the point where the distributors can operate at a profit—they will call agreements off and the situation will return to the state that prevailed before the Government backed down.

Defeat of the Government is looked upon as a definite set-back for the anti-foreign element in politics here.

Bank Status in France Hits Film Producers, Cutting Down Credit

Paris, Nov. 18.

A series of bank failures in France has had an extreme effect upon all business, but particularly the extension of credit for picture production. This new condition promises to relieve the congestion in the French studios.

Fox has under consideration a proposal to lease the Braungerber plant at Billancourt, near Paris. The Braunberger sponsors are engaged in shoe factories and have been severely hit by the general commercial setback.

"NERO," ITALIAN MADE, PRETTY POOR PRODUCT

Milan, Nov. 18.

The Cines people released a new picture here at the Corso under the title of "Nero," although the subject has nothing to do with the Roman Emperor. Picture is worthless for other markets and has small value even for home consumption.

All its comedy depends for laughs upon the eccentricities of the Neapolitan dialect, exploited in sequences having to do with the confusion of German tourists. All this might be amusing as a vaudeville comedy sketch.

Curious twist of publicity for the local engagement was that the theatre held crowds waiting on the pretense the house was crowded, but upon entering the fans found plenty of vacant seats.

Photography of the production is excellent, but the recording is inferior. Local fans expressed their dissatisfaction toward the end of the picture by hisses.

2 New Italian Producers

Milan, Nov. 18.

Two producing concerns have come into being here within the last few days, both taking over studios and making public their intention to go into the making of Italian dialog talkers.

First, is backed by one of the leading music publishers under direction of the engineer, Forti, and has taken the studio formerly belonging to Raggi Films.

The second unit calls itself the Photophono Kinema Co., and is under the management of Gino Rippo.

French-German Combine Of Producing Facilities

Paris, Nov. 18.

Pathe-Natan is said to be engaged in bringing its own production facilities in combination with those of the German concern, Emelka, following purchase of control in the latter by Albert Kohan.

Story appears to find confirmation in the fact that Emelka is making German and international versions at Pathe-Natan's Joinville studios.

Emelka and Pathe-Natan are simultaneously making versions of the same story, titled "Rio's Yellow House" for the French version.

German Film May Do 18 Weeks in N. Y. Sure-Seater

Now in its sixth week at the 55th Street Playhouse, "Zwei Herzen im 3-4 Takt" ("Two Hearts in Waltz Time"), German dialoger, is slamming a promising b. o. at this sure-seater. It is slated for 12 additional weeks. It will make a record for any foreign film run in one house, silent or talker, in the U. S.

From this may develop the film biz foreign talker laboratory. There are about 25 sure-seaters spotted in the principal eastern keys. New York has three. All told they total around 10,000 seats, ranging from 200 to 500 each. At the 55th capacity is 253.

Superfilm, in Germany, produced this film, and Associated Cinemas is distributing. Playing on percentage at this house, the film is grossing around $3,000 weekly at 50 cents and $1 on Sundays and holidays.

It has already played two weeks in Baltimore and is presently to go on the road for special showing in 12 keys. Whether it means a profit that way for the makers depends on the cost, which is given as around $30,000.

The present run is outstanding from an analytical viewpoint that points 35% of the patronage as American. Mostly students and others who have studied German.

"Dich Habe Ich Geliebt" (Aafa), early German dialoger, ran six weeks here, but after a four weeks' exploitation run at the Mansfield, Broadway, at road show rates. "Wiegenlied," Paramount's German version of "Sorrel and Son," went only one week here. Paramount's French version of "Big Pond," with Chevalier, went two. That extra week was credited to the Chevalier name.

"For Hennes Skull" ("For Her Sake"), a Swedish dialoger at the Fifth Avenue Playhouse, did only one week. "Sei Tu L'Amore" ("Is It Love"), an Italian dialoger at the Eighth Street Playhouse, is currently in for one week only.

FRENCH MODES TAKEN TO BY EGYPTIANS

Cairo, Nov. 18.

French dialog pictures are making rapid progress in this territory, in original French production and French versions of American talkers.

Notable illustrations of favorable reaction here appears in the case of "Love Parade," "Arlesienne," "Le Spectre Vert" and "La Vie L'Amour."

Rex Ingram Suing for $500,000 From Corniglion

Paris, Nov. 18.

Rex Ingram has proceeded in criminal and civil actions against Corniglion, formerly with Gaumont and now an independent film operator.

Ingram makes claim upon $500,000 which he charges Corniglion made through operations with his (Ingram's) money and representing himself as acting as Ingram's agent.

Lawyers representing both sides of the controversy are former cabinet ministers, Boncour and Monzie.

Jannings Film Not Hot

Zurich, Nov. 18.

Opening of the Jannings' picture, "Liebling der Goetter," was not especially enthusiastic, although the German star has been a favorite here.

His personal appearance tour in Switzerland has been postponed indefinitely without explanation.

Radio's Aus. Exchs.

Radio Pictures will have established its own exchanges in Australia by New Year's. William Scott now over there, will be in charge for Radio.

Radio has been handling its pictures in the Antipodes through Celebrity, Australian exchange.

Ambrose Dowling directed the change from New York for Radio.

ROME'S NEW DELUXER

Opened with "Love Parade" to Invitation Performance

Rome, Nov. 18.

The Cinema Barberini, newest and most luxurious home of talkers in Rome, opened Saturday (15) with an invitation performance of "The Love Parade," and a supporting specialty program.

There were present numerous ministers of the government, U. S. Ambassador Garrett and members of the Italian aristocracy. Francis Mangan, of Paramount's European staff, attended.

One of the directors of the new house is Amerigo Aboaf, director for Paramount in Rome. Theatre was designed by Marcello Piacentini, Rome's leading modern architect, who is responsible for many of the modern public buildings in the Italian capital.

"Love Parade" was done with less than 10% of its original dialog, but all songs. It looks like a conspicuous success. Show had turnaways Saturday and Sunday (16).

UFA PASSES '30 DIVIDEND

Berlin, Nov. 18.

UFA has voted not to pay a dividend on the business of the last fiscal year.

Action came as a surprise following the prosperity talk by Director General Ludwig Klitzsch at the recent UFA convention.

Musical Tax Menace in Court in Yugoslav Is Frightening Exhibs

Belgrade, Nov. 18.

Yugoslav film theatres, silent and sound, are faced with a serious menace owing to the enforcement of a new copyright law under which exhibitors are compelled to pay royalty for the use of music.

Hundreds of suits have been filed in the courts of even the smallest communities for such old numbers as "Dona Clara" and "Ramona."

Silent houses have never paid royalty on music and now when they have to contend with talker competition they say they will be ruined if this new cost is added to their burdens.

One result, exhibitors of this kind say, is that they will have to shut up shop or turn talker unless some way is found out of the difficulty.

All picture business is slack, even the sound houses, owing to the great business depression prevailing.

Expect C. Sheehan Will Close for Studio Abroad

Clayton Sheehan's departure for Europe last Saturday (15) is taken to indicate that Fox is definitely committed to native dialog production abroad. It is given out that Sheehan has left to finish negotiations for studio site in or near Paris, although London may possibly be decided upon pending co-operation of British-Gaumont.

Last summer it was expected that Raoul Walsh would get any foreign studio assignment, as head of production, with prospective headquarters in Paris.

Coronation Filmed

Paris, Nov. 18.

The Newsreel services are winning favorable comment by being first in reporting world events in advance of the illustrated newspapers.

A case in point is the release of actual views of the coronation of the King of Lithopia long before the newspapers showed the scenes.

'WESTERN FRONT' HIT

Capetown, Nov. 18.

"Western Front" (U) opened to capacity at the Alhambra, Capetown, and looks like a winner for African Theatres.

Norwegian Mgrs. Defeated by Film Men in No-Legit-to-Screen Move

Copenhagen, Nov. 13.

Organization of Norwegian legit theatre owners, in a campaign to minimize the competition of talking pictures, obtained a ruling by which stage players are forbidden to leave their present berths to fulfill engagements for talkers in Paris.

In consequence, Blumenthal and York of the Paramount European staff made the journey to Oslo (part of Christiania) and delivered the company's ultimatum, that if players engaged are prevented from carrying out engagements, all further production of Norwegian talker versions in the Joinville studios, near Paris, would b called off.

The legit managers, who need native talkers, backed down from their position, but as a gesture let it be known that they will seek the formation of a native talker producing company. There is small chance of such a move owing to lack of capital and the cost of modern equipment, as compared to the possible return on negative cost for this territory.

Roxy Finds Italian Theatre Operation Backward, He Says

Rome, Nov. 18.

S. L. Rothafel is in Rome awaiting an audience with Mussolini which he hopes will be granted. He sails for home from Naples on Thursday (20) on the "Augustus."

The American showman received a group of Italian journalists and foreign correspondents here, declaring he had no business object in his visit, but is enjoying a vacation.

He commented upon foreign theatre methods, particularly those of Italy, which he found backward compared to America's.

Roxy's hearers were a bit startled when he told them that the Roxy theatre orchestra in New York was superior to that at Rome's Augusteum, which is the finest in Italy.

The American impresario said he was not much impressed with Italian military bands which, he thought, were lacking in what the Americans call ginger.

Asked if he thought talkers would in the end destroy the legit stage, Roxy replied nothing can altogether stop the spoken drama.

The audience was a little incredulous of Roxy's idea of using perfumes to pervade the auditorium at orchestral performances, the perfume changing with the mood of the music. They first thought he might be spoofing, but in the end accepted his remarks in good faith.

ALL-ITALIAN TALKER SEEMS QUITE A MESS

Milan, Nov. 18.

"Stranlera," an all-Italian talker, founded on one of the Dumas romances, was an unequivocal flop at the Odeon theatre here. Picture, with an all-Italian cast except for Lupi, has acting of the puppet show grade.

Sound reproduction is strident, and record is full of echoes and extraneous noises. Attendance was far below normal with the audiences that did gather razzing the picture lustily.

British-Italian Version Goes Floppo in Turin

Turin, Nov. 18.

British-made Italian version of "Donna Passionale" was shown at the Vittorio theatre, here, to small returns. The old fashioned quality of the Stribberg stage play is emphasized in the screen adaptation.

Whole thing is out-moded for the educated modern picture fan. Photography is faulty and the affair lacking in the fine technical quality of the American output.

U. Has "Road Back"

Berlin, Nov. 18.

Universal has bought the film rights of Erich Maria Remarque's new novel, "The Road Back," post-war story. Remarque wrote "All Quiet on the Western Front." Filmed by U.

"The Road Back" already has been translated into 17 languages. Remarque plans to visit the States during the spring.

German Spy Film

The Hague, Nov. 18.

Leading film attraction here is the Karl Boese picture, "Detektiv des Kaisers," featuring Olga Tschechowa, playing the role of the woman spy.

Picture takes special timeliness, due to the appearance on the book stands of the memoirs of the Kaiser's so-called master spy, Steinhauer.

UA DEAL OFF ON LEICESTER SQ.

London, Nov. 18.

The deal between United Artists and Gibbons & Bentley to lease the Leicester Square, which was practically completed, is now off.

U. A. wanted the house for the presentation of the new Chaplin picture, but the two parties could not get together in the end on terms. United Artists' "Whoopee" will run until Christmas at the Tivoli, when it will give way to the new Evelyn Laye picture for the opening of which Samuel Goldwyn, its producer, may come to London and take charge himself.

The change will make it necessary to move "Whoopee" to another west end Gaumont house. Under this rearrangement, the Chaplin film probably will be released at the end of February, most likely at the Tivoli.

The United Artists sign atop the Leicester Square has been taken down.

Walter Bentley, of the Leicester Square, admitted the U. A. deal is off and stated the house will be ready Dec. 1, but will not open before Christmas. The policy will be first grade pictures and vaudeville. Bentley would not indicate which of the American interests the house would tie up with, declaring negotiations were on with several Americans and 10 pictures are on their way here from which the house will select its opening attraction.

When it was suggested that Radio (R-K-O) might be the tenant, Bentley declined to comment either way.

Kinemas' New Money

Capetown, Nov. 13.

Kinemas, Ltd., announces the immediate building of Plaza theatres in Capetown and Johannesburg. This activity is due to the addition of Isaac Ochberg on the directorate.

Company shares are selling at low prices on the Exchange, but there is prospect of betterment if present prospects are fulfilled.

Talley Sails Home and Remains Fox News Head

London, Nov. 18.

Last week's report that Truman Talley had left Fox Movietone to join Gaumont was wrong. Talley continues as general manager of the Fox-Hearst Corp., in charge of the sound newsreel.

He sailed from here Sunday (16) aboard the Columbus for home.

Geo. Atkinson's Change

London, Nov. 18.

George Atkinson leaves "The Express" at the end of November, joining Allied Newspapers and to be featured in the "Daily Telegraph."

He also will free lance.

Cool Weather and Rain Doesn't Help L. A. Much; "Feet First" Best at $25,000

Los Angeles, Nov. 18.
(Drawing Population, 1,500,000)
Weather: Cooler and Rain

Turn in the weather, including a rainy weekend, reacted favorably for grosses, although outside of "Feet First's" $25,000 at the United Artists, there was no outstanding business.

The Paramount expected a brodic with "Fast and Loose," recognizing the local demand for boxoffice names, and got it. Not having any personalities in the picture the house wanted to buy a stage attraction but decided to go along as is, relying on the stage units to carry the house through another of its weeks in the red. The State, ballyhooing its anniversary week, fared but fairishly with "Renegades." Somewhat disappointing for the Pantages was "Playboy of Paris." Chevalier at $14,000 did not prove the draw as at the downtown Paramount.

Estimates for Last Week

Carthay Circle — (Fox) "Just Imagine" (Fox) (1,500; 75-$1.50) (6th-final week). On $11,000 same as previous week; out for "Min and Bill" (M-G) opening, November 20.

Chinese—(Fox) "Big Trail" (Fox) (2,028; 50-$1.50) (7th week). Generally disappointing throughout run and winding up badly at $12,500, despite stage show and ballyhoo; "Morocco" (Par) next.

Criterion—(Fox) "Billy the Kid" (M-G) (1,600; 25-75) (3rd week). Fair at $10,500.

Egyptian — (UA-Fox) "Africa Speaks" (Col.) (1,800; 20-65). Not had here at $5,600 the way this house has been going.

State — (Loew-Fox) "Renegades" (Fox) (2,024; 25-$1). Got $25,000, fair, for double celebration week, anniversary, and also Rube Wolf's farewell.

Orpheum — "Check and Double Check" (Radio) (2,270; 50-75) (4th, final week). Just $11,000 and prolonged through American Legion tie-up on cut-rate ticket sales; otherwise would have been yanked previously.

Pantages — (Fox) "Playboy of Paris" (Par) (2,700; 20, 40, 65, 90). Poor and disappointing, $14,000.

Paramount — (Publix) "Fast and Loose" (Par) (3,595; 25-75). Just $17,000, which means $4,000 in the red; Publix units coming from east getting mildly favorable attention.

R-K-O—"East Is West" (U) (2,950; 30-65). At $14,000, pretty good.

United Artists — (Pub-UA) "Feet First" (Par) (2,100; 25-$1) (1st week). Best business in town on $25,000; Sunday gross biggest in history of theatre and since Pickford's "Coquette."

Downtown — (WB) "The Gorilla" (FN) (1,800; 50-75) (1st week). Modcrate near $14,000.

Hollywood—(WB) "Truth About Youth" (FN) (2,756; 25-75) (1st week). Did light $13,000; "Sunny" (FN) starts Friday at both Downtown and here.

SEATTLE, HOME OF FISH, $18,000 FOR 'HORDE'

Seattle, Nov. 18.
(Drawing population, 450,000)
Weather: Cold and rain

Good attraction at all houses built up biz. Orpheum held the lead with "Silver Horde," the local color being heavily played up in publicity.

Lloyd was a good draw at the Paramount, which had its first week without band, organ or stage. Fifth Avenue was okay with "Renegades," and the Fox had a fair second week with "Billy the Kid."

Estimates for Last Week

Paramount (Pub) (3,106; 25-60)—"Feet First" (Par). No more stage shows; good, but below usual Lloyd gross; $12,700.

Fifth Ave. (Fox) (2,500; 25-60)—"Renegades" (Fox). Not bad at $12,900.

Fox (2,500; 25-60)—"Billy the Kid" (M-G). Second week; $5,200; poor.

Blue Mouse (Hamrick) (900; 25-50-75)—"River's End" (WB). Did $5,500; fair.

Music Box (Hamrick) (1,000; 25-50-75)—"Lincoln" (UA). Second week and run stops; $4,000; poor.

Liberty (Jensen-von Herberg) (1,000; 15-25-35)—"Three Faces East" (WB). Good for $5,000.

Coliseum (Fox) (1,800; 25-35)—"Devil With Women" (Fox). Poor at $2,600.

Orpheum (R-K-O) (2,700; 25-60)—"Silver Horde" (Radio). Good vaude, too, and big crowds; great week; $18,000; remarkable.

TABOR DOES $11,500

Good With "Life of Party"—"Feet First" at Par, $14,300

Denver, Nov. 18.
(Drawing Population, 400,000)
Weather: Fair

Tabor proves it can run up a nice gross without stage shows. Personal appearance of John Wayne, two days, helped some, but "Life of the Party" (WB) went over good as Winnie Lightner is popular here.

"Feet First" snapped the Paramount back where it belonged and was $6,000 above the previous week. "Girl of the Golden West" did a nose dive at the Denver.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75)—"Big Boy" (WB). Poor at $1,650.

Denver (Publix) (2,300; 25-35-60)—"Girl of Golden West" (FN), $16,500; fair.

Paramount (Publix) (2,000; 25-35-50)—"Feet First" (Par). Okay; $14,300.

Rialto (Publix) (1,040; 25-35-50)—"Hends Up" (Par). Fair with $4,300.

Huffman's Tabor (1,900; 25-35-50)—"Life of the Party" (WB). Fine at $11,500.

CINCY UP—"FEET" DOES $23,000—'PARIS' $14,000

Cincinnati, Nov. 18.
(Draw. Pop., 700,000)
Weather: warm.

Harold Lloyd cakewalked into top money of the downtown picture houses last week. He bettered the previous week's receipts of the Palace by five grand and grosses of all theatres were up a little. Especially good in view of heat and rain and the closing week of the racing at Latonia, where hundreds attempted to get out of the bag.

"Feet First" draw was helped by strong exploitation. The Capitol showed a $2,000 improvement with "Playboy of Paris." Frances Dee, leading woman in this film is a Cincy girl and was publicized as such. "Big House" also did remarkably well in its second run. "Up the River" was bolstered with effective endorsement advertising by the local R-K-O management.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75) "Scotland Yard" (Fox) Vaude. Slightly above $24,000, average biz for house.

Palace (R-K-O) (2,700; 30-50) "Feet First" (Par). A kickover at close to $23,000; very good.

Capitol (R-K-O) (2,000; 30-50) "Playboy of Paris" (Par). A little better than $14,000, good.

Lyric (R-K-O) (1,400; 30-50) "Up the River" (Fox). At $12,500, fairly good.

Keith's (Libson) (1,600; 30-50) "So God" (Par). Disliked by dailics and poor at around $4,000.

Strand (R-K-O) (1,350; 30-50) "Big House" (M-G). Second run for $5,500, good.

Family (R-K-O) (1,140; 25-40) "Land of Missing Men" (Tiff) and "Hide Out" (U). Fair on $4,000.

'OFFICE WIFE,' ONLY PIC. OVER IN BKLYN., $21,000

Brooklyn, Nov. 18.

Sloppy weather with poor film fare predominating. Paramount had a nightmare with "Sea Legs" (Jack Oakie), roundly socked by the scribs and razzed by the audiences. Way down at $42,600, which is below and how.

Fox, too, didn't have much to brag about with "Renegades." Strand was feeble also with "Office Wife." Albee not so hot with "The Silver Horde."

Estimates for Last Week

Paramount—"Sea Legs" (Par) (4,000; 35-50-75). Panned by everyone; stage show with Rudy Vallee also took a dive, crooning troubadour putting away his megaphone to don army uniform and delivering to restless and impatient ears; only $42,600.

Strand—"Office Wife" (FN) (2,800; 25-35-50-60-75). Hot display advertising; $21,000, very good.

Fox—"Renegades" (Fox) (4,000; 35-40-50-60-75). Weary bill. Pretty light, $19,900.

Albee—"Silver Horde" (Radio) (3,248; 35-50-60-75). Unimportant picture with Jack Pearl heading vaude; $20,900; light.

Met—"Madame Satan" (M-G) (3,577; 35-40-50-75) and vaude. Did $18,800.



SEASON AFTER SEASON

THE PROVIDENCE-BILTMORE HOTEL started a fad when it offered the elite of Providence the music of a famous MEYER DAVIS ORCHESTRA several years ago.

Dancing at the magnificent Providence-Biltmore is still the popular social feature of Rhode Island's Capital City—with another MEYER DAVIS UNIT—Billy Lossez conducting.

A-A and 'Big House' Attack on Newark Brings in $53,700

Newark, Nov. 18.
(Drawing Population, 850,000)
Weather: Fair

Big pictures cleaned up. "Check and Double Check" broke the record at Proctor's, beating "Rio Rita" by around $1,400. "Big House" also big, but could not reach Loew's record made by the Hilton Twins, believed unbeatable. Both pictures hold over. No vaude yet, and not missed this week.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65)—"One Night at Susie's" (FN). Too much competition; $16,000; fair.

Capitol (WB) (1,200; 15-25-35-50)—"Love in the Rough" (M-G). Probably got overflow from "Amos 'n' Andy" next door; $5,400, very fair.

Little (Newark M. P. Guild) (299; 35-60)—"Der Tiger Von Berlin" (Ufa). German pictures going pretty well; $2,400, fair.

Loew's State (2,800; 25-35-50)—"Big House" (M-G) beat "Anna Christie," the high of recent years, at this town; $27,500, gorgeous.

Mosque (WB) (3,281; 25-50-60)—"Soldier's Plaything" (WB). Lost in the rush; $11,000, poor.

Playhouse (Mindlin) (473; 25-50)—"Costello Case" (Ed). First-run picture unusual here; $2,500, fair.

R-K-O Proctor's (2,650; 25-35-50)—"Check and Double Check" (Radio). Broke record; enormous ballyhoo, involving over 52 separate items, helped; $26,200.

CAPITAL HOLDS ITS OWN 'ROUGH' $17,500—EARLE

Washington, Nov. 18.
(Draw. Pop., 500,000)
Weather: Okay

Everything about average last week. In usual positions, too, as to relative standing.

Met tried repeating Winnie Lightner's "Life of the Party" after a week at the other Warner house, Earle, and came through with an extra $1,500.

Estimates for Last Week

Columbia (Loew) "Whoopee" (UA) (1,232; 35-50). Second week to $11,000; very good.

Earle (Warner) "Love in Rough" (M-G) Vaude (2,244; 25-40-60-70). New scale of prices and feature, plus names in vaude, got about $17,500, much above old figures.

Fox (Fox) "Renegades" (Fox) Stage show (3,434; 15-25-35-60). Baxter good here in this one and close to $21,500.

Met (Warner) "Life of Party" (WB) (1,585; 35-50). Second run after big week at Earle; got about $7,500.

Palace (Loew) "Virtuous Sin" (Par) Stage show (2,363; 25-35-40-60-70). Off at about $18,000; back with Wesley Eddy this week and doing plenty; this m. c. a real asset locally.

Rialto (U) "Cat Creeps" (U) (1,987; 35-50-60). Did enough to warrant second week; $12,500.

R-K-O (Keith's) "Silver Horde" (Radio) (1,857; 35-50). Fair at $12,000.

Call Off Retakes

Los Angeles, Nov. 18.

After ordering retakes on "Boudoir Diplomat," Universal took another look and decided the picture was okay as it stood.

Retakes have been called off and the film was sent east yesterday (Monday).

"Widow from Chi" Surprises Philly With $22,000—Other Films Only Fair

Philadelphia, Nov. 18.

Although it was reported on the street that none of the downtown picture houses were in the red last week, unusual this season, the film grosses afford very little that is sensational. No smashes and no out-and-out flops is the best way to sum up the situation.

The Mastbaum was off almost five grand getting a scant $38,000 with "College Lovers" and a stage show in which only Teddy Joyce, regular m. c. was given special billing. This big house apparently needs big names to send it up to the $45,000 mark.

The Fox, also was disappointing at $26,000 although its screen feature, "Laughter," won a corking set of notices. On the other hand, the Earl had a fine week, the best since last season, with "Widow from Chicago" and the usual stage show. Gross was $22,000.

The Boyd reported $23,000 with "War Nurse" which is fairly good but not notable for a first week. Strangely enough matinee business, figured good in this kind of picture, was weakest. "War Nurse" was held a second week, but hardly can be rated a big hit.

"Life of the Party," at the Stanley, pulled $17,000 in its second week which is better than the house usually averages for holdovers. Even more striking was the Stanton's $14,000 for "Way for a Sailor." At this theatre's present 65 cent top, that is fine trade and warranted the second week decided upon.

The Aldine was not so hot with between $9,000 and $10,000 for the first full week of "Africa Speaks." Animal picture goes out this Thursday, giving it just over two weeks, to make way for "Hell's Angels" which is getting the expected big exploitation. The Karlton nosedived with "For the Love o' Lil" which got less than $3,000 while the Arcadia turned in a very creditable $4,500 for "Manslaughter."

Keith's pulled $15,000, hardly more than fair for "Her Wedding Night." The "it" girl has lost much of her following here.

Estimates for Last Week

Mastbaum (4,800; 35-50-75) "College Lovers" (F-N). Weak picture and stage bill had no big names; scant $38,000 almost five grand under previous week.

Stanley (3,700; 35-50-75)—"Life of the Party" (WB) (2nd week). Held up quite well although nothing exceptional at $17,000.

Fox (3,000; 35-50-75) "Laughter" (Par). Critics liked it a lot, but fans not so enthusiastic; stage bill held no big names; under $27,000 not more than fair.

Keith's (1,800; 35-50-75) "Her Wedding Night" (Par). Clara Bow's following has dwindled; $15,000 nothing to rave over.

Boyd (2,400; 35-50-75) "War Nurse" (M-G) (1st week). got about $23,000 with matinee weakness; held over but not startling.

Aldine (1,500; $1.50) "Africa Speaks" (Col). Nosedived after start and got between $9,000 and $10,000 in first full week; out this Thursday, "Hell's Angels" following.

Earle (2,000; 25-65) "Widow from Chicago" (F-N). Combination of ordinary program picture plus stage show without names surprised by pulling $22,000, best house has had this season.

Arcadia (600; 50) "Manslaughter" (Par). Very creditable $4,500.

Karlton (1,000; 50) "Love o' Lil" (Col). Considerably off from last few weeks; only $3,000.

TOPEKA BRIGHTENS

$11,000 for Amos-Andy — "Up the River," $2,600—Stock Does $1,100

Topeka, Nov. 18.

Radio fans turned out in a body and sent "Check and Double Check" almost to a record at the Grand last week, but it was only strictly film fans who attended the Amos 'n' Andy performances during the time the boys were doing their stuff on the air.

All Topeka business was on the upgrade, surveys showing less unemployment here than for the same time last year. Newspapers are carrying almost a record volume of advertising and merchants report November will be one of the best months of the year. Town is due to keep its stock company, Hazel McCowen's troupe at the Isis.

Estimates for Last Week

Grand — (1,400; 50) "Check and Double Check" (Radio). Cashed in on popularity of Radio stars; Total, $11,000.

Jayhawk — (Fox) (1,500; 50) "Santa Fe Trail" (Par). First three days liked by those who saw it but didn't pull heavily; not enough golf fans here to make a hit of a film with a golf theme. So "Love in the Rough" (M-G) went the same way as "Follow Thru"; $4,300, fair.

Novelty — (Fox) (1,200; 50) "Up the River" (Fox). Did good business; $2,600, good.

Isis—(Ind.) (600; 35) "When the Cat's Away," Revived by the McOwen Stock Company; went into velvet on troupe's third week, and assured run of company and flesh for Topeka; total, $1,100.

'REMOTE CONTROL' BUT FAIR, DETROIT, $35,300

Detroit, Nov. 18.

"The Big Trail" got the biggest share of the business this week, and sufficient to warrant for a second week.

The State cut its prices to 50 cents top and did well with "Doorway to Hell." Amos 'n' Andy dropped a bit in their third week but still showed a profit.

(Paramount not reported.)

Estimates for Last Week

Michigan—"Remote Control" (M-G) (4,045; 35-50-75). Names in this one helped, but business not what it should have been; fair; $35,300.

Fox—"Big Trail" (Fox) (5,100; 15-25-50). At this low scale did plenty, about $41,800; holds over.

Fisher—"Way for a Sailor" (M-G) (2,300; 35-50-75). John Gilbert in this one didn't mean much, $22,700.

R-K-O Downtown — "Amos 'n' Andy" (Radio) (2,700; 15-25-50). Third week around $14,000, a couple of grand over the nut; satisfactory.

United Artists—"Lottery Bride" (UA) (3,300; 35-50-75-90). Gross didn't warrant holding over second week; "Hell's Angels" opened here Thursday.

State—"Doorway to Hell" (WB) (3,000; 15-25-50). Excellent business with price cut in effect; big opening week at $14,300.

HOLIDAY HURTS MONT'L, $16,000 IS TOWN'S TOP

Montreal, Nov. 18.
(Drawing Population, 600,000)
Weather: Fine

Canadian Thanksgiving holiday Nov. 10, with fine weather over the weekend, slipped the pictures something of a slump in receipts. Even the Palace and "Feet First" did not realize hopes, but collected $16,000.

"Scotland Yard," at the Capitol, did only fair at $15,000. Loew's had another poor week at $12,000 for "Hands Up," with vaude above average. Second week of "What a Widow" at the Princess saw a fade to $8,100.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$3 (legit)—"Street Singer." Fair week at $15,000; much below hopes.

Palace (FP) (2,700; 40-75)—"Feet First" (Par). About $6,000 under expectations; only around $16,000.

Capitol (FP) (2,700; 40-75)—"Scotland Yard" (Fox). Good picture but little money in town; 15,000, poor.

Loew's (FP) (3,200; 40-65)—"Hands Up" (Par). No better than previous week, $12,000.

Princess (CT) (2,300; 35-60)—"What a Widow" (UA) (2nd week). Down to $8,100.

Imperial (FP) (1,900; 25-40)—Double Bill. Nothing seems to benefit this house, which sticks around $4,000.

Roxy (Ind) (600; 50)—Clancy in Wall Street" (Canadian). House flopped to $1,800.

"SILVER HORDE" LIGHT IN ST. L. AT $20,400

St. Louis, Nov. 18.
(Drawing Population, 1,025,000)
Weather: Fair

Houses did well last week considering opposition of legits.

The St. Louis screen saw the return of John Gilbert and Harold Lloyd, both of whom once appeared frequently and regularly, but whose appearances of late have been few and far between. Lloyd at the Ambassador proved that his absence from the screen had little effect on his popularity; Gilbert at the Fox drew fairly well.

Estimates for Last Week

Ambassador (3,000; 40-50-60)—"Feet First"; good; $26,000.

Fox (6,000; 25-50)—"Way for Sailor." John Gilbert disappointing as tough guy. Fair; $18,300.

Loew's State (3,300; 25-40)—"Whoopee," 2d week; $18,936.

Missouri (3,800; 25-50)—"The Gorilla." Good; $10,900.

St. Louis (4,280; 25-50)—"Silver Horde." Old-fashioned melier. Fair; $20,400.

FILM STOCKS HOLD IN TEST

Oriental's Comeback Chi's Main Topic, Monroe's 2-Films Flop—Palace $29,500

Chicago, Nov. 18.

Lots of disappointments around last week with the ace spots remaining in the headache zone.

Oriental, the stepchild of the loop, has come back remarkably the past two weeks and is riding even with the haughty Chicago. Oriental's rise to fame and fortune again is due to the renewed bait held out for the flap trade. M. C.'s are again being delivered, so the fans are hitting the house once more. Week before it was Ted Lewis. Last week came Benny Meroff, with an established rep. Pictures, also are more to the flap taste now.

The Chicago is limping badly with a month of bad business. After diving into the red the previous week the house came back slightly to $41,100 with "Three French Girls" but the figure is low. "Amos 'n' Andy" dove in the third week at the State-Lake and scrammed. At the final gross of $19,200, house hits below normal receipts grabbed by the former vaudfilm policy.

Palace variety spot, with the Marx Bros. in person, took $29,500. Figure is some seven grand above normal but not as big as expected. House got a bad break by the sudden illness of Groucho (Julius), who couldn't appear. News was covered up pretty well at first but finally was generally known.

Run houses are just going along with several changes due shortly. Shortest stay for a picture in run house was achieved at the Castle where "Reno" lasted exactly a day and a half. Opening day was a ridiculous $350.

Estimates for Last Week

Castle (Beck) (299; 35-50-60) "Devil With Women" (Fox). On second loop try, delivered another poor week for the house at $3,600. Switched to "Reno" (Sono-WW), which was worse. Opening day brutal at $350. "Half Shot at Sunrise" (Radio) now pinchhitting.

Chicago (Publix-B & K) (4,000; 50-75-85) "Three French Girls" (M-G) Stage show. In spite of terrific plugging from the Hearst papers, couldn't do anything; another poor take for this ace spot at $41,100.

McVicker's (Publix-B & K) (2,100; 50-75-85) "Big Trail" (Fox). Off on second week to $29,000; leaves tomorrow (19), with "Feet First" (Par) replacing.

Monroe (Fox) (1,000; 25-40) "Caught Short" (M-G) and "Spoilers" (Par). Small side-street site has gone double feature; on first week of new policy took one of biggest flops ever; brutal $3,100, considering the flickers and the expense; will try one more week.

Oriental (Publix-B & K) (3,200; 50-75-85) "Wedding Night" (Par) Stage show. "Flesh again responsible for excellent week with Clara Bow counting additional draw; Benny Meroff, m. c., came into the loop after four years in the neighbs; good at $38,200.

Orpheum (Warner) (700; 40-50) "Office Wife" (WB). Caught a large number of the femme afternoon shoppers, resulting in exceellent second loop run at $4,800.

Palace (R-K-O) (2,200; 50-75-85) "Big Money" (Pathe) Vaude. Marx Bros. headlining with Groucho in hospital; house drew $29,500, high under new policy; doing five shows on Saturday now; picture drew excellent notices and meant something to the patronage.

Punch and Judy (Machat) (350; 50-75). "Juno and Paycock" (Bl). In spite of raves from the critics, drew brutal $3,000; holding over another week because of inability to secure product.

Roosevelt (Publix-B & K) (1,500; 50-75-85) "Dixiana" (RKO). Another disappointment after many sweet words from the dailies; opening week's $19,400 only fair; "Life of the Party" (WB) slated to follow this week.

State-Lake (R-K-O) (2,700; 50-75-85) "Check and Double Check" (Radio). Dropped again on third week to $19,200; "Danger Lights" (Radio), on "natural vision" (wide screen) opened Saturday (15) with biz good.

United Artists (Publix-UA) (1,700; 50-75-85) "Lottery Bride" (UA). Very poor, $20,000 for opening week; Hammerstein musical unmercifully slammed.

Woods (A. Jones) (1,200; 50-75-85) "Squealer" (Col). Racket flicker continues to good trade; $14,400 on second week; blows Thursday with "Only Saps Work" (Par) replacing.

YALE LIKES FIFI

New Haven Turns Out for French Girl's Personals, $17,000—Par. Also $17,000

New Haven, Nov. 18.
(Draw. Pop., 300,000)
Weather: favorable

Business in general picked up a little last week. No apparent reason for this but houses all reported improvement in receipts. Fox-Poli, with Fifi Dorsay and good stage show, turned in biggest increase.

Estimates for Last Week

Roger Sherman (WB) (2,200; 50) "Whoopee" (UA). Business up and down at this house but "Whoopee" okay.

Paramount (Publix) (2,353; 65) "Feet First" (Par) and Publix unit. Gross was about same as "Laughter"; around $17,000.

Fox-Poli (Fox) (3,040; 85) "Three French Girls" (M-G) and F. & M. unit. At $17,000 big improvement; personal appearance of Fifi Dorsay given as cause.

Bijou (Fox) (1,536; 50) "Santa Fe Trail" (Par). At $5,000; good for this house under present conditions.

'Lottery Bride' at $5,500 Too Light in Portland; Sub for 'DuBarry,' 2d Wk.

Portland, Ore., Nov. 18.
(Drawing Population, 400,000)

Stage road show of "New Moon" did well at the reopened Dufwin for five nights and three mats at $3.50 top. Reopening of the Dufwin for road shows and legit stock may zip up biz all around. Legit stock will open next week with Bill McCurdy as manager and local backing. Helen Wallace and Leonard Lord in leads.

Fox-Broadway did heavy exploitation of F. & M. stage shows, as only presentations with pictures in town since Publix withdrew. R-K-O has vaude and also scores with flesh.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Madame Satan" (M-G). Well received and registered; $15,000, big, with good exploitation and strong stage show.

Paramount (Publix) (3,500; 25-50)—"Laughter" (Par). Got going fairly but poorly exploited; $10,300; fair.

Orpheum (R-K-O) (2,000; 25-60)—"Silver Horde" (Radio). Program show did okay; $14,200.

United Artists (Parker-Fox) (1,200; 25-60)—"DuBarry" (UA). Pulled out for 2d week; "Lottery Bride" substituted and badly at $5,500; this town's off film musicals.

Rialto (Publix) (2,000; 25-50)—"Feet First" (Par). Moved to this house for second week after big first week at Paramount; $5,600; fair.

Music Box (Hamrick) (2,000; 25-40)—"Soldier's Plaything" (WB). $5,600; okay.

Dufwin (Dufwin Co.) (1,500; 50-$2.50). Road show (stage) of "New Moon" did well; $13,500.

$9,200 in Ottawa

Ottawa, Can., Nov. 18.

Despite the times, "Whoopee" established an all-time record at the Centre here, with a gross of $9,200 for six days at 50 cent top. House seats 1,200. Film was held over a second week starting Nov. 15. Mike Wilkes' exploitation was no small factor in the gross.

RADIO'S TITLES

Hollywood, Nov. 18.

Opposition coming from Radio Pictures' New York office has resulted in the change of title for "Beau Ideal." Picture is now to be called "The Devil's Battalion."

Radio's sales and publicity departments are also opposed to "Cimarron," figuring it weak as a b. o. draw.

STRONG POINTS AS RECOVERY PAUSES

Market Enters Crucial Phase Looking to Permanence of Previous Low — Theatre Group Meets Early Selling and Holds as Trading Turns Quiet.

DULLNESS FAVORABLE

By AL GREASON

The amusement stocks gave a conspicuously good account of themselves yesterday, taking early selling well and snapping back for fractional gains when pressure eased. Session turned quiet which also was a favorable omen.

Monday's mild reaction had cancelled nearly half of the gains in five days of upturn last week. Yesterday's final prices represented a minor advance, indicating at least that there is no preponderance of bearish feeling in the Street, such as would have been the case had yesterday's early drive against prices carried through strongly.

Apparently the generality of sentiment is on the fence, waiting for the market to demonstrate its tendency. If it proves its ability to follow a constructive course, it is probable that the October bears will definitely turn bull, and a broad advance ought to be in order.

A strong stand anywhere above the lows of last week would be the best kind of an omen.

Meanwhile it would be normal for the market to flatten out hereabouts, having accomplished all the technical requirements set up by the long, continued decline and the recent recovery, permitting traders to consolidate their positions and take an attitude one way or the other for the near future.

Film Stocks Do Well

The stock market lost nearly half its five-day advance in the single session Monday, individual losses running up to 8 points. Surrounded with acute weakness the amusement shares gave a good performance. Warner went to a new high on the movement and Paramount gave stubborn resistance to pressure, easing only fractionally from its recent peak.

The day started in uncertainty with the sponsors of the upturn doing their best to whip up enthusiasm. Before the end of the first hour it became apparent that there was a hopeless preponderance of bearish views. Five days of steady improvement in prices had about accomplished its purpose, but at the expense of undermining the technical situation. The speculative outsiders had begun to come in a usual about the time buyers at the bottom of last week were taking profits. The shorts had pretty well covered, and probably the banks had gotten rid of a good deal of stock bought lower down for support.

Selling from all these quarters converged upon the active leaders and pivotal shares like Steel and General Motors gave gradually. Steel was off nearly 4 points at one time and closed near the bottom, 3½ down. The same result was general throughout the list.

Outside of Eastman Kodak, which

(Continued on page 27)

Yesterday's Prices

LEADING AMUSEMENTS

	High	Low	Last	Net Chge
1,400 Con. F....	13¾	13¼	13⅜	+ ⅛
8,200 Kast. K..	108	103¼	107	+ 4
19,400 Fox	32½	30⅝	32¼	+ ⅝
3,100 Gen. T....	19½	18⅛	19½	+ 1⅛
17,400 Loew....	55⅝	53	55⅛	+ 1⅝
6,900 Par.	45⅝	44¼	45⅜	+ ⅝
6,100 Pathe	4¼	3⅝	3¾	
700 Shub.....	6	5⅝	6	
67,000 W. B....	19⅝	18	19⅝	+1⅛

CURB

900 Gen. T...s	11⅞	10⅞	11⅛	— ⅛
700 Tech.	12	10⅞	11⅛	— ⅝

BONDS

$11,000 Gen. T....	75	72¾	75	+1
16,000 Par-P....	80½	80	80	— ½
11,000 Pathe	53	52	53	— ⅛
35,000 W. B.....74		73¼	73½	

"Doorway's" $37,000 2d Week Standout Broadway Gross in Slow Biz—Capitol Under $45,000

CONCERTS HURT IND'P'L'S

Burleigh Grimes Helps Lyric Get $11,800—Indiana Off at $17,800

Indianapolis, Nov. 18.
(Drawing Population, 450,000)
Weather: Rain

Rainy weather and a heavy week of concerts put the blanket on films.

Indiana displayed the word "Vaudeville" on its canopy instead of Publix stage show, taking a direct slap at the Lyric, which has been coining because of vaude.

Estimates for Last Week

Indiana—(Publix) (3,300; 35-50-65). "Her Wedding Night" (Par). Considered fair Bow picture, but business bad at $17,800.

Circle—(Publix) (2,000; 25-40-50). "Lady Surrenders" (U). Average at $9,000.

Palace—(Loew's) (2,800; 25-35-50). "Hit the Deck in the Rough" (M-G). Fair at $8,000.

Apollo—(4th Ave.) (1,100; 25-35-50). "Maybe It's Love" (W-B). Good week at $5,500.

Lyric—(4th Ave.) (2,000; 25-35-50). "Soldier's Plaything" (WB). Boosted by vaudeville; Burleigh Grimes, ball player, and Owen McGiveney shared honors; good at $11,800.

Ohio—(Publix) (1,400; 25-35). "Whoopee" (CA). Did average at $2,100.

'Feet's' $16,000 Quiet, Century's Stage Pulls And Sex Film Is H. O.

Baltimore, Nov. 18.
(Drawing Population, 850,000)
Weather: Fair

Disappointment of the week was the indifferent showing of "Feet First" at the big Stanley. No doubt that Lloyd is slipping as a b. o. draw here. Infrequent releases, plus newspaper shyness, contributing causes. Rumored that the local management suggested a brief visit of the star during the showing, but that Lloyd's manager didn't warm up to the idea.

Century, with stage shows restored, continued well in the lead. "Way for a Sailor" didn't prove so potent at the b. o., but stage-hungry audiences overlooked screen weakness. "Brothers" failed to click big at the Rivoli, and the New was just fair with "The Dancers." "Laughter" was okay at Keith's, however, and is holding over. Combo Palace placed a sex shocker, "Unguarded Girls," and did big business.

Estimates for Last Week

Century (Loew)—"Way for a Sailor" (3,100; 25-60). Gilbert surpassed in audience favor by restored stage stuff; Hanry Santrey, fast moving act and scored; business continues big between $21,000 and $22,000.

Stanley (Loew-Stanley-Crandall)—"Feet First" (Par). (3,600; 25-60). At least two grand under "Welcome Danger" and star apparently no longer strong enough to offset added stage show at Century; Lloyd film had street to itself, but nothing to brag about at $16,000.

Rivoli (Wilson Amus. Co.)—"Brothers" (Col) (2,000; 25-60). Didn't come up to management expectations; around $8,800.

Valencia (Loew-UA)—"Dough Boys" (M-G) (1,500; 25-35). First run for this elevator house and big up over half a grand; about $3,700.

Parkway (Loew-UA). "Her Wedding Night" (Par) (1,000; 25-35). A low grosser when at the Century; somewhat better pace here, but not outstanding, $2,200.

New (M. Mechanic)—"The Dancers" (Fox) (1,400; 25-50). Just a fair week; $8,600.

Keith's (Schanberger-Gerstell)—"Laughter" (Par) (2,500; 25-50). Clicked; also $9,000, and holding over.

Palace (Gernon)—2,600; 25-50). Sex film with "women only" nights and "men only" nights; big draw stand with stage show. "Girls of Girls"; about $9,500, which is way up from recent grosses; holding over.

One of the worst depressions in Broadway picture houses in months, including even the hottest weather, Capitol, with "A Lady's Morals," and the Rivoli, with the second and last week of "DuBarry," hit unusual lows of below $45,000 and $21,400, respectively. "Morocco," in three days, did $22,000.

Even the Rialto felt the slump with $37,800 for "Feet First," rather poor for any Harold Lloyd second week.

At $28,000 for the second week of Amos and Andy the Mayfair didn't holdover "Check and Double Check." For its second week of "Playboy of Paris," and Duke Ellington, the Paramount realized only $66,000; $26,000 under the first week.

"Doorway to Hell" is holding up to excellent Strand business, doing $37,000 in its second week and augering well for its third. Globe did well with "The Cat Creeps" at $22,000, and is chancing it for another week. "Life of the Party," at $32,100, is fair second week money for the Winter Garden.

The Central has joined the "odd houses" on the street, the other being the Cohan. Shuberts are desperate enough to let any indie producer who comes along use it for as little as a week. Hollywood is first with the experiment, trying its "Today." The Cohan has descended to Loew's New York grind scale.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,120; $1-$1.50) (4th week). Got around $11,000 past week and claimed near $14,000 preceding week, pointing out that Variety's quote of $7,000 last week was way off.

Capitol—"A Lady's Morals" (M-G). (4,620; 25-85-$1.50). Under $45,000 terrible for this house; previous week holdover of "Big House" also under $50,000; that's plenty bad in a house this size.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (16th week). Maybe $11,000 for the Criterion; Gaiety doesn't count any more; both houses now ready for sub-lease.

Central — "Today" (Hollywood) (920; 50). Shuberts are trying something new, letting house out to indie producers and others for indefinite runs; present offering is a Hollywood (indie) Production; will be forced it kept a second week.

Cohan—"Suspense" (BIP) (1,137; 25). Won't be long now before the Britons will be closing this house; have cut the price to 25 cents; gross so low it's just no use.

Globe—"The Cat Creeps" (U) (1,066; 25-50-75) (2d week). Did $22,000 first week, fair enough and holding over.

Hollywood—"Kismet" (WB) (1,066; $1-$2) (3d week). Slightly short of $14,000 not too hot.

Mayfair — "Check and Double Check" (Radio) (2,200; 40-$1). At $28,000 a little more than half of first week's business; out for "Tolable David" (Col) in now and weekend comparatively tight, but stays second week as started to build a little and management hopes increase will continue; want to establish site as run spot.

Paramount—"Playboy of Paris" (Par) (3,665; 65-85-$1). Duke Ellington and Cheraller didn't get this beyond $66,000 on second week. "Laughter" (Par) over weekend, despite downpour, took in $39,000.

Rialto—"Feet First" (Par) (2,000; 40-65-85-$1) (2d week). Second week $37,800 is about a normal drop but not for Lloyd.

Rivoli—"DuBarry" (UA) (2,200; 40-65-85$1). Second week very low, with only $21,400; "Morocco" (Par) on weekend pulled $22,000.

Roxy—"Renegades" (Fox) (6,205; 50-75-$1.50). Not strong, getting $71,500 and out.

Strand—"Doorway to Hell" (WB) (1,900; 25-50-75) (3d week). Second week big; excellent $37,000; $35 another seven days.

Warners—"Outward Bound" (WB) (1,905; $1-$2) (6th week). Under $20,000 and of no importance since moved here.

Winter Garden—"Life of the Party" (WB) (1,418; 35-85-$1) (3d week). This $32,100 is around $5,000 above average; fairly good second week.

RKO Convention Lays Out New Ways Of Handling Circuit and Houses In Operation and Exploitation

The score or so divisional managers of R-K-O in New York last week laid out a detailed campaign covering an aggressive policy to meet business depression, at the same time organizing to do the circuit's bit toward the cure of unemployment.

Session was held at the Hotel Astor, New York, and lasted from Wednesday to Friday evening. It concentrated on business getting for December and the enforcement of economies, with the unemployment aid as a separate angle.

First move toward employment relief will be the elimination of all women treasurers and ticket sellers from the R-K-O circuit, with replacements from the unemployed army of heads of families. Plan here is designed to work two ways—by giving jobs to men with families and also with an eye to the future building of the circuit's man power.

All theatres will be instructed to give every local co-operation to employment movements, throwing the houses open for meetings and for benefits and co-operating in arrangements for a stagger system in industrial plants, which is designed to pool available work among as many workers as possible, with the bulk of labor on part time schedules.

It was argued that this assistance would be specially valuable in the smaller cities where the theatre plays a more important part in the community life.

No Ad Cut

R-K-O's advertising space will not be curtailed in any particular. Instead the circuit will put its campaign on a national scale, backed by an appropriation, and will be apportioned to the pictures that best promise return. Advertising will probably be on run of the paper basis. Advertising policy received new impetus from the Amos 'n' Andy drive, and the same line will be followed for "Tol'able David," "Hook, Line and Sinker," "Dirigible" and "Cimarron."

In connection with the advertising

(Continued on page 31)

Stage Stuff Still Strong In Louisville—$15,800

Louisville, Nov. 18.
(Drawing Population, 500,000)
Weather: Cold

The National again topped the town with $15,800. Draw attributed almost entirely to the second Fanchon & Marco unit.

"Amos-Andy" slipped pretty bad on the holdover despite the "Mickey Mouse Club," popular with the juves, worked to the limit, while all phone calls to the house during the past two weeks were greeted with "Hello, Amos 'n' Andy, Incorpolated."

Estimates for Last Week

Alamo (4th Ave) (1,100; 15-25-40)—"Whoopee" (UA). Repeat engagement in a different first run house; new since stands are opposition; nice take at $5,750; film did $14,100 instead of $13,500 when at the State a month ago.

Brown (Brown) (1,500; 15-25-40)—"Check and Double Check" (Radio). Holdover week dove from house record of $8,400 to $6,100, but okay.

Mary Anderson (R-K-O) (1,387; 30-50)—"Fast and Loose" (Fox). Good programer of the type they like and expect here; average, $4,300.

National (Bass) (2,300; 30-50)—"Extravaganco" and I-M unit. Harlan Christie, m. c., out but not being replaced; $15,800 very good.

Rialto (R-K-O) (2,940; 30-50)—"Playboy of Paris" (Par). Maurice in a weak vehicle; $4,300, average.

State (Loew) (3,252; 35-50)—"Remote Control" (M-G). Bill Haines in a long pull to fair returns; $9,700.

Strand (4th Ave.) (1,865; 35-50)—"Maybe It's Love" (WB). Joe E. Brown good for comfortable week; $5,900.

McFADDEN PICKING

Hamilton McFadden, now in New York, will leave for the Coast as soon as the juvenile leads for "Young Sinners," which he will direct for Fox are selected.

Legit people are being tested for parts in the picture in the Fox New York studios with McFadden sent on to help pick the leads.

CLARA BOW ON SPLIT

So Set at Tacoma—Helped Out Rialto to $4,000

Tacoma, Nov. 18.
(Drawing population, 125,000)
Weather: Slight frost

With the American Beauty unit at the Broadway and "Way for a Sailor," this Fox house hung up fair figure. Orpheum did well with "Girl of Golden West."

Estimates for Past Week

Broadway (Fox) (1,500; 25-60)—"Way for a Sailor" (M-G). Gals in stage unit got unusually large blade attendance; good week for $6,500.

Orpheum (R-K-O) (1,500; 25-35-50)—"Girl of Golden West" (WB). Okay; $4,100; fair.

Blue Mouse (Hamrick) (650; 25-50-75)—"Old English" (WB). Good biz, but not up to "Disraeli"; $3,100.

Rialto (Fox) (1,250; 25-35-50)—"Her Wedding Night" (Par) and "Dancers" (Fox). Clara had the shade; $4,000; good.

'MIN AND BILL' STILL FRISCO'S BEST—$25,000

San Francisco, Nov. 18.

Compared to the preceding seven days there was a conspicuous drop in receipts of downtown picture houses the past week. Heavy rains at the beginning of the week may have been the cause. Only one house got real dough, and that was the Warfield with "Min and Bill," which has been held a second week.

Fox was below normal with "Remote Control," and the Publix houses, with the exception of the California and its "Feet First," were under par.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Remote Control" (M-G). Opened light and failed to build; below average at $35,000.

Warfield (Fox) (2,672; 50-65-90)—"Min and Bill" (M-G). Second week continued at the heavy pace set by first; $25,000 very good, and only $8,000 down.

Paramount (Publix) (2,698; 35-50-65-$1)—"Derelict" (Par). Never hit any real stride; closed at $15,000, fair.

California (Publix) (2,200; 35-50-65-90)—"Feet First" (Par). Receipts of $15,000 for second week pretty good; tapering normally.

St. Francis (Publix) (1,375; 35-50-90)—"College Lovers" (FN). A dud; opened under par and fell off to poor close of about $7,500.

Orpheum (R-K-O) (2,270; 35-50-65)—"Cat Creeps" (U). Got very light opening, but Sunday business jumped; kid trade decidedly heavy; normal throughout week, and closed at $10,000; about average.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"East Is West" (U). Slightly under at $14,500, but not bad for this house.

Embassy (Wagnon) (1,365; 50-65-90)—"Life of Party" (WB) (2d week). House held this one over to very bad business; only $3,500; theatre on last legs and reported set for darkening any week now.

OREGON'S DIME DRIVE FOR PROPAGANDA REEL

Portland, Ore., Nov. 18.

Desirous of exploiting Oregonian potentialities through the medium of talkers, the Advertising Club of Portland is holding a drive to raise $10,000 for this purpose by having 100,000 persons each subscribe a dime. The enthusiasm with which the club has set to its work is manifested in telegrams sent East asking certain individuals to send their dimes by air mail. The telegram costs around $1.

Traditional rivalry with Washington on the other side of the Columbia River is given as the impelling force behind the talker move. Washington already has made one short through the Metropolitan Sound Studios and Christie. It was sponsored by the Puget Sound Power and Light Company, Oregon, not to be outdone, is therefore aiming similarly.

CATLETT'S PATHE 2-REELERS

Hollywood, Nov. 18.

Walter Catlett has been signed by Pathe to write two-reelers.



JOHN C. FLINN
Supervising Comedy Productions
Pathe Studios
Culver City, Calif.

Look for Shift In Exec Lineup On Radio Lot

Hollywood, Nov. 18.

Rumblings on the Radio lot concerning an impending shakeup heard around all summer, may culminate very shortly in something definite. It will probably affect many high executives.

Advent of Hiram S. Brown, head of R-K-O, to join Joseph I. Schnitzer, president of Radio Pictures, at their survey that the studio has around $2,500,000 invested in big pictures is supposedly bringing matters fast to a head.

"Cimarron", and "Beau Ideal", cost plenty of pennies. Edna Ferber's western will culminate with a 6,000 people mob scene at Bakersfield, and will be the second big picture since the talkers, even exceeding "Big Trail".

Schnitzer's now indefinite stay on the Coast, as general production supervising director also points to an executive shift around.

A Radio-Pathe merger would automatically contribute further to the necessity for realignment of personnel. Schnitzer is spoken of as general head of the works on the R-P tie-in with Lee Marcus in control in the east, handling the business end along with its sales' organization.

Adopts Radio As Name

Radio's recent move of substituting Radio Pictures in place of R-K-O, as in the firm name, is another Schnitzer move to differentiate his picture producing company from the R-K-O affiliation, since Radio is out to sell its pictures to anybody. It is also regarded as a tactical move to establish Radio Pictures instead of R-K-O in the event of a Radio-Pathe corporate coupling as a trade-name.

Radio, meantime, is cutting down on everything in all departments. The advent of Fred Smith, an old FBO man, replacing L. B. Smith as treasurer is part of the general reorganization scheme.

One report is that Schnitzer has even gone so far as to make offers on existing contracts.

It was admitted in the Pathe office last week just before Jos. P. Kennedy left for the south, that the RKO-Pathe deal is set.

That admission meant the deal as reported in detail in "Variety" last week is listed to finally close when the Pathe stockholders approve of it.

With the disposition of Pathe underway, something that has held Kennedy linked to the show business of late, Kennedy will probably give but scant attention to Pathe or any other show proposition hereafter. Following his present vacation that may last over the winter, he will enter on the downtown banking proposition submitted to him some months ago by Elisha Walker of Transamerica.

Daab Returning East

Hollywood, Nov. 18.

Here just about a week, Hy Daab, Radio Pictures' publicity head, is leaving Thursday (20) for New York.

Daab came out to look over some of the latest Radio mades.

PROV. GROSSES UP

$18,000 for "Feet" and "Remote," $15,000—"Today" Gets the Razz

Providence, Nov. 18.
(Drawing Population, 315,000)
Weather: Favorable

Grosses just about right here at all the stands. Standouts were Paramount and Loew's State, with "Feet First" and "Remote Control."

Estimates for Last Week

Loew's State (3,500; 15-50)—"Remote Control" (M-G) and corking good support bill. Bill Haines over big; considering opposition, slightly over $18,000 good for this house.

Paramount (2,200; 15-50)—"Feet First" (Par). Lloyd okay here; gave house exceptional fine $15,000.

R-K-O Albee (2,500; 15-50)—"Silver Horde" (Radio). Another bill that clicked; $11,000.

R-K-O Victory (1,600; 15-50)—"Today" (Radio). No appeal at all; at many performances audience gave feature the razz; low at $6,800.

Majestic (Fay) (2,200; 15-50)—"Scarlet Pages" (FN). Comeback of Elsie Ferguson taken kindly here; well liked and fair at $11,200.

Fay's (1,600; 15-50)—"Top Speed" (WB) and vaude. Quiet at $6,500.

MINN $23,600—POOREST FIGURE IN GOOD WEEK

Minneapolis, Nov. 18.
(Drawing Population, 400,000)
Weather: Favorable

Pretty good business the past week except at the Minnesota where "Heads Up" was playing. Despite the presence of Stanley Smith in person, as an added feature, the ace Publix house suffered on account of the weakness of its screen attraction.

Two holdovers, "Whoopee," at the Century, and "Check and Double Check," at the Seventh Street, were among the best of the box office bets. The Cantor film almost held a third week, and in its third consecutive in the loop the Amos 'n' Andy picture drew better than anticipated and stays a fourth week.

Chevalier is a prime local favorite and he boosted the gross several grand at the State. Another picture displaying drawing power was "Billy the Kid," at the Lyric.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Heads Up" (Par). Publix unit and Stanley Smith in person. Stage show very good and Smith made good impression, but the picture dragged down the gross; Charles "Buddy" Rogers and Helen Kane seem to be losing hold on public; around $23,600; poor.

Century (Publix) (1,600; 75)—"Whoopee" (UA) (2d, final week). A big hit here and drew many people back for second viewing; about $14,500 and more than $25,000 on fortnight; good.

State (Publix) (2,200; 60)—"Playboy of Paris" (Par). Publix must have felt picture one of Chevalier's weak sisters or would have booked it into Minnesota or Century; however, attraction drew splendidly here for around $13,100.

Orpheum (R-K-O) (2,890; 50)—"Silver Horde" (Radio), and vaude. Good biz, but no raves on show. About $13,000.

Seventh Street (R-K-O) 1,400; 50) "Check and Double Check" (Radio). Continues to attract paying business; went so well third straight week in loop is being held another week; moved here from Orpheum after two weeks at that house and playing at same prices without any stage entertainment; about $4,500.

Lyric (Publix) (1,300; 40)—"Billy the Kid" (M-G). Very strong at nearly $6,100.

Aster (Publix) (900; 35)—"One Night at Susie's" (FN). Drew better than average biz; around $2,000.

Grand (Publix) (1,100; 35)—"Dawn Patrol" (FN), first half; "Let's Go Native" (Par), last half. Second loop runs. About $2,300, fair.

GILBERT DOES BETTER IN K. C. WITH $12,600

Kansas City, Nov. 18.

Election holiday helped amusements, but the next day was badly off and things failed to rally.

The Newman, with "Feet First," enjoyed the most satisfactory week, and the picture was sent to the Royal to continue its first run. State teachers' convention brought some 15,000 educators here the last three days, which helped the Friday openings.

Estimates for Last Week

Loew's Midland—"Way for a Sailor" (M-G) (4,000; 25-40). Not bad at $12,600.

Mainstreet—"The Silver Horde" (Radio) (3,200; 25-35-50-60). Did $17,200; fair.

Newman—"Feet First" (Par) (1,900; 25-35-50-60). Lloyd fans had waited a long time, and they thronged in; $15,300.

Royal—"Virtuous Sin" (Par) ($40; 25-50). Nice bet for the little de luxe; $4,300.

'HELL' GIVES STANLEY NEW 2-YR. TOP—$35,800

Pittsburgh, Nov. 18.
(Drawing Population, 1,000,000)
Weather: Rain

With a big football week end and the Armistice holiday prices, the local cinema cathedrals managed to overcome a spell of bad weather and crash through for surprisingly strong grosses.

Stanley led with a sizzling $35,800 for "Doorway to Hell" in seven days, house reverting from Thursday to Friday openings last week. Figure is great here where that much dough hasn't been checked off in a couple of years. Penn climbed back into the money with "Remote Control" at $27,000, with draw possibly divided between Haines on screen and Jules Bledsoe on stage.

"Laughter," which drew rave notices, turned in a nice $8,500 at the Fulton. Same picture did slightly more than half that in East Liberty at the Sheridan Square. "Old English" made money for Warner in its first week of $12,600 and holds for another five days, house going this week from Friday to Thursday openings with "Renegades."

Enright dropped a few grand with the weak "College Lovers" while the Harris couldn't get started with a second run of "One Night at Susie's." Latter site went to vaudfilm Saturday after a straight picture policy of several months. "Whoopee" went out at the Aldine after two weeks.

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Whoopee" (UA). In second and final week $8,000 less than average; fortnight profitable though below expectations.

Enright (WB) (3,700; 25-35-40-60)—"College Lovers" (FN). Weak gridiron stuff at $9,900; good stage show couldn't overcome film.

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Laughter" (Par). Had the cricks ga-ga and right nice at $8,500; one of best figures here since house opened; Nancy Carroll pretty definitely established around here now as strong draw.

Harris (WB) (1,800; 10-20-30-40)—"One Night at Susie's" (FN). Brought downtown after week at Enright in East Liberty and fairly stagnant at under $3,500; house expects results with return of vaudfilm this week.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Remote Control" (M-G) and Jules Bledsoe on stage. Gave house some life after five or six drab weeks; $27,000 turned a profit here first time in a month; William Haines still somewhat of a b. o. figure despite similarity of pictures.

Sheridan Square (Radio) (1,200; 15-25-35-50)—"Laughter" (Par). Day and date with Fulton and okay at $4,800; felt Fulton's switch to Friday openings but not enough to noticeably hurt.

Stanley (WB) (3,600; 25-35-60)—"Doorway to Hell" (WB). Mopped up at $35,800 in seven days; house's best figure in almost two years; Ed Lowry on stage still building.

Warner (WB) (2,000; 25-35-60)—"Old English" (WB). Lived up to expectations; $12,600; holds over for extra five days, house moving from Friday to Thursday openings this week.

BOSTON MET $46,300, 'FEET' BIG IN 2 SPOTS

Boston, Nov. 18.

Good week for pictures all around town, the big Met holding its head way over the top with its $45,000 for a second consecutive week.

Smaller Publix houses, Uptown and Olympia, made records with highest grosses ever on Armistice Day. Olympia's for the day was $4,500 and for the week $15,550. Uptown for the week was $11,000. "Big Trail" (Fox) went out after three days at both houses and Armistice Day saw opening of "Feet First" (Par) in these spots.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Virtuous Sin" (Par). Fine at $46,300; second consecutive week over $45,000.

Keith-Boston (formerly Memorial) (4,000; 35-50-60)—"The Cat Creeps" (U). Did $22,600, fair.

Keith-Albee (vaudfilm) (3,000; 50-60)—"Last of Lone Wolf" (Col). Got $18,800, all right.

Loew's State (4,000; 30-40-50)—"Remote Control" (M-G). Fair on $16,000.

Fenway (1,360; 30-60)—"Laughter" (Par). Poor at $6,000.

Scollay Square—"Laughter" (Par). Good with $15,000.

Olympia—"Feet First" (Par). Fine $15,500; Armistice Day record at $4,500.

Uptown (1,700; 30-60) "Feet First" (Par). **Excellent $11,000.**

INDIES FINALLY SEE OASIS

Fox Abolishing East-West Divisions, Arthur-Oldknow to Interchange

Under a new policy for the Fox theatres the Mississippi River, now a dividing line, will be eliminated. One national territory, with overseers as familiar with one coast as the other, and constantly commuting, is the new plan.

Oscar Oldknow, now headquartered in Los Angeles, and Harry Arthur, in New York, will constantly change positions for brief periods, so that from the executive end each will be familiar with both coasts at all times.

The change, ratified and effective for the first time with Arthur's trip to Los Angeles during the holidays, is the first one of its kind since the Harley Clarke regime in the Fox organization. Until now Arthur has had his authority limited to all Fox houses east of the Mississippi. The same has been true of Oldknow in the western sense, since Oldknow recently assumed command of Fox West Coast circuit.

BUYING PLAYS BEFORE B'WAY

With Paramount, Metro and Universal among the picture companies scrambling to purchase the picture rights to legit plays, the buyers on the New York end are not waiting for the shows to come to Broadway but are catching them out-of-town. New plays only seem to hold allure for the buyers, last year's successes or moderate successes not already purchased, are considered dead.

"School Girl," scheduled to open tonight (19) at the Ritz, was caught and bought by Paramount execs for $35,000, while playing the subway circuit last week. Show authored by A. Peret and Carman Barnes is being produced by Henry Forbes, with the Shuberts in on the booking end.

Buying the picture rights to a play before it hits Broadway is quite a gamble on the part of the picture companies. It is figured the most convenient plan for holding down the asking price once the show comes into New York and settles down for even a moderate run.

"Bad Girl," current on Broadway, furnishes an example of how the purchase price skyrockets after its New York opening. Before it could have been bought for around $15,000. Now in its seventh week and doing moderate business, Robert Newman, young producer, has turned down Paramount's $35,000 offer, holding out for $50,000 and 25% of the picture profits.

West's De Luxers Finally Buying U Short Product

Los Angeles, Nov. 13.

According to figures obtained here the U shorts product this year is crashing three times as many first runs as the previous year in territory west of Denver.

The U one and two-reelers are reaching first run accounts in the western half of the country which formerly never played them. Circuits that used the 1929-30 program of shorts in Class B and second run houses, are playdating the shorts for the first runs instead this year.

Reincarnation, 3 Reels

Hollywood, Nov. 13.

"The Little Mother," a semi-religious picture dealing with reincarnation, has been produced by Dr. E. G. Thomas.

The three reel feature will be offered to clubs, church and religious lecturers.

Those Ohio Censors

Toledo, Nov. 18.

Ohio censor board pulled another funny one the other day. It barred a Mickey Mouse cartoon because it showed a cow reading Elinor Glyn's "Three Weeks."

Woe be unto the picture which shows a closeup of "The Specialist."

Evening Only Houses Rent Afternoons to Housewife Lectures

Chicago, Nov. 13.

Housewives who cannot leave their neighborhoods because the children get home from school at 3:30 p. m. are the object of increasing attention locally from a horde of lecturers. These spielers, and genteel pitchmen, are adopting the practice of renting small picture theatres which only operate in the evening.

Lecturers fill in the two hour period between luncheon and the dismissal of the schools. They often have some practical tie-up with foodstuffs, household equipment, etc., but they also peddle more artistic things, like astrology, how to stay young, how to cook, when to lead your ace, how to write short stories and how to be happy though married.

Generally being credited with being an outgrowth of the sex talks for women. The afternoon harangues, however, are growing into a minor industry in the residential sectors, which constitute two-thirds of Chicago's area.

Steffes Insists War Is On, Exchangemen Say 'Noise'

Minneapolis, Nov. 13.

W. A. Steffes, general manager of the Northwest Theatre Owners Association, insists that the war against zoning is still on, and that independents have been instructed not to sign film contract with clauses affording protection to Publix northwest theatres. The matter will be carried into court, if necessary, says Steffes.

On the other hand, film exchange managers emphatically declare that no protests are being received from independent theatre operators. Also, that there has not been a single instance of an independent exhibitor refusing to sign a film contract because of objections against protection. These exchange managers aver that there is no zoning problem in this territory, and that Steffes is just making a lot of noise about nothing to let his organization know that he's on the job.

WB–FN LOTS ON EDGE; JACK WARNER RETURNS

Hollywood, Nov. 13.

Employees at both the Warner and F. N. studios are in an uproar pending an expected readjustment in the merging of both plants.

Jack Warner stole in town quietly today (Tuesday) sans newspaperman annoyance. He wired the studio requesting that the press be kept away.

BALL PLAYERS' SHORT

Hollywood, Nov. 13.

Mack Sennett has engaged Al Shaw and Art (What a Man) Shires, to be featured in a baseball short.

Shires is currently working in the cast of the "Leatherpusher" series at Universal. Sennett picture is scheduled to start Dec. 1.

SMALL TOWN'S BIG PROBLEMS

Big Operators Admit They Can't Show Results in Undersized Spots—Want Owners to Run Theatres for Them—MPTOA Hopes Highest in Years

CREDIT KENT-LIGHTMAN

The one-grand-family idea is coming to pass in the film industry, at least so far as the indie exhibitor is concerned. In another season or so there won't be such a thing as a simon-pure indie. He'll operate his house for a circuit, get just as much money as before, and never again have to worry about contracts, salesmen and bookings.

Following the spirit of unionism exuded at the Philadelphia convention of the Motion Picture Theatre Owners of America, where intimations about the future indie status were made, big business back in New York conceived plans whereby not just one circuit, but all, will very shortly start turning back to the indies their theatres in small towns. It's a break for the indie in that it's a nice living for him with all the joy in local political contacts.

These houses are where the circuit-operated string flopped. Big business doesn't go as well as the handshaker in the small town, and only an indie has been known to know how.

When things get that way then the MPTOA can go on record as 100% for the Hays organization. Right now, although the spirit is higher than it has ever been in the organization's ranks, the MPTOA is ready to back Hays on all legislative troubles. But so long as indies have to do their own buying, just so long will the MPTOA members disagree with Hays on bookings and protection.

For the first time in years the MPTOA is starting another year with something real on the record. It got a majority of indies on its directorate, even though dues from Hays members are still maintaining the organization.

Where a year ago everything was dark and the indie was advised to get into another business, the record shows just the reverse now. Indies, according to M. A. Lightman, who has proved himself to be one of the most level headed leaders the organization has over had in the chair, represent 40% of producer contracts today.

Sidney Kent is the guardian angel of the new organization. M. A. Lightman, Mike O'Toole and all of the boys admit that. Kent, who has given the indies more consideration and time than any other big film executive, excluding Charlie Pettijohn, is credited, along with Lightman, for restoring order and confidence in the MPTOA ranks.

Lack of heckling is partially attributed to Abram Myers taking out of the MPTOA the boys who featured in the fireworks of earlier years.

Said Mike O'Toole, in describing the serene condition of even caucus quarters in Philly, "I didn't see in or around the hotel a single drunk." And Mike has covered conventions since and after the organization developed claws.

"And no one can say now that this organization is subsidized by Hays," reminded Lightman. "If we were that way you don't think for a second we'd let two small independents on the directorate, do you?"

PATHE-VAN BEUREN RENEW

Hollywood, Nov. 13.

Pathe has renewed its contract with the Van Beuren company for 26 more Tom Terris travel shorts.

Terris' first series was for a similar number.

Sam Katz Realigns Operating Staff for Publix; John Balaban 2d in Command; Others in Field

Beery Over Gilbert

Ft. Wayne, Ind., Nov. 13.

While "Way for a Sailor" (M-G), was at the Paramount here, house management billed Wallace Beery over John Gilbert to help the draw.

W.E. Would Like to Know Where Wm. Fox Stands In DeForest's Suit

Dr. Lee DeForest, who has brought a personal suit for damages against Western Electric and E. R. P. I. for alleged interference in his one-time negotiations with William Fox, has the electric curious. It's mainly on the William Fox end. It was only last fall that W. E. and Fox crossed swords in the court battle over control of the Fox company. The DeForest suit may put the two erstwhile enemies on one side.

It's worrisome to W. E. to learn how and where William Fox stands in the suit. The case takes on a more interesting angle in that DeForest's local lawyers are Samuel Untermyer and firm, same who counselled for William Fox in the battle that sold the Fox company to its present banker-utility group.

W. E. will not make an answer to the suit in a hurry, according to report, but when it does file will make a categorical denial in general. W. E. feels bitter by the fact that any direct answer will only serve to heap more publicity on the doctor's suit, which it does not aim to further. That the newspapers throughout the country played it up is tinglingly annoying to W. E.

DeForest got $100,000 from William Fox as a deposit during those early negotiations which stayed where it landed. Fox when he afterward, reneged on the DeForest negotiations, asked for that $100,000 back. He didn't get it.

The inventor is now on the coast in charge of the Pacific Coast activities of General Talking Picture (DeForest). He recently married Marie Mosquini, a fact that might have served as additional inspiration to be an ample provider.

WB HAS 8 SCOUTS IN FIELD SEEKING SITES

Eight field scouts have been sent out by Warners to seek sites and properties. Neither figures or locations are given for the proposed expansion.

The men chosen are film exchange managers who have thus moved into the theatre real estate end with the consolidation of the WB and FN sales forces. They report directly to Spyros Skouros, general manager of the circuit, and work under his direction.

It is also said that the long negotiated WB-Fox interchange of houses in upper New York and Wisconsin is definitely cold.

LeMaire at Warners

Hollywood, Nov. 13.

Rufus LeMaire has gone over to Warners as a supervisor. He will operate under the direction of Darryl Zanuck and started yesterday (12).

LeMaire was recently a member of the William Morris office agency, previously having been on the production staff at Columbia.

Under his elastic duties LeMaire will also be active in any musical on which engineers are now doing production which Warners is working, to allow broadcasting of dialogue.

Compactness and greater co-ordination are given as the chief reasons for a complete realignment of high Publix theatre executives. Sam Katz, as chief operator of the entire circuit, with John Balaban, as his aide, are supreme. Under the new line-up the country is divided four ways.

Sam Dembow, besides remaining executive vice-president and theatre expansion expert, becames general director of all film booking and buying for the circuit. In this capacity he replaces Bill Saal, who has been assigned under him to book for the southern and western division. David Chatkin is similarly positioned in the east, while Arthur Mayer has the entire middle west.

As divisional heads these men will make their headquarters in the home office. Divisional managers, who will be completely designated before the end of the week, will be active in their territories.

In this way centralization of theatre activities will be affected by Paramount.

The entire west coast for Publix remains under the charge of C. C. Perry, who also rates the title of divisional director. That there may be some change shortly in Perry's status was admitted after a Publix cabinet meeting in New York presided over by Sam Katz.

Under territory as newly apportioned, Saal's jurisdiction includes, as one of his divisions, Arizona, New Mexico and Oklahoma. The other specific territories are the Saenger circuit and the entire south.

Unit Houses Alone

All unit houses are excluded from the authority of divisional directors. These deluxers come specifically under John Balaban and Martin Feld.

The latest assignment of territorial rights also witnesses lessening in the authority of several men out in the field. Harry Katz is one of these. Where he was in charge of Indiana, he now retains a managerial status, accountable to Mayer, as director for that division. The same is true for J. J. Rubin, who, while overseeing the Finkelstein and Ruben chain, comes under Mayer's dictation.

The new set-up gives Publix four zone heads under Katz and Balaban. They are Dembow, Mayer, Chatkin and Leon-Netter.

A considerable saving is effected by the redistribution of Publix staff men, with but 12 division directors in the field. Previously Publix has had divisional directors and managers. Instead of division there will be now district managers.

With the other changes Theodore Young resigned as head of the Publix realty department.

1,000 TELEVISION SETS NOW WORKING IN U. S.

Television authorities now place the number of television receiving sets now operating in the United States at 1,000. Sets are being confined to use in homes and offices of company officials and telly engineers.

According to an authority owning one of these sets, public utility companies are practically set on subject of television control. It is reported the sets will be handled in the same manner as phones, with broadcasting to be confined mostly to land lines in preference to the air to avoid atmospheric troubles.

Television broadcasts are in the five nights a week in New Jersey by the Jenkins company, Jersey alone is said to have nearly 300 sets.

Same authority claims television will reach its next stage of make with also be active in any musical on which engineers are now doing production which Warners is working, to allow broadcasting of dialogue.

Coast Lab War Counted Break For Indie Producers—Financing Again

Hollywood, Nov. 18.

A break for independent producers is seen in the laboratory war which has already started. It will probably grow more bitter as existing lab contracts with picture producers expire, thence resulting in a fight for business.

For the first time in three years Consolidated Laboratories are financing indie producers, one of whom is Willis Kent. Three years ago the labs got together to curb financing of indies, but with the entry of Howard Hughes into the lab field, and the opening of a Coast office of Craft Laboratories, the labs are battling to retain old accounts as well as trying to land new ones.

Hughes' laboratory, it is felt, will eventually take United Artists' work away from Consolidated. Par and Metro have also promised to give Hughes their overflow work, another take away from Consolidated, which will suffer still another loss in two months when a contract with Radio Pictures expires. Radio now has its own lab.

Roy Davidge has contracts with Pathe and Harold Lloyd, as well as the overflow from Universal.

Craft's, biggest lab in the east where it handles most of the release printing, has come out here to enter production printing. Another lab, the Associated, does minor coast work.

Three years ago Consolidated and Tremont, which Technicolor has since taken over, financed 75% of the indie producers. Their curtailed financing is given credit for cutting down the number of indies.

ROXY-FOX HAVE NOT YET AGREED ON PAYOFF

Fox and Roxy are locked over the amount of Roxy's pay-off. Unless they come to an agreement S. L. Rothafel will be held to his contract which doesn't terminate until December, 1932.

Meanwhile, Mike Marco is running the big house and, regardless of more recent reports, will definitely step into Roxy's shoes whenever they are taken off.

John Murray Anderson has also been in conference with Foxites. It is understood that if Anderson connects it will be in a position under Marco.

PAR AXE FOR WRITERS

Dozen Slated to Drop — Settling Contracts—3 Left in Music Dept.

Hollywood, Nov. 18.

Paramount's newest economy cut is directed at the writers. More than a dozen are slated to go this week.

About half of those on their way out are under contract, with negotiations on for cash settlements. Several are imports from New York's stage and newspapers. This cut will bring the scenario department down to 30.

Settlements were also carried on with the music department, bringing that unit down to a department head, one lyricist and one composer.

Air Mail Delays

Air mails eastward bound have been delayed for the past 10 days.

From irregularity the air mail service seemed to stop still between late last week and up to this time.

The usual way of delivery, by train when storms in the west hold up the planes, was seemingly omitted this time.

Voight in Full Charge

Hubert Voight, First National's studio publicity head, will leave for the west late this week. He will probably fly home from Kansas City.

When Voight returns to Burbank he will be in charge of both FN and Warner studio press matter, George Thomas moving over from the WB Hollywood plant to assist.

Tinling's Columbia Term

Columbia has handed James S. Tinling a term directing contract. His first is "The Flood."

SUNDAY UNCERTAIN

No Longer Chance to Sneak in Poor Films

Chicago, Nov. 18.

Sunday has come to be one of the toughest days in the week for picture houses in the midwest. Unless the picture is particularly strong, business always falls off in these small spots.

Contrast to a year ago is marked. At that time these same managers shopped for the cheapest offering to be run on the Sabbath. Within the past year the midwest's picture public has become acutely purchase conscious. It is no longer possible to figure on Sunday as a day of big grosses. Instead, local managers now have to scratch to keep the weekend holiday out of the red.

Greenberger West as Head Of Burbank Story Depts.

Hollywood, Nov. 18.

Burbank has decided to bring on Sanford Greenberger as head of the local story department for First National and Warners. Greenberger is Jake Wilk's assistant in the east and, as far as known, marks one of the rare instances of an assistant getting the Coast "break." It also means Wilk won't have to come out here.

Greenberger is due to leave New York Nov. 26. Wilk, who heads the WB-FN scenario department in the east, will have a new assistant appointed from that end.

Canadian Figures Show Family Houses Doing OK

Montreal, Nov. 18.

United Amusements Corp., Ltd., operating 17 theatres in this city and three in the province, all talkers, issued an annual statement which shows net of $296,452, compared with $270,440 the previous year.

Houses are neighborhoods, except the Strand, and returns give proof of a good year for family houses in this district.

Caddo's "Aces Up"

Hollywood, Nov. 18.

Howard Hughes will follow "Front Page" with "Aces Up," an original written around the comedy sequence first made for "Hell's Angels," but later eliminated.

George Cooper, from the original scenes, will be featured in the new story written by Joseph March. Hughes is dickering with Par for Edward Sutherland, director.

U's Short "Departure"

Hollywood, Nov. 18.

A new series of two-reelers, described as a "distinct departure" in shorts production is planned by U.

Henry P. Lehrman, oldtime director, who worked out the idea, has been engaged by U, and will start work on the first immediately as an experiment.

Radio Off Shorts

Hollywood, Nov. 18.

Upon completing its present schedule of shorts—maybe within the next two weeks—Radio will call off all further short production until next April.

There is the possible exception of the "Humanette" series.

F.N.'s Jan. Releases

National release dates for January have been set by First National, with "Kismet" and "Kiss Me Again," for Jan. 18 and Jan. 25 respectively.

First picture of new year to be available will be "Mother's Cry," Jan. 4, with "Naughty Flirt" following, Jan. 11.

RAY ON FILM END

John Ray, of the A. T. & T. legal staff, will succeed George C. Pratt as general counsel for Western Electric and ERPI when the latter shifts headquarters to Los Angeles.

Pratt, also a vice-president of ERPI, will be in charge of W. E.'s Coast activities as special counsel.

1st Runs on Broadway

Subject to Change

Week Nov. 21

Paramount—"Derelict" (Par).
Globe—"Big Money" (Pathe).
Roxy—"Just I agine" (Fox).
Capitol—"Min and Bill" (M-G-M).
Rivoli—"Morocco" (Par).
Strand—"Old English" (WB).
Winter Garden — "Life of Party" (WB).
Rialto—"Feet First" (Par).
Mayfair—"Tol'able David" (Col).
Cohan — "Two Worlds" B.I.P.).

Week Nov. 28

Paramount—"Tom Sawyer" (Par).
Globe—"Big Money" (Pathe).
Roxy—"Just Imagine" (Fox).
Capitol—"Min and Bill" (M-G-M).
Rivoli—"Morocco" (Par).
Strand — "College Lovers" (WB).
Winter Garden — "Life of Party" (WB).
Rialto — "Lottery Bride" (UA).
Mayfair—"Sin Takes Holiday" (Pathe).

$2 Pictures

"Viennese Night" (WB) (Warners) (26).
"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety).
"War Nurse" (M-G-M) (Astor).
"Kismet" (WB) (Hollywood).

Waxman's Exploitation Dept., New, Under Way; "Advertising Council"

An "Advertising Council" is officially announced by Warners, as an aftermath of the combination of the former Warner and First publicity depts. into two separate grooves. The "Council" is with Harry Warner and Sam Morris, with A. P. Waxman as the exploitation head, to promote the Warner product throughout the country.

Remainder of the combined publicity forces, including the two former and now joined press publicity divisions, is under the sole guidance of Charlie Einfeld.

The Waxman end will have associated Dave Weshner, who won advancement some time ago in the Warner field ranks by his high pressure work, to the New York headquarters.

Waxman's theory and duties will be to push the Warner product in any theatre it plays, with the theory that wherever it plays, through percentage terms, the gross it does is vitally important to Warners.

"Variety" some weeks back reported how the WB and FN pictures along Broadway had been entrusted for their exploitation and box office results to the respective publicity heads of the different organizations. With the amalgamation of WB and FN, a similar plan is extended to cover the country, instead of merely Broadway, with Waxman assuming the charge.

Departure

The "Council" thing may be on the level, although no one in the trade believes Waxman or Einfeld needs any advice on publicity or exploitation, or "the Council" may infer Waxman will submit his exploitation campaigns to Warner and Morris.

Handling of a picture's exploitation for universal use in this manner is new to the picture industry. It throws all of the responsibility for the pictures' "openings" upon Waxman. Conceded by picture showmen that the "opening" generally for a picture is more important than appears to have been realized, other than on Broadway, in Chicago or L. A., limited runs as low as three days now make that more marked.

The Waxman idea from accounts will give John Jones' Tulsaloosa's theatre as much importance for a Warner picture as the Warner Hollywood in New York.

Seitz on "Drums"

Tiffany has George B. Seitz to direct "Drums of Jeopardy," by Harold MacD. McGrath.

The Social Side of Filmdom

(In the East)

Dave Massover's Fox Quintet pulled out their barrel of court tricks for the basketball match with the Board of Education five at the High School of Commerce Saturday, winning by 26 to 16. Education put up a hard battle. Sam and Max Schlein, Harry Weiner, Willie and Seymour Cohen and Al Levy starred for the film outfit, which is pointing for the Movie Basketball League opening against the R-K-O bunch Dec. 3.

Warners

A. P. Waxman was presented with a lounging ensemble by his former staff.... For the first time in many months the Broadway street car company finally got a nickel from George Bonte, head of the art department. George usually walks.... Eddie Selzer is editor-in-chief of "Warner News," with the two former editors as his associates.... Virginia Morvis wants the industry to know that her several months old daughter, Robinette, has learned to say "ghfjughjfs."... Club is issuing a notice to members asking them to be prepared for the first rehearsal call of the second edition of Warner Club Gaieties, a hit last year.... Moe Rosenberg is rated an ace with the members.... Estelle Schrott wouldn't mind the stock market so much if she could give the autumn cold in the "doze" the air.... Ruthy Weisberg is office manager of the F. N. publicity and advertising department.... One thing Florence Englander of the billing department doesn't like is more bills.... Basketball team once again emerged victors against Loew.... Team also beat Columbia in a return practice game at the Commerce High Gym.... Play the Board of Education tonight (19).

Fox Bowlers

Standing of the Fox bowling teams:

	W.	L.
Auditing No. 1	9	3
Publicity	9	3
Fox Theatres No. 1	9	3
General Sales	5	7
Play Date	4	8
Auditing No. 2	4	8
Fox Theatres No. 2	4	8
Laboratory	4	8

With three teams tied at the end of the initial month's rolling, the Fox boys are yelling themselves hoarse for their favorites. R. B. Simonson leads the high average scorers with 174, Abe Goodman second with 170, N. Cosmos third with 167, George Eisele fourth with 161, and Wesley Wyckoff fifth with 156. Highest individual score to date is 212, made by Simonson.

Metro

Metro basketball team is in full swing now. Their first game is with Columbia.... Halsey Raines takes French lessons from Mlle. Lucille.... Buddy Markus received from a particular friend a batch of free ducats for miniature golf games.... Sam Forgotson tickled silly about his new French phone.... Marigold Ball hates to be manhandled.... Mildred Lewis looks the cats in her new raccoon coat.... A thoughtful man is Val Lewton, who takes halava (some kinda candy) home to his wife.... Mel Heymann and Milton Beecher are arch rivals to Tom Gerety and Lew Lubin. They play bowling matches. Former victors in first.... Ruth Landersman week-ends in Philly.... LaBelle Newirth packs a mean wallop. "And how," says Milton Weiss.... Jack Kuhn is Metro's amateur photographer.... Halsey Raines won first prize in the football pool. Swell prognosticator, picking 22 winners out of 25.... Honorable mention to Dave Loew and Morty Spring on their football predictions.... Belle Landau weighs 112 pounds.... Is Vivian Matlau still growing taller?.... Eddie Copeland fell asleep while reading a novel.... Bert Landersman, sister to Ruthie, sometimes speaks over radio station WHN.

Fox Football Fans

M. L. Ahern was left tackle for Fordham in his college days (not so long ago). Every time Fordham is victorious the office knows it.... With football the sales departments are forever in a huddle after 5 p. m. discussing what line section Q is, price tickets, etc.... Sid Lieb, out for basketball, is suffering from blisters on the bottom of his feet, said to hold two ounces of water per square inch.... Harry Weiner played football over the week-end and was laid up at home for three days.

"PLEASE SUE US!"

Indie Duo Would Like F. N. to Provide Needed Publicity

Chicago, Nov. 18.

First National has sent a letter to Al Dezel of Roadshow pictures here warning him to lay off the title, "Over the Great Divide", which is the present label of Roadshow's flicker of pioneering days. First National produced a picture called "The Great Divide," a couple of years ago.

Dezel and his side kick, L. E. Goetz, with the new tag, "Over the Great Divide with Carson's Trackless Train," quoting "nuts with marquee space."

If First National still squawks, Roadshow will say, "sue us", thereby gaining yards of free publicity before agreeing to change the name.

L. A. to N. Y.

Hy Daab.
Harry Cohn.
W. R. Sheehan.
Eddie Buzzell.
Tremm Carr.
Babe Morris.
M. D. Howe.
Benny Rubin.
Henry Fink.

N. Y. to L. A.

Mike Marco.
Jean Harlowe.
Hubert Voight.

Geo. Brown With R-K-O

George Brown, publicist, who shortly left Fox West Coast with the administrative change in that chain, has gone with the R-K-O general staff.

Brown's first assignment is in charge of R-K-O exploitation west, with headquarters in the R-K-O Chicago offices.

J. B. Smith With DeForest

J. Boyce Smith, formerly director of the Tec Art Studios, Hollywood, has resigned to go with General Talking Pictures (DeForest).

Smith is to have charge of G. T. P.'s recording activities on the Coast.

COL CONTRIBUTES $27,000 to R-K-O ADS

Columbia Pictures has agreed with R-K-O it will contribute $27,000 toward advertising campaign for Col's "Tol'able David" in the R-K-O houses.

The Col picture opened this week for its first showing at the R-K-O Mayfair in New York. A good campaign preceded it in the New York dailies for three days.

DIALOG RIGHTS

Josephson Proceeds Against Pathe on "Ship Comes Along"

Hollywood, Nov. 18.

What is looked upon here as an important test case is Julian Josephson's suit over Pathe's "Ship Comes Along." Studio is doing a dialog remake of the story from the silent version.

Pathe originally made the script as a silent. The author seeks to find out why there's no compensation for him in the modern transcription. To that end he is asking an injunction and an accounting.

Radio Now Claims 2,169 Photophone Installations

Radio Photophone has averaged 140 installations per month during the past year. This means that where it had 565 domestic installations and 361 foreign last December, it now has 1,563 equipments here and 606 abroad.

The RCA subsidiary is still counting upon 3,000 more theatres in this country as prospects.

Zukor on Coast

Hollywood, Nov. 18.

Adolph Zukor arrived here Monday (17) bringing with him Sandor Inize, publisher of a Budapest industrial newspaper who is also a film producer. Inize's latest boy is "Strictly Dishonorable" for Central Europe.

Zukor visited his daughter in Reno who is divorcing Arthur Loew.

BEST TALKING COMEDY EVER MADE!



Produced by
HAROLD LLOYD
Corporation
A PARAMOUNT
Super-Special

HAROLD LLOYD

And It's Mopping Up from Coast to Coast!

"'FEET FIRST' got biggest business this house has enjoyed in eight months." —*Strand, Milwaukee, Wisc.*

"Crowds standing over a block long to get in to 'FEET FIRST'. Newspapers and audiences say the greatest Lloyd ever made." —*Paramount, Denver, Col.*

"Lloyd doubled average business at this house." —*Kirby, Houston, Tex.*

"'FEET FIRST' broke all box office records for past twenty months." —*Paramount, Texarkana, Ark.*

"Lloyd, first picture to play without stage show and increased receipts 50%." —*Paramount, Seattle, Wash.*

"'FEET FIRST' did best business we have had in many months." —*Paramount, Atlanta, Ga.*

"Opened to marvelous business, with crowds in continual uproar of laughter." —*Saenger, New Orleans, La.*

"Matinees on Lloyd biggest in years. Public carried away with laughter." —*Florida, Jacksonville, Fla.*

"Record crowds came to sit in seats but rolled into the aisles with laughter." —*Newman, Kansas City, Mo.*

THIRD WEEK OF TREMENDOUS BUSINESS AT RIALTO, NEW YORK —AND NOT A DOLLAR LET-DOWN!



In These Times, when ONLY BIG Pictures Get BIG Money, Lloyd Offers his Latest and BIGGEST!

"FEET FIRST"

Boom-Time Records Fall!..
A New Star is Born!..
1930's Hit of Hits!



GARY COOPER

"Understandably popular, but never so effective and expert as he is in the role of the hero of 'MOROCCO'."
—*N. Y. Herald Tribune*

"Marlene Dietrich lives up triumphantly to her enthusiastic advance notices. One of the real personages of the cinema."
—*N. Y. Herald Tribune*

•

"She will be Paramount's box office queen of 1931. Movie audiences will be fascinated by her."
—*N. Y. Daily News*

"Miss Dietrich is a great beauty, thoroughly fascinating. A real find!" —*N. Y. Mirror*

•

"She will develop into a big box office name."
—*N. Y. Graphic*

"A magnificent actress, alluring, fascinating. Should be popular." —*N. Y. Sun*

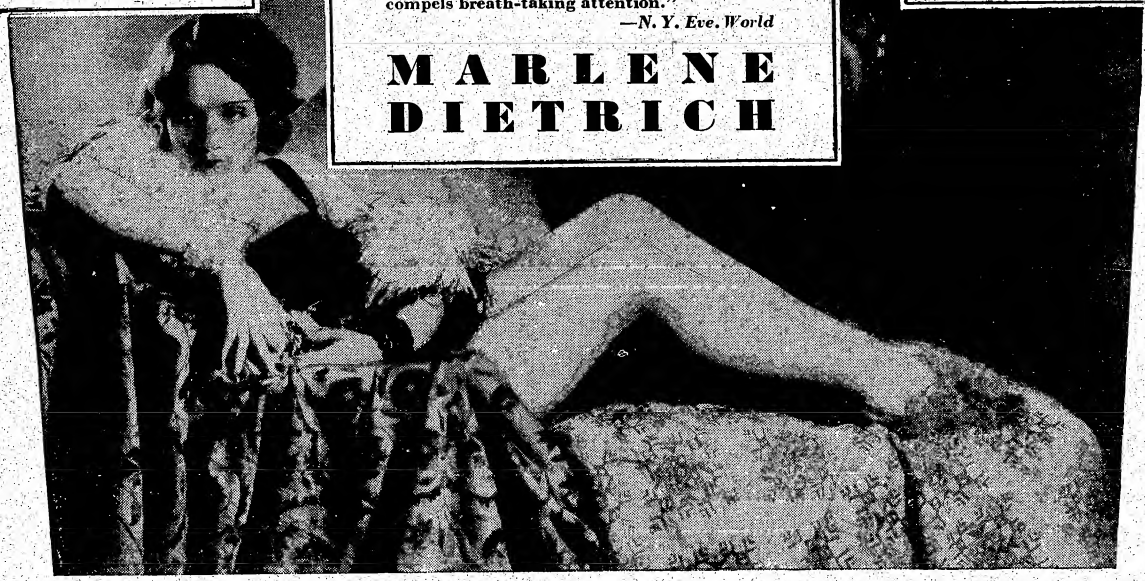
"A new star of the first magnitude! All the nice things promised for her are true. She compels breath-taking attention."
—*N. Y. Eve. World*

MARLENE DIETRICH



ADOLPHE MENJOU

"He is simply grand in 'MOROCCO'. His return is something to write home about." —*N. Y. Journal*



"MOROCCO"

JOSEF VON STERNBERG'S SUPERB LOVE-DRAMA

"MOROCCO"! Hailed as great by Hollywood from the time the first camera started cranking. Brilliant in previews. Chosen by Grauman's Chinese Theatre, Hollywood, from all available product for $1.50 two-a-day glorification. NOW AT ITS FIRST GALA LONG RUN ENGAGEMENT AT THE RIVOLI, NEW YORK, IT SMASHED EVEN BOOM-TIME WEEK-END RECORDS BY OVER $1,000. AND BIGGER BY THE MINUTE! The New York Herald Tribune sums it up: "The cast, the triumph of Marlene Dietrich and the brilliant direction of Josef von Sternberg make 'MOROCCO' a superior picture." It is the type of artistic masterpiece and big money-getter that for 18 years has made PARAMOUNT

PARAMOUNT



PARAMOUNT'S MIGHTY MAGNET TO BRING BACK THE KIDS!

¶ You've been yelling for a great picture to lure the youngsters back, and keep 'em lured. HERE IT IS! ¶ "Note 'Tom Sawyer' in the booking sheets and brace your theatre walls—they're going to bulge!" warns Motion Picture News. ¶ "'Tom Sawyer' is just what the public's yearning for. It's removed from speakeasies and divorce courts, but modern as tomorrow", good-newses the Hollywood Film Spectator. ¶ "Just a grand picture. So good that when you leave the theatre you're already planning when to see it again", praises the Hollywood Reporter. ¶ PARAMOUNT PLEDGED TO MAKE PICTURES TO BRING BACK KIDS AS WELL AS ADULTS. HERE'S "TOM SAWYER"! A KNOCK-OUT! GET BEHIND IT, ADVERTISE IT, CLEAN UP!

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Photographing Kids

Pine Bluff, Ark.

Saenger-Publix theatre with the aid of a local paper has formed a Booster Club of the boys and girls under 12. They are required to register, paying an initiation fee of 10c, and thereafter the admission to the theatre is but 5c for members. Birthdays of members are remembered with candy or other presents, with the birthday children photographed at the theatre. The membership has grown to 458 in two weeks. It has been the means of helping attendance in the early afternoon of Saturdays.

Traffic Tie-up

Canton, O.

Frank Phelps, district manager for Warners, had two men in blackface touring the town in an obsolete Ford placarded for Amos 'n' Andy at the Palace.

Pair made it their business to pretend car was disabled in downtown traffic. Stunt got plenty of lookers and squawks. Also joined throng of autos en route to high school football game here and parked in conspicuous place.

Novel Holiday Stunt

Rochester, N. Y.

Manager David J. Nolan, Loew's Rochester, pulled biggest Christmas exploitation stunt ever tried here. Idea liked by Loew's officials and made available to all managers. Starts with newspaper contest for kids on whether they believe in Santa Claus. No mention of theatre. Then suggestion of airplane trip to North Pole to interview Santa. Theatre comes through with offer of plane and pilot with film apparatus. Takeoff Nov. 15 with kids present at airport and pictures of event shown in theatre. Triumphal return Dec. 15 with plenty of newspaper publicity and pictures of Santaland in theatre for week. Finally two big morning mats for kids with gifts provided by tieups with merchants.

Real Indian Ballyhoo

Rochester, N. Y.

For "Big Trail" Loew's Rochester is planning to bring 100 Indian braves from reservation near Batavia. Ride by bus to city hall where Mayor and Boy Scouts will meet them. Horses to be provided for parade to theatre where Indians and Scouts will be guests for showing of film.

Gov't Joins "Trail" Splurge

Washington.

Here, at least, "The Big Trail" (Fox) gets all sorts of co-operation from the government. The National Park Service of the Department of the Interior coupled forces with the Fox theatre, under the managing directorship of Hardie Meakin, in exploiting the film and at the same time boosting the national parks of the country.

By a model and photograph display in the lobby of the theatre, the National Park Service graphically tells the story of Uncle Sam's mammoth playgrounds.

Theatre also scored through the influence of Mrs. H. H. Locher, who turned out a notable list of hostesses representing almost all the patriotic societies in Washington.

Essays on "David"

New York.

For the run of "Tol'able David" at the Mayfair, Columbia has arranged an essay contest on "David" with the boys' high schools of New York. Six winners are being given $100 in prize money.

Exploiting Tibbett Concert

Syracuse, N. Y.

Morning Musicals, Inc., heretofore known for its conservative publicity, is going in for typical theatrical exploitation this fall with newspaper contest tie-ups, etc.

Organization bringing Lawrence Tibbett for a concert Jan. 5, and this week effected a tie-up with Hearst's "Journal-American." Capitalizing on Tibbett's film appearances, readers are invited to ballot on an encore number to be picked from the score of "The Rogue Song."

Salmon Co-ops

Seattle.

About the niftiest tie-up of the season was that of Orpheum with Skinner-Eddy Co., salmon packers when "The Silver Horde" (Radio) was at the house. For big returns too. Salmon company put on a contest for window displays at 340 local stores, which handle the goods, offering prizes of $100, $50, and $25 for best displays of the salmon and the "Silver Horde" ballyhoo. Also fixed up great display at the Orpheum lobby, with a giant salmon can the center piece. All local radio stations announced the salmon product and the Orpheum show. Joe Cooper, advertising manager for northwest district of R-K-O, also had good hat gag, with small piece of paper, telling about "The Silver Horde" and placed by hat-check girls in hats of guests at various cafes.

Lost-Found Idea

Denver.

The Denver theatre tied in with the "News" in an unique manner. Gave passes to the finders of lost articles advertised in the "News."

All that was necessary to get them was for the loser to call the paper and give the name and address of the finder and the passes were mailed to him. Good for several displays on page one.

Lincoln Tie-up

Denver.

George Baker, manager of the Paramount, is a collector of Lincoln relics. When "Abraham Lincoln" (UA) showed there he arranged for a Lincoln window in the May company store, the best corner in town. About 2,500 bookmarkers were distributed by a large bookstore, invitations were sent to teachers and an extension matinee was made available for the students. Lincoln cars and Liberty trucks with banners roamed the streets.

Railroad Helping

St. Paul.

R-K-O is getting the greatest publicity plug ever seen in the northwest on "Danger Lights" (Radio). Milwaukee railroad, which gets a trade-mark break in the film, its locomotives and line being used, sent out 22,000 bulletins to workers in the territory asking them to see the picture.

Picture opened Saturday (15) at the President to stand-up business, largely through road's ballyhoo.

Barber Shop Nifty

St. Paul.

Alton Cook, former News dramatic critic, crashed both dailies with most novel stunt ever pulled here first week he acted as Shubert stock press agent. Placed the house one-sheet on ceiling of barber shop and shot pictures of men patrons taking a look.

Paramount was "scooped" by Ray O'Connell, local R-K-O manager, at high school championship football game. Par had sound truck outside ball park where game was staged but couldn't crash. O'Connell had a 36-foot banner made and hired a snake dance of 25 students to carry it in. Sign invited studes to Orpheum homecoming party that night. Cops tried to stop the rush, but kids got banner out on field, where it stayed the entire game. Result Orpheum was packed.

Boosting Biz in Brooklyn

Brooklyn, N. Y.

Brooklyn Paramount's second annual tie-up with Bohack's chain grocery stores big success. The food show staged at the theatre and the free giveaway of samples proved draw.

Henry Spiegel, public exploitation man, has gotten out with the aid of the Vallee clubs, which he conceived and organized, the first Vallee Review, a monthly dated November and crowded with biographical dope on the crooner. The journal numbers ten pages and sells for 15c.

Alice playing "Check and Double Check" tied up with Brooklyn Times and had a flivver run through the town with phoney Amos and Andy characters. Idea was to stop at busy corners and Times photographer would snap the crowd and ring one or two individuals who got free ducats.

Free Ticket Gag in Des Moines

Des Moines, Ia.

Palace giving free tickets to "your best pal" on Monday evenings. Two for one also used on pony golf courses, which have had heavy drop in business since going inside.

Hollywood

Hollywood.

For "Life of the Party," Warner's Hollywood and Downtown theatres used large sound truck with a chorus girl doing her stuff on the rear platform.

Juvenile Birthday Club

Baltimore.

Sam Gilman, manager of Loew's Uptown house, the Parkway, in conjunction with Loew's local press agent, Junior McGeehan, is organizing through screen trailers a Kiddies' Birthday Club. Members are to receive certificates and buttons.

Theater will have record of birthday dates and mail each child "invitation" to attend show at theatre on his or her birthday. Asked how they would deal with "repeaters," Gilman and McGeehan mentioned photographs, a la the passport idea.

Real Arrests Hit Page One

St. Paul.

Amos 'n' Andy characters arrested here on a natural. Accused of operating taxi without a license during second week's run of "Check and Double Check" at R-K-O President. Taxis ordered to get license or get off street. They got off. Cracked on page 1, also picture of scene in court with boys before police judge.

Plays Fairbanks Above Dove

Minneapolis.

In exploiting "One Night at Susie's" (FN), the Aster theatre ignored Billie Dove as the picture's supposed star and played up Douglas Fairbanks, Jr.

All of which means that Miss Dove's box-office power in Minneapolis is considered nil.

Lobby Wheel

Danbury, Conn.

Manager Harold Cummings, of the Palace, in "Playboy of Paris," (Par) inserted a wheel like those used by carnival concessionists in the theatre lobby. For three days proceeding the film each purchaser of a ticket was allowed to give the wheel a turn. If it stopped on number seven one free ticket for the coming attraction was presented.

Sketch as Trailer

Chicago.

Combining radio, flesh and screen, Bill Pine worked out an ace trailer idea for "Min and Bill" (Metro) due at the Chicago next week. House lights darkened with baby overhead spot picking out a bridge game in one corner of the stage. Game over for moment, and one of the players tunes in on radio, with announcement coming over the speaker that station is WIBO (Publix-B. & K. tie-up).

Announcer goes on to describe picture coming to theatre, then mentions television, which means fade into silent screen trailer, with announcer continuing chatter. At conclusion, one of the femme players says "That's great, next week let's not play bridge but go to the Chicago." (Blackout). And the audience doesn't know whether to applaud.

"Dirigible" Cocktail Shakers

Hollywood.

Columbia is using cocktail shakers shaped like dirigibles to exploit its coming "Dirigible." The mixers sell at $35 each, and are patterned after a shaker invented by a German.

They have 10 parts, with cups hidden in the tail.

Syracuse, N. Y.

Kris Kringle Day, to be staged here Nov. 29 as a trade boosting stunt, will be marked by a 30-float pageant during the afternoon.

Crack Theatre Safe and Blamed for Police Murder

Quincy, Ill., Nov. 18.

Robbers cracked the safe of the Orpheum, Hannibal, Mo., some time Sunday night (16) and made off with $75. Later, it was thought the same robbers shot and killed a policeman at Kirksville, Mo.

The latter approached a car driving into the filling station. Without asking any questions, the robbers took a shot at the two officers, killing one and wounding the other.

Kids Sub for Operators In Miss. Sunday Feud

Birmingham, Ala., Nov. 18.

Effect of the hangover of the game of tag played by the sheriff's office and the Strand Amusement Co. at Laurel, Miss., as to whether the latter could operate on Sunday, was seen last week when 10 boys, substituting as operators, were "found guilty as charged."

That Sunday afternoon Laurel almost resembled a rodeo. The Strand was determined to operate under auspices of American Legion. The sheriff said "No," and the fun began. Regular operators were arrested, so the management started substituting schoolboys as operators. There were 10 boys arrested on 20 charges. However, the magistrates agreed to suspend sentence against the kids after scolding them.

As to whether the theater will continue to operate on Sundays is yet to be seen. Its their move.

BEHIND THE KEYS

Dallas.

R-K-O's first expansion mark in southwest evident at Oklahoma City where Warners recently closed the Liberty, preparatory for R-K-O vaude. House to be remodeled, with reopening time indefinite. Acts likely handled through Interstate division here, and routed through rest of wheel in Texas.

Other O. C. deals include new Negro house, Gayety, to open in three months, G. A. Peterson and Tol Teeter (Dallas), builders. Town has only one Negro theatre now. E. C. Robertson, indie, reported selling interest in new house under construction (presumably by Griffith Circuit), leaving town pretty well chain controlled.

In Texas, C. J. Musselman and G. L. Wood (formerly with Publix) opening Parisian, indie stand, at Paris.

Taking advantage of 5-year agreement between Publix and Robb & Rowley in Dallas, P. G. Cameron, town's remaining indie, announces new 1,100-seat suburban on spot long eyed by the R. & R. combine. R. & R. now building in Oak Cliff, town's largest suburb, located across Trinity River. Publix-R. & R. agreement understood that neither will cross river, with P-P monopoly downtown and R. & R. holding ace card in O. C. via Oak Cliff Amusement Co. However, R. & R., operating Ritz, 2d run downtown, opened before agreement. Idea is, Cameron's new house located in Oak Lawn, Dallas proper, locking R. & R. out. And Publix seems satisfied with single suburban stand, Arcadia (Dent acquisition).

Cameron is operating Hippodrome, town's oldest theatre, which he turned to money-maker at a dime, after buying it with bad name and bad location. Sez will sell Hip when new house opens.

London, Canada.

Fred F. Doney, 22, and assistant manager at the Capitol here, is now the youngest full fledged manager on the FP circuit. He took over his new duties at this house Monday (17).

West Chester, Pa.

New Warner theatre here opened with "Life of the Party" (WB) and Davey Lee in person. House, managed by Morris E. Conner, replaces the old Assembly House and seats 1,350.

St. Paul.

Don Alexander, long Finklestein & Ruben press agent, replaced Herb Gahagen at the Paramount last week.

Oklahoma City.

Sol Peters and associates erecting a new theatre here for colored patronage exclusively. Tab and feature pictures will be policy.

Sigourney, Ia.

Theatre here purchased by Smith & Meredith from H. G. Simpson. W. C. Eaton and Hans Hanson have bought Palace, Exira, from Axel Jensen.

Baltimore.

William K. Saxton, new city manager, Loew houses here, has organized weekly meeting of staff in order to promote initiative on part of personnel. Saxton calls for ideas and encourages the originators to work them out.

Winston-Salem, N. C.

J. B. Banks is here to take over management of the State, Publix-Saenger house. Succeeds Frank Burns, who goes to Salisbury to manage the Capitol and Victory. Banks is from Keith's Georgian, Atlanta, Ga.

State starts vaudfilm, playing last half with four acts. Caroline, at Charlotte (Publix), was only vaude house in North Carolina until Nov. 10, when National, at Greensboro, opened its first bill.

Uniontown, Pa.

Charles John has disposed of his interests in the Grand theatre, Republic, Pa., to Jacob Spanko, merchant at Allison Heights, Pa.

Meriden, Conn.

Capitol, city's newest theatre, opened Nov. 1.

Danbury, Conn.

Charles H. Oakley, manager of Capitol here, succeeding Manuel Kurgel, transferred to Palace, South Norwalk.

Altoona, Pa.

Embassy, Wilmer & Vincent owned, will reopen within a few weeks with stage shows.

Memphis, Tenn.

Motion picture owners of America will gather at the Peabody hotel here Nov. 30-Dec. 1 in annual convention.

Pine Bluff, Ark.

Harry E. McCoy has been named district manager for the Publix-Saenger theatres. He succeeds A. A. Cunningham, who goes to the Fox-West Coast. McCoy was formerly manager of Cuban theatres before going to New Orleans.

Columbus, O.

Edward J. Nelniker, manager Loew's Ohio, made lifetime honorary member of Columbus police department at annual police banquet.

Dover, O.

Dover has Sunday shows for the first time since last May. An ordinance was put to a final test at the election.

Canton, O.

Negotiations are reported on for the return of stage shows to the Palace (Warners) and Loew's. Both houses are said to favor a return of vaudfilm.

Omaha.

R. S. Ballantyne, five years manager of Pathe's exchange here, has become midwestern division manager for Pathe, with headquarters in Chicago. Gus Harms, Omaha, succeeds him here.

Canton, O.

Frank N. Phelps, district manager for Warner theatres here, leaves for Portsmouth, O., where he will direct the activities of the four Warner houses there.

His successor here has not been announced.

Denver.

O. M. Henderson has sold the Emerson, Brush, Colo., to Mrs. Henderson and a Mr. Wilson, editor of the Brush weekly.

Al Evans, of Craig, Colo., has installed sound and reopened the Victory there. It has been dark for some time.

Harry Helmar resigns as manager of the America and Lyric, Ft. Collins, Colo. He is succeeded by Ed Markham of the Longmont, Longmont, Colo. Harry Ashton, of Salt Lake City, takes the Longmont job. All Fox houses.

Wilkes Barre, Pa.

Ernie Schmidt, former manager of the Capitol, has been named district publicity director by Publix. Schmidt assumed his new job last week.

East Rutherford, N. J.

H. Blumenthal and Richard Ettelson (brother-in-law to Si Fabian), who own the Rex here, are opening the Ritz, the first picture house in Garfield, N. J. It seats 1,000 and may add vaude on week ends only.

Seattle.

Two houses here dark. The Follies, however, will reopen in few days with Will King revue. The Coliseum will be completly overhauled.

Chicago.

M. Baurassa has replaced William Caldwell as manager of the Publix Valley theatre, Spring Valley, Ill.

Scranton, Pa.

After weeks of strained relations Par-Publix has patched things with the local newspapers. Latter are again giving the theatres space in the news columns.

Armistice credited chiefly to George C. Walsh, divisional director for Par. Dailies, for several weeks had refused to use any reading matter on any of the local Par houses.

Reading, Pa.

Jack G. Van, former stock company manager and player, has taken over a sublease of Wilmer & Vincent's big Rajah, this city, closed for nearly a month, and will show sound pictures and vaudeville. House wired recently.

Norristown, Pa.

Sablosky will probably be the name of A. and L. Sablosky's new house here.

The Sabloskys, who live here, found scores of persons urging their name for the theatre in a prize contest.

Lancaster, Pa.

Ten percent of all income at box office of Colonial for two Fridays will be given Community Chest there. Plan expected by management to boost business on worst day of week.

Reading, Pa.

Billboards and billposters are out of luck in Tonton, furniture factory town near here. All boards ordered down by Borough Council by Jan. 1. Bad for scenery.

Reading, Pa.

A general strike of full-fashioned hosiery knitters in 27 mills in Reading and nearby has been called because of heavy wage scale cuts, the workers going out Monday (17). There are 12,000 or more workers, earning from $75 to $125 weekly.

(Continued on page 31)

Prosperity
is coming back
...and here's one reason

That little added feature every week in

FOX MOVIETONE NEWS





Mr. COURAGE and Mr. FEAR

OUT TODAY

4th Installment Of This Series

FOX MOVIETONE NEWS No. 17



The Billboard *November 15, 1930*

The Screen as a Medium For Gospel of Optimism

THERE is no denying the fact that the motion picture screen can be used for good influences in civic and governmental matters. By preaching a doctrine of optimism during the time of depression, it also can lend its importance to increasing the public confidence and make one realize that nothing is as black as it is painted. Every cloud has its silver lining, and the screen can reflect and emphasize points that governmental leaders are trying to bring out.

Pointedly influential, and suggestive of good spirit, is a little scene that was added to *The Fox Movietone News* last week, and displayed at the Roxy Theater, that suggests a plan to get more money in circulation. The scene is a restaurant. A man enters and orders a large meal. A friend of his enters and takes a seat at the same table. He orders a sandwich and a cup of coffee. The first man suggests that he order a heavier luncheon. The second man responds he cannot afford it, that times are depressive. The first man tells him that is the wrong way to look at the matter, that every man should in such times of depression spend that much more. He tells him that every man should arrange to spend $1 a week more than his budget calls for, that with a population of 120,000,000 or more in the United States it would mean that many more dollars in circulation, which in a month would amount to more than one-half billion dollars changing hands. The man says it is a good idea, and proceeds to order a much more expensive lunch. Having dined, they pass out into the street, where the original spender suggests they walk to their destination, when the original saver says: "No, we'll take a cab."

It is only a suggestion, but it is a suggestion that if adopted should do a world of good toward correcting present business conditions. The screen reaching hundreds of thousands of people each day, by just such simple preachments can put over an idea with more force and reach more people than can be reached by any other medium.

BIG NA

. . There



Goes straight to the heart because it tells of the home.

Human. Close to the ground. Far funnier than either "They Had To See Paris" or "So This Is London."

Rogers as "Lightnin' Bill Jones," running a hotel on the California-Nevada line for divorce hunters. Finding that Reno-vation is getting to be big business.

When "Lightnin'" strikes, laughter follows!

And business follows laughter!

WILL ROGERS

in

LIGHTNIN'

From the stage success produced by JOHN GOLDEN

HENRY KING'S Production *with*

LOUISE DRESSER

JOEL McCREA HELEN COHAN SHARON LYNN J. M. KERRIGAN

MESS?

are none bigger than these

JANET GAYNOR and CHARLES FARRELL

Directed by RAOUL WALSH in

THE MAN WHO CAME BACK

Play by JULES ECKERT GOODMAN

They're together again, the two biggest names on the screen today (by actual balloting in New York and Chicago, by demonstrated drawing power in theatres everywhere).

Gaynor and Farrell together in a drama more poignant than "Seventh Heaven" and "Street Angel."

Two lost souls climbing into the sunlight with love as the stairway. An irredeemable man saved by a woman. A woman on the lowest round saved by a man.

The two great lovers of the screen in the greatest of love stories. Fallen angels made whole by love.

Box Office and nothing else but!



FOX BIGGER and BETTER

Inside Stuff—Pictures

R-K-O's buy of Pathe for $5,000,000 is looked upon as something of a bargain for R-K-O. Pathe's principal assets are in its three women stars, but its trademark, newsreel and library figure solidly. It's claimed no one knows the value of the Pathe story library, or what it completely contains.

Howard Hughes had the Pathe buy under consideration but is said to have abandoned the idea when Joe Schenck, of U. A., advised he did not think the value was there in Pathe for the price asked (probably without the Dupont raw film stock holdings). Picture execs say the Dupont holdings by Pathe will develop great value in the course of a few years. Its present estimated worth is between five and six millions, and a large sized dividend payer. Pathe holds 49% of the Dupont stock.

A report last week was that Pathe had decided not to loan any of its three stars. The loaning process sometimes works two ways. It's a build up by another company for the star in the picture, while earning contracted salary away from the home lot, and often with the studio loaning at a profit, with the other side of the loaned star goes into a flop, not so hot.

Pathe has had an unusual record so far this season, under the new direction of its president, E. B. Derr, on the Coast lot. Three money pictures in a row, after quite a dreary siege with Pathe for drawing pictures. Money pictures haven't meant so much for Pathe in the gross rental way. That may be the real reason behind the Pathe sale. Pathe just hasn't been able to get the terms. That was the principal reason in mind by Hughes to buy, figuring that with Ann Harding, Constance Bennett and Helen Twelvetrees at United Artists rental, it would be a different rental gross story, with those three bulwarking U. A. as three corners.

R-K-O is now getting its first picture breaks. Forced to mingle with the independent producers, besides its own Radio Pictures, caused by the bigger chains trading their product with one another, cutting out R-K-O when the product deals were made last summer, R-K-O seems in line now for some reliable pictures, especially from Columbia and Universal. Adding the Pathe stars to the others and with the possibility of Radio Pictures also turning out marketable pictures, R-K-O, as usual in the show business when an unexpected situation arises that threatens disaster, has turned that possibility into money by its hook-ups elsewhere. With the indies R-K-O had no competition in dealing, another advantage to it.

There are two other angles to the R-K-O-Pathe buy. First is the absorption through it of the bothersome contract R-K-O had to inherit with Pathe for a term of 10 years, under which the R-K-O houses were obligated to play a certain number of Pathe pictures yearly, and the Pathe sound newsreel, which likely will become a part of the Courtland Smith scheme of Trans-Lux theatres for short runs and newsreel at 15 or 25c top. The Smith venture is tied in with Radio.

Abram Myers, leader of the Allied States associations of indie exhibitors, probably doesn't stand any too well now with his own people, since the indie exhib, Horwitz, in Houston, started his campaign of blackguarding pictures for whatever object Horwitz may have. Horwitz is the president of the Texan affiliated ass'n with the Myers' group. That Horwitz has meagre standing with the indies of Texas, despite that position, merely seems to say that perhaps the Myers-Horwitz connection is even closer than the free use of Myers' name in the Horwitz abortive advertisements might indicate.

Myers, as the paid leader of the indie exhibs of the country, can hardly afford to permit any one exhibitor to use or misuse his name without explanation or a stronger protest than Myers has emitted thus far, which is no protest as a matter of fact. It does not sound likely Horwitz would have started on his publicity campaign of vilification and intimidation without having consulted some one who understood the entire situation and could lend him advice. The Horwitz attitude does not indicate any thought by him of the film industry in general or the independent exhibitors in particular, and even less so by Myers, whether consulted or a party or not to the Horwitz tirade.

That Horwitz has kept his mud local is no argument at all for him or those in sympathy with that kind of an exhibitor.

Indie exhibs have worries enough. Even Myers, a non-showman, ought to realize that much. But here's a fellow in Texas, who is a partner of Publix in his theatres, trying to promote aggravation for all exhibitors in his state, indie as well as chains. And Myers, the counsellor of the indies at large, at a big yearly salary paid by those indies, tacitly, apparently, lending whatever influence he has besides his name, to Horwitz through the absence of an outward protest.

With the chances that whatever object Horwitz may have is unknown by Myers, for any Horwitz who would do what this Horwitz has done would quickly make a monkey out of anyone else as he is doing for himself. That leaves the situation all the worse for Myers, as the indie leader. He is or has or will or may be the cause of a distinct estrangement between all distribs and indie exhibs, and by this is not meant the Hays organization, but the distribs, those distribs who have had a friendly, even if business, feeling for independent exhibitors.

For indies' return rentals also, and the distributor is a salesman who wants to sell, to get most returns. Every indie to the distrib is a customer. And if the distribs are the only certain friends the indies have, outside of themselves, it's a shame that such dumbbell stuff as pulled by Horwitz, and seemingly sanctioned by Myers, should occur to upset it.

R-K-O Mayfair, New York, the former Columbia burlesque house at Broadway and 47th street, can do around $55,000 weekly gross. It has a seating capacity of 1,980. The theatre's overhead will run between $19,000 and $21,000 a week, plus cost of pictures.

In the short time the all-picture house has been opened, it evidences the actual overhead can be covered by the week-end gross. Amos 'n' Andy's was the first picture in, doing around $43,000 its first week. Currently "Tolerable David," a Columbia picture, is in the house and may give a truer line on its possibilities.

In all of the stories of the reopening of the Columbia as Mayfair, none gave the real inside, how Walter Reade picked up the house as a bargain from the burlesque people, who were in no position to take it over themselves, nor how the Columbia happened to be Broadway's only burlesque theatre for 20 years. When the Columbia was proposed as the ace citadel for Columbia burlesque that many years ago, the burlesque showmen let go an outcry that never stopped until the night the house opened. After that they all smiled.

The Columbia on Broadway did much to keep Columbia burlesque alive for years. It even brought a come back to burlesque as long ago as that time, 1910. The Columbia's wheel of shooting galleries and dumps gradually evolved into a circuit of modern houses of its time, through the Columbia's, New York, influence, but again after 20 years the burlesque circuit has but few modern houses.

The Mutual wheel which had succeeded the Columbia wheel had to let go the Columbia for burlesque and see Reade lease it to R-K-O after all of those 20 years, and right at the time when Broadway and 47th street, the Columbia spot, is the best corner in Times Square, tells more about where burlesque has finally landed than anything else.

Columbia reports around Broadway suggest there's something more behind the "vacation" of Harry Cohn in New York, with his brother, Jack, temporarily in charge of Columbia's Coast studios meanwhile, than the vacation part of it. One story is that the three Columbia partners, the two Cohns and Joe Brandt, were pretty close to a split upon Harry's recent visit to New York. As the line-up developed it held Brandt and Jack Cohn against Harry Cohn. That still remains, it is said, despite that Harry Cohn gained his point that as Columbia's general producer, the New York end can not interfere with him.

Why the New York end should care to trifle with the production part of Columbia no doubt would, if explained, give the entire inside to this unusual condition, in a prosperous producer and distributor. It looks as though prosperity has brought its customary aftermath.

The two Cohn brothers each hold one-seventh of the capital stock, 150,000 shares, of Columbia. Joe Brandt has another seventh. These three-sevenths are pooled as a voting trust and amount to virtual control of the company. Brandt is president, Jack Cohn treasurer, and Harry, producer. Harry's contract as producer has two years to run.

Columbia netted $1,000,000 last year, its biggest by far in profit, of a concern that started from scratch as a shoestringer. In its earliest days Columbia thought it fortunate to find that it had a banking credit of $10,000. Now its credit is unlimited. This season Columbia will probably net over $2,000,000.

Columbia has no theatres. It has sold its pictures to others and has had nothing but pictures to sell. Harry Cohn made all of the pictures.

The other four-sevenths of Columbia's stock is held by the general public. Among its stockholders are many show people.

Studios on the Coast are still talking about the grand ballyhoo Hy Daab put over for Amos 'n' Andy on the day-and-date national release, many stating frankly they are endorsing the same stunt for a similar national fanfare on certain type of exploitable pictures. They concur that it has resolved itself down to selling tickets nation-wide from a desk in Times Square, and several flicker operas now in the works are being primed with an eye to the same sort of exploitation and advertising.

Daab's advent on the Coast at J. I. Schnitzer's invitation in order to look over "Cimarron" and "Beau Ideal" is for the express purpose of Daab seeing what he's going to sell. He didn't see the Amos 'n' Andy picture until it opened at the Mayfair, New York, but went ahead blasting it regardless.

The cool New York reaction to "Check and Double Check" is more food for the local dopesters, recognizing Radio's wisdom in opening the picture first out-of-town in key spots as it did, and not in N. Y., in view of the big burg's chilly reaction. The different temperaments of the hinterland, audience reaction in the metropolis, is something producers feel they will now take into great consideration for spotting world premieres. They're growing cold on opening 'em in Los Angeles, too, feeling that neither the public or critics are a criterion there.

A bit of a smile in the New York dailies' reports of the protest by Bishop Manning against "The Churchman's" insinuation he might have been a little more careful before accepting gifts of $400,000 or more from the late E. F. Albee for the Church of St. John the Divine. The churchly organ linked the whole thing up with picture exhibition. It included in the article that excited the Bishop the wording in the lobby of the RKO Orpheum in downtown Brooklyn, one of the "sick" RKO houses Joe Lee looks after.

"The Churchman" stated a sign in the lobby read "Now Playing a Tale of Nite Life in the Dens of Vice in Havana. Taking Suckers Was Her Game on the Streets of Scarlet." Another sign in the same lobby said, according to the paper, "From Now On, Children, 10 Cents."

"The Churchman" didn't name the picture, but that Havana tells it was "Her Man" (Pathe). It's said the billing matter as printed in "The Churchman" was contained in the Pathe press sheet for the picture, presumably approved of by the Hays office. Of course, the 10 cent admission for children sounds a bit worse in type than it does in the lobby, where it is continuously kept in view for the smaller scaled hours.

The gist of Bishop Manning's speech, however, was that the theatre must protect itself against censorship by cleansing its stage. His defense of Mr. Albee was included, incidentally.

The fetich in studios that picture directors can teach picture players the drama of their roles will probably get its bumps before long. Often a picture director knows no more about drama expression than the player he's trying to coach.

This comes out on the screen quite often. A player rated quite well for acting in one film will fall down the next time. Blame is on the director in the latter case. But it doesn't explain why the player hasn't the intelligence to grasp something of the drama in the role or to be coached outside the studio by competent dramatic, not elocution, teachers.

Someday probably the whole thing will come out together in a talker to disclose that no one on the picture had any sense of the drama, when another change will be ordered.

As prelude to the following it might be explained that Harry Gribbon boils when somebody calls him Eddie Gribbon, and vice versa. Harry was cast in "The Lottery Bride" (UA) which Paul L. Stein directed. All through the picture Stein called Harry "Eddie" and Harry would chafe and choke, muttering to friends: "He's the director so I gotta take it."

After weeks of this Stein finally took an intimate away from his own set, past three other stages and up alleys, finally confessing, in his own inimitable manner of speech, that he just learned that he got the wrong guy but he's the right guy, etc. Meaning that he had told his casting director to get Gribbon without specifying Harry or Eddie and Stein finally concluded that while he had Eddie in mind Harry is okay.

John Gilbert's "Way for a Sailor" (M-G) has now been booked into the Capitol, New York, and withdrawn three times. In the first instance the trailer on it was even shown with the feature, of course, due the following week. That, however, is the closest the picture has come to the Capitol's screen. Latest booking was supposed to have been Nov. 21 but that also has been put off.

Two reasons given in the Loew office for the postponements. One is that the company can't get straightened out with the New York state censors. The other is that the studio boys were not successful in manipulating the "mike" to convert Gilbert's voice into a basso. In the matter of the censors it is also claimed that bookings in other parts of New York state have been put off for the same reason—that the company doesn't want to turn the film loose in a hackneyed condition.

When Washington gives a benefit the whole town knows about it. Last Wednesday night (12), the Fox theatre was thrown open to midnight throngs to attend a benefit staged by a local newspaper and the Chamber of Commerce for the down-and-outers. All the stage talent in the nation's capital and Baltimore was assembled for the event which started at 11 p. m. and was over at 3 a. m. with George M. Cohan master of ceremonies. Just as the house was being cleared for action, the outcoming crowds met the mobs on the street. Someone turned in a riot call and 200 gendarmes, in paddy wagons, arrived. The front of the theatre was almost pushed in but the jam was finally smoothed out.

Show played to a total of $3,500.

One of the most extensive uses to which the Dunning process has been put is supposedly on display in "Just Imagine" (Fox). Report is that the process footage in this picture cost in the neighborhood of $50,000.

Information is that it costs the studios $350 a "take" for any Dunning shot. This is the method of tricking in any background desired. The studio must supply the action of the actors and the background locale desired after which the Dunning outfit match up the two scenes.

Cast principals use special make-up for these process shots which are cameraed under special lights and in front of a blue backdrop. At

(Continued on page 47)

Labor Troubles

Though the I. A. operators and stagehands are not out on strike in Newark and St. Louis, the fact remains that the moment Joseph Weber, president of the A. F. of M., whose members are out in both those cities, makes a request of the I. A. president, William F. Canavan, for them to go out, the order will be issued at once.

President Canavan sent both Newark and St. Louis the official road call some weeks ago, which has been held off with the musicians hoping some sort of a settlement might be effected by the managers and the two unions. As matters stood this week there is little hope of an immediate adjustment in either city.

Union heads maintain that a number of conflicting stories have been sent out both from Newark and St. Louis as to the demands of the musicians.

In St. Louis it was believed Monday (17) that a conference between the union committee and the theatre reps would be held the latter part of the week.

Neither do things look so good in San Francisco, where the musicians are attempting to negotiate new contract conditions. There is no strike there, but as the musicians are standing pat on the season contract clause the indications were early this week that trouble might be anticipated.

At present circuit representatives holding interests in San Francisco are on the ground with conferences in prospect for some kind of a settlement.

St. Louis, Nov. 18.

According to a statement by S. P. Meyers, of Musicians' Union, the number of men to be employed at the St Louis theatre is not the basis of the strike, but a cancellation clause which theatre owners want inserted into the contract. This would give theatre owners the privilege of cancelling contracts on short notice, while musicians would be bound for one year.

Meyers says that at the last meeting theatre interests offered to employ 100 men, provided musicians would consent to the cancellation clause, and that musicians are ready to settle any time the clause is made to work both ways.

Bloomington, Ill., Nov. 18.

All picture houses here are closed because of union operator trouble.

Agreement expired last week, with everyone waiting for word from New York as to what the new contract will be.

San Francisco, Nov. 18.

Mort Singer, in charge of labor negotiations for R-K-O, is back in town conferring with Fox, West Coast and Publix officials and union officials in the negotiations for new contracts.

Newark, N. J., Nov. 18.

No new developments on the musicians, who are still holding out. As the matter is handled entirely from New York, the local managers are apparently in ignorance of what is going on. Despite stories in the local press, a settlement is nowhere in sight.

Last week things looked rosier and it was felt by members of the union the new offers of the managers would not be turned down.

Bloomington, Ill.

Irwin and Majestic theatres, Publix operated, were in a jam with the operators last week but declared a truce over the week-end, while efforts were made to settle.

Both houses were dark Monday, when operators walked out, and did not open until Friday. The union wants to put four men on five-hour shifts between 1:30 and 11 p. m., instead of the arrangement the past two years under which three men worked six hours. Wage scales unchanged.

Wichita's 1st Sunday

Wichita, Kans., Nov. 18.

All Wichita theaters were open Sunday with changes of policy necessary to fit the new seven-day week that, for the first time, is legal here. There were no scale raises.

Sunday shows have been voted down here several times, but after 8,000 persons had petitioned the city commission for an ordinance legalizing Sunday shows, the proposition was submitted to the voters and was carried by 1,400 votes.

Talking Shorts

"PENDLETON ROUND-UP"
Rodeo
19 Mins.
Loew's New York
Jesse Still

Second short of this nature to be produced by Still. It's a picture, lecturer's talk accompanying, of the 1930 round-up held at Pendleton, Ore. An oke novelty short.

What hurts this most is the lecturer. It would have been better had it been omitted entirely. For the main part it's too low and can barely be heard, much less understood. And the voice grates. Cutting is also at fault, with too much time devoted to the broncho busters. Both of these faults were more or less present with Still's first production of this type. Includes the main points of interest attached to a rodeo. Wild steer roping and riding, horse relays and races and bronc busting.

Quite a few thrills and in spite of the faults should satisfy.

"YOU SAID IT SAILOR"
HALLAM COOLEY—SAM HARDY
Comedy
12 Mins.
Cohan, N. Y.
Universal

Action is forced, but enough laugh situations to make this short suitable for the average neighborhood program.

Cooley and Hardy in the navy, the former posing as an officer and putting the gobs through a funny routine. The marching orders, plus some happenings in the bunkhouse when officers' wives visit, are okay from the audience angle. *Waly.*

"THE APACHE KID"
Cartoon (Krazy Kat)
5 Mins.
Central, New York
Columbia

Krazy Kat jumps up a bit here and spots for a good filler anywhere. Like most of this series, it depends mostly on the musical rhythm, which is good. In general essence it recalls a talker short made similar, although not in entire detail.

About a Paris cafe prima kidnapped by a customer, and her piano player trails through the Paris sewers and caverns to save her. He gets the usual kiss for reward.

"RACKET CHEERS"
With Andy Clyde
Comedy
20 Mins.
Central, New York
Educational, No. 2642

For the neighb grinds only as filler, this one sports a peculiar mix-up of situations surrounding some commoners who go ritzy with money and bump into a phoney bootlegger who attempts a social climb, too, or something like that.

Not altogether clear, but has some slapstick laughs for those that like it that way. Recording is fair, but the photography is jumpy, especially where the briny is superimposed on the regular action to show sea scenes.

MOROCCO
(With Songs)

Paramount production and release. Marlene Dietrich, Gary Cooper and Adolphe Menjou featured. Directed by Josef von Sternberg. Screen adapted from stage play, "Amy Jolly." At Rivoli, New York, Nov. 14, on grind run. Running time, 90 minutes.

Tom Brown	Gary Cooper
Amy Jolly	Marlene Dietrich
LaBessiere	Adolphe Menjou
Adjutant Caesar	Ulrich Haupt
Anna Dolores	Juliette Compton
Corp. Tatoche	Francis MacDonald
Col. Quinneviere	Albert Conti
Mme. Caesar	Eve Southern
Barratino	Michael Visaroff
Lo Tinto	Paul Porcasi

"Morocco" is too lightweight a story to be counterbalanced by the big-time direction given it. This leaves the box-office results in doubt and calls for more than usual exploitation. As is, there's nothing but Gary Cooper to be depended upon as a draw. Cooper may add to his draw here through the manner in which he treats and disdains women. That may become the best exploitation angle, for the women fans of all ages may go for it. The women like that stuff, and Cooper here lays it on thick.

For New York, Chi, L. A. and the other one or two other mugg points east and west that take 'em, pictures only on the local side, the German girl, Marlene Dietrich, in her first American made, will get the attention given her in New York, something very nicely pre-aimed by smart propaganda, as to whether she's another Garbo. Outside those few centers, Dietrich won't mean a thing for some while yet. No matter whom she resembles or if a distinct imported personality, Miss Dietrich can't overcome the one-picture handicap more than anyone else, domestic or foreign. So her name, among those featured in "Morocco," is just publicity for it at present.

Miss Dietrich has little opportunities in her first talker on this side. There's nothing to the picture, except what Josef von Sternberg gives it in direction, and that's giving it more than it's got. The Dietrich girl has the continental acting tricks, like Garbo. One is a tragic face—always tragic. Miss Dietrich perhaps smiles once in the entire picture, although in one section of it she's a cabaret singer and sings two songs, also in the Continental way. Otherwise the German girl looks quite nice and has an expressive facee, with features that photo well. But what she really holds in the talent line will have to be brought out by a stronger picture than "Morocco."

Whether the women will like Dietrich will be answered by the women themselves. They likely will from early indications, and a rave "The Skirt" has written for her in this issue, with "The Skirt" a pretty hard-boiled old gal. She knocks 'em off in rows, turning down flat Grace Moore in "A Lady's Morals," at the Capitol, with "The Skirt" about the only one right on that one, for "Morals" got pretty near to the Capitol's low last week. This is important, in the sense that if the tough ones like "The Skirt" among the women okay Miss Dietrich, what difference what she can do or does like Garbo? It's just the Continent against America, and these Continentals getting over so big on this side do not speak very well for the American girls in pictures they leave behind on the same screens. If the Continental acting training is so superior to the American, the proper place for the script girls, stenogs and newsboys to go learn their "art" seems to be Europe, not Hollywood.

Adolphe Menjou has a walk-through role, done with his acknowledged suavity. Menjou perhaps now realizes his error in going bullheaded and running away from the States not long ago, but it seems much longer, probably, to him. Ulrich Haupt handles a minor role very nicely. Cooper plays excellently. He got the precise spirit of his role.

The story is given a terrific kick early, when Miss Dietrich arrives in Morocco to star in the concert hall. The first evening of her appearance she gives the key to her home to a Legionnaire, Cooper. All the rest of the stuff trying to square that boner never can set well. The suggestion conveyed by the girl giving her key to a stranger the first night is likewise conveyed in what Cooper thinks of her, and also what Cooper, the lady-getter of his troop, thinks of all women. After that brazen and self-exposing side line of this music hall singer, the rest is apple sauce, even unto she joining the female followers of the troops to keep near her soldier, when turning down the Frenchman of wealth who even wanted to marry her, in the story's dumbness.

Meanwhile von Sternberg is trying all the time to stir up some action and liveliness in the proceedings. That he accomplishes this in part, and mostly by the marching troops in villages or over the desert, is what goes so greatly to von Sternberg's credit. Von Sternberg's direction is good enough to even fool many people about this picture.

But it seems so silly to start out with a heroine and make a bum of her within the first 30 minutes. That's not commercial and not good preparation. *Sime.*

BROTHERS

Columbia production and release. Directed by Walter Lang. Bert Lytell featured. Based on stage play of same name. At the Capitol, N. Y., week of Nov. 14. Running time, 63 mins.

Bob Naughton	Bert Lytell
Eddie Connelly	Bert Lytell
Norma	Dorothy Sebastian
Dr. Moore	William Morris
Prosecutor	Richard Tucker
Lorenzo	Maurice Black
Oily Joe	Frank McCormack
Mrs. Naughton	Claire McDowell
Mr. Naughton	Howard Hickman
Tony	Francis MacDonald

Not for important money in the de luxe grinds. Better situated in the lesser semi-weekly change houses.

Anything goes in "Brothers." The implausibilities are too numerous to enumerate. Plus these, however, are some jumpy sequences. Production in general is of the school of mellers countenanced around 1915.

Bert Lytell, who also played the show, does well either as Bob Naughton or Eddie Connelly, twin brothers brought up by rich and poor pickers at an orphanage. However, the story on the screen doesn't convince. The courtroom routine is now known to every film fan in the world by heart.

Oily Joe and Lorenzo, in the hands of Frank McCormack and Maurice Black, are two of the most amusing characterizations in the picture. The sugary ending is also there. Not only does the poor brother prove more honest and deserving but the rich brother, after committing the murder and saving his likeness in court conveniently dies. By that time the poor lad is already posing and is so successful at this that even his brother's gal, played by Dorothy Sebastian, goes through with a marriage. *Waly.*

Miniature Reviews

"Morocco" (Par). Lightweight story with good direction of huge help. Needs plenty of strong exploitation to do over average in the usual Paramount average way.

"Brothers" (Col). Too much of an ancient melter to warrant consideration from any but the twice weekly change and lesser houses.

"Tol'able David" (Col). Better small than big house picture. Should be strong in the lesser stands and probably average at best and spotty in the de luxers.

"The Dancers" (Fox). Sugary sentimental romance based on a British play that has no special appeal for American fans.

"The Hate Ship" (BIP). The kind that even Britishers will walk out on.

"Today" (Majestic). Built on the quickie order. Antique plot and only Conrad Nagel holding up histrionically. For double bills only.

TOL'ABLE DAVID

Columbia production and release. Featuring Richard Cromwell. Noah Beery and Joan Peers underlined. Directed by John Blystone with Tel Tetzlaff, cameraman. Based on Joseph Hergesheimer's story of same name and First National's silent picture released in 1922. Adapted and dialog by Ben Glaser. At the R-K-O Mayfair, New York, week Nov. 14. Running time, 78 mins.

David Kinemon	Richard Cromwell
Luke	Noah Beery
Esther Hatburn	Joan Peers
Amos Hatburn	Henry B. Walthall
Alan Kinemon	George Duryea
Hunter Kinemon	Edmund Breese
Rose Kinemon	Barbara Bedford
Mrs. Kinemon	Jessie Ward
Jake	Harlan F. Knight
Buzzard	Peter Richmond
Gail	James Bradbury, Jr.
Doctor	Richard Carlyle

Able picture which may play the big chalets of the major circuits to average business. It doesn't impress as a big money film for the important key city houses, will probably be spotty for those sites, while a cinch for the lesser theatres. Indeed, it may easily develop into a small town cleanup. That it's a dialog remake doesn't necessarily figure as probably only a small percentage of present day picture fans remember Barthelmess as "David" in '22. Its hillbilly background is against it for big town income.

This yarn was Barthelmess' first for First National and the picture which made him as a star eight years ago. Henry King directed the original version and besides Barthelmess, the film established Ernest Torrence for the screen. This musical comedy actor paralyzed the trade at that time by screening as one of the most venomous heavies filmdom had known. And the difference in cast and technique between the silent and dialog presentations about marks the reason why the sound adaptation won't be as strong as the inaugural effort. The dialog holds little dramatic value, the drama being in the action and pantomime; besides which the story has become outmoded.

Columbia likes to weave a fantastic story, almost for the press, on how it stumbled upon Cromwell, whom it terms a "find." In fact, the studio had it framed with a Coast columnist for the "discovery" after which the company was to use the boy and the journalist would nationally splurge about the personal eye for talent. This never did get over 100%, but Columbia still claims Cromwell is just a kid who hung around the studio and whom it selected after negotiating for weeks for about every young juvenile in Hollywood. The firm tacked the "Cromwell" onto the lad and now regrets that it forgot the "Oliver." And it's too late now.

It's the kid's first picture, and he does surprisingly well. He looks the part and John Blystone, directing, has covered him up splendidly by curtailing his lines to a mere mum. As a matter of fact there are fairly long silent passages for which dramatic action is a legitimate excuse.

Columbia execs and Blystone must have sat through the silent print time after time as there's an absolute parallel between the two interpretations. That goes unto Beery banging Cromwell's head against a door during the climax fight as also the hesitant opening of this same door through which Cromwell slowly emerges following the shot heard as the camera but shows the exterior of the house, indicating that the studio evidently made up its mind it couldn't improve on King's superb silent job and so played safe by refusing to take liberties. Judging from results it was the right guess except that the dialog doesn't compensate for the strong silent act in the original version.

The story, if it needs recalling, borders on the feud theme and is located in the Virginia hills. Young David, calling at being the youngest of the family, finally comes into his own when his elder brother is crippled by a cousin of his sweetheart, Esther Hatburn, and his father dies of a heart attack as he is about to launch a vengeance campaign. David is held back by his mother until given the mail truck to drive, the dream of his life. When the Government mail gets into the hands of the criminal Hatburns it's up to David to invade that stronghold and fulfill his mission. All of which he does after shooting the three men who have forced themselves upon the girl and her father.

It's a simple and tense yarn. So simple that those walking in on the picture midway in the running will probably find it hard to grasp the significance of the later and dramatic undaloged footage which starts with a fight and carries through David's exhausted and gasping drive back to the village with the mail. Those who catch the start will be the most favorably impressed.

Beery does excellently as the uncouth villain while Peter Richmond makes the small part of the halfwit brother count. Joan Peers fits as the mountain girl and Henry B. Walthall is a help. Edmund Breese has been permitted to overact in his main scene while the apparent struggle for the half hidden gun between David and Luke (Beery) has been entirely cut. That's apparently on the theory such a situation has been overdone, and okay.

Patrons as a whole should like Cromwell as this country lad, but it's a type assignment and he'll have to prove whether he's more than a one role proposition. Picture has been capably photographed and recorded. A lightweight cost sheet, too, between the exteriors and the cheap interiors. Film got a bad break Friday afternoon when the sound went dead for about 100 feet halfway and then had to fight a disconcerting buzz the rest of the way.

"David" will make money for Columbia, but most of it will come from the smaller houses. *Sid.*

Die Singende Stadt
("The Singing Town")
(ALL TALKER)

Berlin, Nov. 2.

Praesidenten film production and Ufa release. Adapted after an idea by Carmine Gallone, written by Hans Szekely. Direction Carmine Gallone. Photography, Curt Courant and Arpad Viragh. Sound, George Turgess. Music by Ernesto Tagliaferri, Phil Brahmi and Paul Abraham. Recorded on Tri-Ergon. Starring Brigitte Helm, Jan Kiepura, Walter Janssen and Georg Alexander. Running time, 90 minutes. At Ufa Palast am Zoo, Berlin.

Benito Mussolini could not have wished for a better propaganda film for his beautiful Italy. The photographers, Curt Courant and Arpad Viragh, show this country from its most picturesque side. From the viewpoint of landscapes this talker is a great success. Not so in regard to its contents, for it is merely a film with songs, and accompanying pictures. Continuous singing. We hear the splendid powerful voice of the great Polish singer, Jan Kiepura, from the screen; the voices of little boys from Naples, the voices of Gertrude Berliner and Walter Janssen, and—a gramophone record. For the script, more action and sensation would have been better and more speed for this familiar plot.

A young guide of Naples falls in love with a beautiful Viennese widow, is singing himself into her heart, only to find out at the end, which comes so late, she has only played with him. Whereupon he returns cheerfully to his beautiful Naples and little Italian girl friend.

It is not quite as easy to determine the merits of the performance. Good actors like Georg Alexander, who plays a Viennese blockhead charmingly, and Walter Janssen, who knows how to make something out of an inferior role and particularly a very talented little Italian boy, Francesco Maldacea, are able to assert themselves against Jan Kiepura's direction by Carmine Gallone. Not so Brigitte Helm, who is conveying very badly either a vamp or Greta Garbo. One is sorry to state that this once so capable, beautiful actress is slipping with each film, helpless under the direction of Gallone.

Tests of the cast inconspicuous. Sound reproduction on Tobis-Klangfilm apparatus relatively clear and pure.

Audience divided in reception. Remains to be seen if the beautiful voiced Kiepura and the beauty of Brigitte Helm will make it a financial success in the face of all other faults and shortcomings. *Hagen.*

THE DANCERS

Fox production and release. Directed by Chandler Sprague. Lois Moran featured. From the original play by C. K. Munro. Dialog and adaptation by Tom Reed. Photography by Arthur L. Todd. At the Roxy, N. Y., week of Nov. 14. Running time, 70 minutes.

Hans	Jose Alvear
Brewin	Walter Byron
Tony	Phillips Holmes
Maxine	Mae Clarke
Aunt Emily	Mrs. Patrick Campbell

Sentimental story, often sticky in its sweetness, played by a set of principals generally unfamiliar, even beyond the strained quality of the story. Adds up to less than medium box office. If the fans don't giggle at it, the effort should get past as a light subject of small amount. But one misplaced laugh will wreck it.

Pictures themselves have long put these amusing concessions into the discard, having educated their own public to a degree of sophistication far beyond a syrupy love story that would have been a bit extreme even back in the '80's, and they'll have small patience with its dumbbell recital. It's all the ancient pattern, and the direction here does little to take the curse off.

Story originates in England, and the British idea of an American lumber camp is something to marvel at. The hero, an English younger son, in the new world as a remittance man, is entirely surrounded by lumberjacks who are perfectly as a group of extremely British jolly good fellows. Phillips Holmes, typical drawing-room type, is the stalwart hero, playing the rough-and-tumble lumber camp guy exactly as you'd expect Ivor Novello to play it. The character is staged exactly without being played by a matinee type.

Lois Moran doesn't do much better. It's doubtful if any actress short of an inspired Bernhardt could have made much of this stereotyped fictional figure. Minor roles are well played, including a British matron done by Mrs. Patrick Campbell (grown heavy in figure).

The caster gathered British players for the film until it hurt, not forgetting Pat Somerset, who does so small a bit he doesn't get into the program. At that, the rapscallion darling of the legging camp was no more remarkable than the backwoods dance hall where much of the early action takes place. The establishment is modeled strictly on the British idea of what a London workingman's club would be like if it were transported to the Canadian northwest. Only for picturesques local color they sprinkle the resort with dance hall girls who are perfect ladies.

Maxine (Mae Clarke) is one of them, a part written and played on the screen on the exact model of the heroine of "East Lynne," and a scream. She falls in love with the golden-headed boy scout with all the maudlin abandon of Nellie the sewing machine girl, follows him to England, when the present earl and his nearest relative are killed in an off-stage accident, leaving the title to the hero. Miss Clarke's Faunteleroy touch was the least of the comic slants.

British sweetheart had promised she'd wait for the hero, and when he came back she was riding around in her own Rolls and had a private airplane, which spoke volumes about her shattered promise. Anyhow, she drives the plane down into a sedate lawn party for a snappy studio touch, and then, in a fit of despondency, sails across the channel to forget the past.

It's all very sad and tedious. *Rush.*

DANGER LIGHTS
(Wide Screen)

Chicago, Nov. 15.

Rado's first public presentation of the Spoor-Bergen Natural Vision (wide film). Featuring Louis Wolheim, Robert Armstrong and Jean Arthur. Directed by George B. Seitz from a story by G. C. Ashcraft. World premiere Nov. 15 at State-Lake, Chicago. Running time 87 mins.

"Danger Lights" has been shown around the country in regular 35 mm. As such it would probably rate as a pretty good railroad melodrama. With the new big screen, and the third dimensional aspect, it becomes an event of interest generally. Only complete Spoor projection equipment now in existence is in the State-Lake booth, so presumable it will be a long time before other cities get a peep.

It is not reported whether it is the intention to move the State-Lake paraphernalia to other spots. That might or might not be feasible. Each machine is said to represent an actual manufacturing cost of $22,000 with eternal vigilance necessary. Besides the extra projectionist (three to a shift) the State-Lake had a crew of RCA and Spoor engineers observing the first day's results.

Saturday's eight unwindings developed no important mishaps. There were a number of momentary flashes on the synchronization, in general the celluloid behaved and the merchant is pulled serenely.

As a narrative, "Danger Lights" is well ahead of the usual caboose opera. It tells a simple story of wholesomely healthy people with commendable directness. There is perhaps too little romance, but what there is of it is fresh and natural. Most of the giggles come from a

(Continued on page 28)

WARNER BROS *Put* You In The Big Profit Class

THE OFFICE WIFE
MAYBE IT'S LOVE
THE LIFE OF THE PARTY
THE DOORWAY TO HELL
OUTWARD BOUND
VIENNESE NIGHTS

WARNER BROS. will ***keep*** you there with

RIVER'S END

with

CHARLES BICKFORD

the he-man of the hour, EVELYN KNAPP, J. Farrell Macdonald, David Torrence, Zasu Pitts.

Filmed with all the action and romance of JAMES OLIVER CURWOOD'S thrill-packed story.

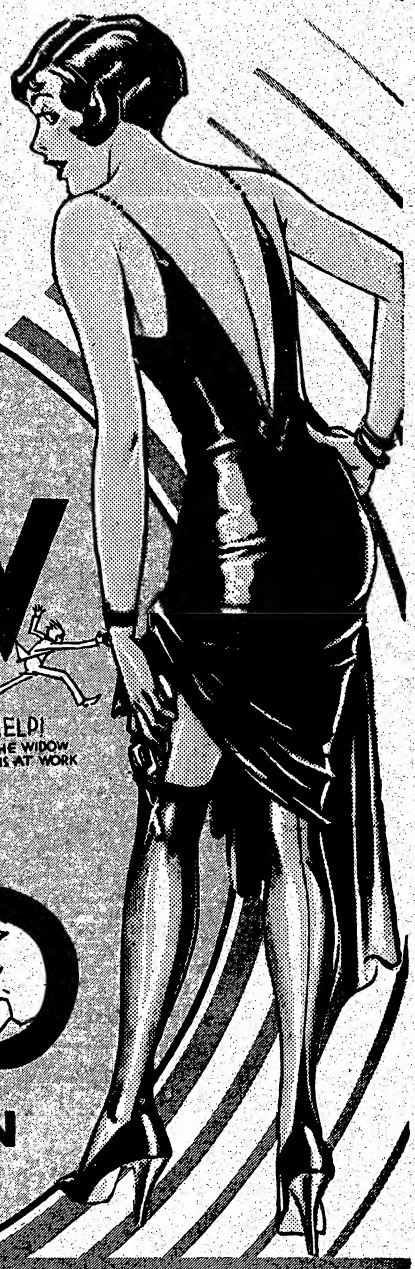
INSURES A CONTINUOUS STREAM OF HITS

WARNER BROS. & VITAPHONE REG. TRADE MARK TALKING PICTURES

VITAPHONE TRAILERS blaze the trail to profits!

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Biggest Hit Phila. Has Known in Years— Sensation in Chicago



They Just Slay 'em With Love In The

WIDOW FROM CHICAGO

KEEP OUT OF MY RACKET

TAKE THAT

HELP! THE WIDOW IS AT WORK

AND ALL OVER A WOMAN

with

EDWARD G. ROBINSON

NEIL HAMILTON

and a great cast!

First National Pictures

SCARLET PAGES

Extended runs. Hold-over engagements. New box-office highs. S.R.O. business *in every spot it plays!*

ANN HARDING

In the

GIRL OF THE GOLDEN WEST

The Golden Girl that is getting Golden profits from coast-to-coast. She's sensational!

OTIS SKINNER

master of masters, star of stars, in

KISMET

Now in its fourth S.R.O. week at Warner Bros. Hollywood, N.Y., at $2.00 top!

FIRST NATIONAL *and* **VITAPHONE Pictures** REG. TRADE MARK

"VITAPHONE" IS THE REGISTERED TRADE MARK OF THE VITAPHONE CORP. DESIGNATING ITS PRODUCTS.

Par. Counting on $2,000,000 Income From Industrial Reels—Start in Jan.

Industrial films will realize their real test in big film theatres when Paramount-Publix introduces the first of a series over its circuit in January. The P-P organization is figuring on releasing one short subject (industrial) each week and is counting on garnering $2,000,000 in returns for the same during 1931.

Under its arrangement Paramount is counting upon $500,000 each from four organizations in as many industries. Efforts are being made by P-P for each organization to agree to 13 weeks which would mean as many subjects.

Radio is also counting upon industrials as an important part of its revenue. Charles Ross, head of Photophone, sees a particularly big phase in equipment selling to major branch offices of organized industries. He is also of the belief that properly made and colored industrials will be well received in the theatre. Other companies, including Fox and Educational, do not share the same optimism or the certainty that industrials will go in the regular houses.

Paramount, however, is taking no chances with the public's reaction. Should the first test industrial be received unfavorably, P-P is in a position to tear up all contracts made. Two of these are with Chesterfield (cigarettes) and Texaco (oil).

Exhibitors are protected in the new uniform contract from being deceived in the matter of booking industrials. A clause provides that all industrials in any company's lineup shall be so specified.

Downstate Illinois Exhib Firm Expands

Chicago, Nov. 18.

Firm of Gregory Kontos, which controls theatres in Ottawa and Sterling, downstate, are branching out throughout the South.

Last week Kontos took over the Liberty and Wallace theatres, under the tag of the Miami Theatre Corp., in Peru, and at present dickering for five additional spots in neighboring burgs.

W. O. Hurst, former news editor for Fox Movietone News, is now running Glendale Sportland, amusement center with indoor golf course, dance hall and so forth.

All for a Dime

Detroit, Nov. 18.

Man running across the street was hit by cab. On being questioned by cop about his hurry he said he was in a hurry to get to the Fox before the one p. m. price change.

P-P's Building Plans

Cincinnati, figuring as an R-K-O spot, this circuit owning all the downtown theatres, is still named as a Publix objective in a building campaign. Plans also call for construction of several theatres in many towns besides refitting other houses.

Places where P-P is building include Ashland, Ky.; Aurora, Ill.; North Platte, Neb.; Helena, Ark.; Hamilton, O.; Bristol, Va.; Steubenville, O., and Middl town, O. Other spots where P-P will build as soon as plans have been completed are Roanoke, Va.; Oakland, Cal.; Lawrence, Mass.; Fostoria, O.; Wilkes-Barre, Pa.; Plattsburg, N. Y.; Elyria, O.; Mansfield, O.; Newport News, Va.; Glens Falls, N. Y.; Newburgh, N. Y., and Fremont, O.

H. Finkelstein's String

Minneapolis, Nov. 18.

Harold D. Finkelstein, formerly general manager of the F. & R. circuit, before its sale to Publix, and more recently an assistant divisional manager for Publix, is starting a circuit of small town theatres.

As a beginning he has acquired three houses at Spencer, Ia., from the H. N. Davies' interests. He is the son of M. L. Finkelstein, former part owner of the F. & R. circuit.

Probably one of the best angles on the unemployment situation was taken by the Frank Craven outfit, which sent six sandwich men out Monday with signs reading, "I'm employed by the John Golden theatre where Frank Craven's 'That's Gratitude' is a smash hit."

TOLEDO'S PRICE WAR

Everybody Cutting Scale—"Double-check" Film Held 4th Week

Toledo, Nov. 18.

A price war is raging here with R-K-O's Palace the latest to fall in line.

Vita Temple brought its scale down to 15 cent matinees and 35 top at night. Palace has cut to 15 cents until 1 p. m., 20 until 5:30 p. m. and 30 top for nights. Other houses are also contemplating cuts in prices which Jack O'Connell, manager of the Vita Temple, originated.

Amos 'n' Andy's "Check and Double Check" (Radio) has been held for a fourth week at the Palace. As far as known, Toledo is the only spot to hold this picture a month. Film opened at the Rivoli and then shifted to the Palace.

Publix Houses May Only Broadcast Through Its Own Columbia Net Work

Certain Paramount theatres utilizing the radio for exploitation is sending P-P on a standard urge to shift all houses possible that way. At present outside of regular company broadcast going nation-wide over Columbia's net work, P-P's theatres are doing it on their own in local territories. It's likely from this that the Paramount may utilize its equity in CBS to tie-in on local affiliations.

In the main it's aimed to shoot over the air works through some kind of hookup on a reciprocal basis.

In the South, some P-P houses are paying for their air time. This probably because the air rates below the Dixie line are lower than elsewhere. The most extensive broadcasting by locals has been in J. J. Friedl's division in Alabama and Florida.

In Montgomery, P-P goes on for one broadcast of 30 minutes each week over WSFA. Four broadcasts a week are over WJAX in Jacksonville. Over WKBC P-P gives a daily program in Birmingham.

VAUDE SPOT'S SEX FILM

Proctor's old 5th Ave. has gone in for sex pictures. House started playing Sam Cummings' "Unguarded Girls" Monday (17).

Spot is on a grind, with Cummings aranging the date, with Joseph Louren running the house.

30 of Great States 80 Theatres Dark; 60 Days in Red Closes Any of 'Em

Had to Be Retroactive

In a labor session in the West, with contract about to be signed after amicable negotiations leaving both sides in a pleasant frame of mind, the stage hands' rep said to the managers:

"Listen, boys, now that this is set, we won't make it retroactive."

"You will do nothing of the sort," shouted one of the managers. "You can't change the contract now. It's going to be retroactive."

And it was.

Capitol, Chicago, Buys New Acoustical System

Chicago, Nov. 18.

Though the sound era is already four years old, picture houses continue to rip out old acoustics and try again with different sound treatment.

Latest to change is the de luxe Warner Capitol, queen of the far southside, which last week, upon going straight sound, dug into receipts for a complete Berliner acoustical treatment.

Joe Mender in charge of the installation.

Chicago, Nov. 18.

Publix-Great States has abandoned plans to open the remainder of its houses. Of some 80 houses on the circuit, about 30 are dark.

Shutters are up for various reasons. Where Publix controls a town with three or four theatres, the smaller spots are closed to cut down expenses and send fans to the bigger theatres.

Understood also, that there is an order on the circuit to close all houses which remain in the red for 60 days. Feeling is that in a time of tight conditions, all dead weight must be lopped off. Headquarters figure that it is cheaper to close and pay the rent rather than dig down for mounting operating costs.

Publix-Great States has also flatly refused to open any of its dark houses for stock or rep shows. Dramatic shows are being forced into tents and auditoriums. Publix defends itself with the plea that union demands are too great to warrant opening the houses for the dramatic or musical shows.

CEDAR'S PATHE SHORTS

Hollywood, Nov. 18.

Ralph Cedar has been engaged by Pathe to direct shorts.

Cedar, former feature director, has been writing dialog for the past year.

Picture Possibilities

"The Tyrant"—Unfavorable

"THE TYRANT" (Drama, Charles L. Wagner, Longacre).
A period play by Sabatini but doesn't figure to be picture material.
Ibee.

"Grand Hotel"—Favorable

"GRAND HOTEL" (Drama, Herman Shumlin, National).
Would make as vivid a picture as a play. Picture money reported having backed the stage production.
Ibee.

"Marseilles"—Unfavorable

"MARSEILLES" (Comedy Drama, Gilbert Miller, Henry Miller's).
Not much of a story. Commonplace French people in a bar at Marseilles. Done in Paris where film rights may have been disposed of.
Ibee.

"Pressing Business"—Unfavorable

"PRESSING BUSINESS" (Comedy, Algeo Productions, Republic).
Familiarity of plot, sketchiness of story and other things make this one unsuitable.
Edba.

RADIO PICTURES

WILLIAM LE BARON

Vice-President in Charge of Production

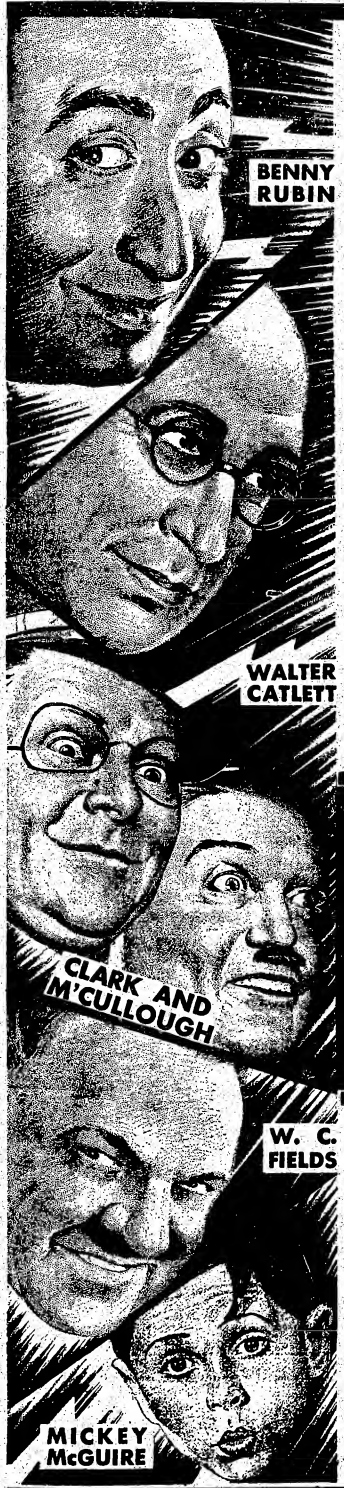
Is Pleased to Announce That

VICTOR SCHERTZINGER

Has Been Signed to Direct

RADIO PICTURES

BROADWAY STARS FOR FEATURE QUALITY SHORTS



Mazda Names That Glitter On Broadway Marquees Now Set to Blaze from Every House in the Country . . .

BROADWAY HEADLINERS

BENNY RUBIN . . . WALTER CATLETT . . . W. C. FIELDS CLARK AND M'CULLOUGH

RING BOX-OFFICE BELL ON SHEER DRAWING POWER!



KID CLAMOR STORMS BOX-OFFICES FOR MICKEY McGUIRE COMEDIES!

Juve Trade Leaps to New Highs as Titan Kid Comedies Make Direct Bid for Youth Patronage!

BOOK ENTIRE SHORT PROGRAM AND FORGET ALL COMEDY WORRIES

- 6 BROADWAY HEADLINERS
- 6 DANE-ARTHUR COMEDIES
- 6 LOUISE FAZENDA COMEDIES
- 6 NICK AND TONY COMEDIES
- 8 MICKEY McGUIRE COMEDIES
- 12 HUMANETTES
- 12 TOBY THE PUP

Tune In on RKO Hour Every Friday NBC Red Network 10:30 P. M. Eastern Standard Time

Radio PICTURES

Reg. U. S. Pat. Off.

56 COMEDY SMASHES

BEATS "BIG HOUSE" RECORDS IN WARFIELD, FRISCO, EXTENDED RUN!

Biggest since "Broadway Melody" at the Columbia Theatre, Washington. And it's just starting!





Imagine them both TOGETHER!

MARIE DRESSLER

Better than she was in "Caught Short," "Anna Christie," "Let Us Be Gay" all put together!

WALLACE BEERY

The fans are waiting for another role like "Butch" of "Big House." Here it is!

MIN AND BILL

A flock of laughs! A pack of heart-throbs! A pictureful of drama—suggested by Lorna Moon's "The Dark Star." Directed by George Hill. He made "The Big House."

METRO-GOLDWYN-MAYER'S Extended Run Hit!

Amusement Stocks Meet New Market Test in Good Style

(Continued from page 9)

after all is a sort of distant relative of the theatre issues, not one of the group lost as much as a whole point. Not that they were neglected, for there were apparent testing operations against them one after the other as the bears probed for weak spots. Turnover in Paramount was 15,000 shares. On the day 40,000 shares of Fox changed hands and signs were plentiful that the workers for lower prices were trying to feel out the situation in the Fox-Loew coterie.

Appearance of these shares were distinctly better than during the pressure a week ago when prices generally were lower. Fox held above 31 and Paramount defended 44 successfully. None of the amusements had been conspicuous in the upturn of last week and apparently there was little pressure from realizing. Probably also the breathing spell from Wednesday last had given supporting cliques a chance to mend fences and prepare for a new emergency.

Warner Bros.' Statement

The performance of Warner Bros. was startling in its reverse from recent discouragement. Company report for its year to Aug. 31, 1930, was released in the morning newspapers and it made at least as poor a showing as had been expected. Company net was cut in half and the year resulted in a deficit after payment of the $4 common stock dividend, compared with something like $11,000,000 to surplus last year. Also the statement brought new attention to the expansion in the total of stock outstanding—there are now 3,769,025 shares of common out besides an increase of $35,000,000 in mortgages and funded debt.

Notwithstanding, the stock seemed to take on new life. With a turnover of nearly 100,000 shares on the session the price at one time got up to 19¾, compared to last week's bottom of 13⅝. Within a fraction of 20 Warner Bros. was in new high ground for recent movements, suggesting something of the aggressiveness of the supposed new sponsors who have been rumored about to operate in the issue.

It is possible that the support was helped by the general feeling that the bad news was now out and probably had been overdiscounted in last week's severe drop. Probably the new friends would be entirely willing to attract a fresh short interest. Even before the annual statement was out of the way, a good deal of bullish material about Warners had been getting into circulation. Reports of favorable earnings by "Dawn Patrol," the Arliss pictures, "Office Wife", and "The Lash" had received attention. These all antedate the Aug. 31 statement and with a little luck in nearby releases a first rate ballyhoo could be organized. Also propaganda on returns from new theatre properties could be employed and there are evidences they may be. At any rate Monday's action gave promise of interesting market developments in the making.

Having touched so extreme a low as that of last week, the stock will have to do something, or abandon itself to inaction and retrogression.

Columbia's Setback

Contrary action of ticker prices was illustrated in Columbia pictures, which sank to new low levels just before the appearance of highly favorable report on income for the September quarter, showing net of 82 cents on the common for the quietest three months of the year, and a record for earnings in the company's history. The trust certificates—there are less than 200,000 outstanding—broke to a new bottom since listing at 20⅝ last week on the unusual volume of 2,000 shares. Monday the stock turned quiet, with a recovery of 2 points on minimum transactions. There is no explaining such a performance, except on the ground of a market operation for a shakeout, which, of course, probably is of downtown origin.

Mixed reports have been circulated about Loew's recently to explain its erratic action. One was that the management was divided on policy and another was that the Metro position on product had been weakened by the release of quality features during the summer dullness. These angles are strictly "street" gossip, with no standing in the trade. Uncertainty in Loew probably is a hangover from the difficulties of Fox and General Theatres back in October.

Technicolor, also on the Curb, was erratic. On the recovery it moved ahead briskly, but was prompt to retrace its ground when the setback happened. Los Angeles advices are to the effect that production has been drastically cut, but that many 1931 contracts have been carried over into 1931. Even at that unofficial estimates put the 1930 net at about $2 a share, which makes the current price around 12 look attractive. Company is operating with a skeleton mechanical force, but retains a nucleus from which it could build an adequate personnel promptly upon a revival of aetivity in the industry, according to company sources.

Bonds Somewhat Better

With last week's upturn in the stock section there came a much-needed improvement in amusement bonds, the steady depreciation of which has had its effect on sentiment. General Theatre Equipment 6s got down to an extreme low of 73, from which they recovered, but rather feebly, while the new Paramount issue, which had slumped to 84½, staged a fair rally to 87 at its best—not very impressive, considering the syndicate backing of Kuhn, Loeb & Co., which offered the flotation at 94½. Shubert 6s experienced the usual kickback from a crash, getting up to around 26 after the slump to near 16, but the volume was not impressive, either here or in the other instances.

The course of market averages on the chart was interesting. The Dow Jones industrial index moved up almost exactly 15 points from Tuesday to Saturday close, covering the mystic 15 that has marked half a dozen dips and rallies since August, when the figure stood around 240. This latest move was from 171.68 to 186.60. The chart shows a series of staggers of almost that exact extent since the June collapse, and graphists are beginning to play turns for 15 like Harlem plays "gigs."

Statistics for last week among the amusements show mixed tendencies. Seven stocks lost 23 points and 12 stocks gained 27 in the aggregate. Eastman Kodak was the star performer, gaining more than 14 after touching a new bottom for the year at 155¾, within 5 of its panic low, which it has not yet violated. Fox staged a brisk rally from its new bottom on the movement at 25¾, but finished the week net off 1⅞. Paramount went into a new low at 40½ before the tide turned. RCA was in new low ground at 12⅝, but R-K-O held within narrow limits, its extremes being less than 3 points apart, and closed net up nearly a point. Others that touched new lows for 1930 or longer were Warner Bros., 13⅜; Col. Picts., voting trust certificates, 20⅝, and Technicolor at 7⅞ before it zoomed to around 15.

The inactive stocks were quiet and unchanged. Only 10 shares of Orpheum preferred came out, unchanged at 70, while small lots of Universal preferred appeared at slight concessions. The old Keith-Orpheum preferred showed in a single 100-share transaction at 90, down 8. Stock is quoted at the wide spread of 85 bid, 100 asked, with trades weeks apart. Issue is convertible 3 for 1 into R-K-O common, and its privilege is coveted as a long-term speculation.

Summary for week ending Saturday, Nov. 15:

STOCK EXCHANGE

1930—High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
5 3/4	5/8	600	American Seat (1)	1	5/8	5/8	— 1/4
27 3/8	12 1/8	6,100	Consol. Film (2)	14 1/4	12 3/8	14 1/4	+ 1 1/8
28 1/8	10 1/4	5,400	Consol. Film pfd. (2)	18 3/8	17 1/4	18 1/4	+ 5/8
225 1/4	153 1/4	36,500	Eastman Kodak (8)	171 3/8	155 1/4	161 1/4	+ 1 1/4
57 3/8	31 1/8	455,200	Fox Class A (4)	34 3/4	25 3/4	32 1/4	— 1 1/8
150	85	100	Keith, pref. (7)	90	90	90	— 8
51 1/4	14 1/2	58,700	Gen. Theatre Equip.	20 1/4	13 3/4	19 3/4	+ 7/8
114 3/8	42 1/4	201,300	Loew's, Inc.	58 3/8	42 3/4	57 1/4	— 1
142 3/8	85 1/2	200	Do pref. (6½)	98	97 1/4	97 1/2	— 1 7/8
100	81	100	Do ex w. (6½)	92	92	92	— 1
13 3/4	6	2,000	Madison Sq. Garden (1½)	8 3/8	8 1/4	8 1/4	+ 1/2
26 1/8	23 1/2	100	Met.-G.-M. pref. (7.80)	25 3/4	25 3/4	25 3/4	+ 1/4
77 1/4	40 1/4	120,200	Paramount-Fam.-Lasky (4)	46	40 1/4	40	+ 1 1/4
9	3	17,200	Pathe Exchange	4 3/8	3	3 3/8	+ 1/4
19 3/4	5	4,500	Pathe, Class A	7 3/8	5 1/4	7 1/4	+ 1 1/4
69 3/8	12 3/8	493,600	Radio Corp.	17 3/8	12 3/8	17 3/8	+ 3/8
17 1/4	13 3/4	358,900	Radio-Keith-Orph.	15 1/2	12 3/4	13 1/2	+ 1/8
90 3/4	63	100	Orph. pref. (8)	70 1/4	70	70	
35	7 1/4	10,900	Shubert	6 3/8	4 1/2	6 1/4	+ 1 1/4
50	26	750	Universal pref. (8)	46	43 1/4	43 1/4	+ 3/4
90 1/4	13 3/8	241,600	Warner Bros.	18 3/8	13 3/8	18 1/4	+ 3/4
70 1/4	34	500	Do pref. (2.20)	35	34	35	— 6

CURB

35 3/8	22 1/4	400	Columbia Picts. (1½+)	26	22 1/4	22 1/2	— 4 1/2
34 1/2	20 5/8	2,000	Do ctf. (1½+)	26 1/4	20 5/8	23 1/2	+ 3 1/2
6 3/8	2 1/8	20,400	Fox Theatres, A	6 1/4	4 1/4	6 1/4	+ 3/4
20 1/4	8 3/4	3,000	Loew wts.	6 1/4	4	6 1/4	+ 3/4
13 1/2	9	8,200	Gen. Thr. w. i.	13 1/8	9	12 3/8	+ 1 1/8
37 1/4	32 3/8	3,000	Do ex. w. i.	36	32 3/8	35	+ 1 1/4
86 1/2	7 1/4	9,000	Technicolor	14 1/8	7 1/8	14 1/8	+ 5

BONDS

100 1/4	73	$558,000	Gen. Thr. Eq. 6's, '40	83	73	77	— 6
91	74	3,000	Keith 6's	89	89	89	+ 1
111	101 3/8	12,000	Loew 6½, '41	111	110	110	
101 1/8	91 1/8	42,000	Do ex. war.	98	96 1/4	97 1/8	— 1 1/8
90	26	22,000	Pathe 7's, '37	52 1/2	47	52 1/2	+ 2 1/2
103 1/4	92 1/8	65,000	Param.-Lasky 6's, '47	94 1/4	92 3/8	94	— 1/4
94 1/8	84 1/4	171,000	Par-P. 5½'s, '50	87	84 1/4	87	— 1/4
69 1/4	16 1/2	29,000	Shubert 6's	26	17	24	+ 8 1/2
113 1/8	68	264,000	Warner Bros. 6½'s, '39	75	70 1/4	72	— 2 1/4

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

	Sales.				
...	100	Photo-Color	3 1/8	3 1/8	3 1/8 — 1/4

Over the Counter, N. Y.

Quoted in Bid and Asked.

Bid.	Asked.		
19 1/2	21	Roxy, Class A (3.50)	... ...
39	42	Unit 40	... ...
1 1/8	2 1/4	Unit 40	... ...

Los Angeles

...	100	Warn. B. P.	19 19

Montreal

				8 bid
	10	Famous Players	45 46	46

Incorporations

NEW YORK

Victor Trava Moreno, Inc., New York; conduct professional entertainers, artists, produce motion pictures, vaudeville; 650 shares, 600 preferred $50, 150 no par value. Filed by Herbert Stern, 123 East 424 st., New York.

245 Main Street, Inc., Buffalo; realty, theatrical business; 200 shares no par value. Filed by Benjamin D. Relsman, Erie Co. Bank Bldg., Buffalo, N. Y.

Treat Amusement Corp., theatrical business; 200 shares no par value. Filed by I. J. and N. J. Ginsberg, 26 Court st., Brooklyn.

Signet Enterprises, Inc., Manhattan; theatrical business; 200 shares no par value. Filed by Fitelson, Lerman & Myers, 70 West 40th st., New York.

Niagara Amusement Corp., Buffalo; theatrical business; 200 shares no par value. Filed by Leo J. Rosen, Prudential Bldg., Buffalo.

Art Producing Corp., New York; theatrical business; 200 shares no par value. Filed by Elias Salit, 1440 Broadway, New York City.

Staten and McKay, Inc., New York; theatrical business, $50,000; Raimuel Solomon, Ruth M. Sabin, Lyman Hess. Filed by Lyman Hess, 274 Madison av., New York City.

Daily Film Delivery Co., Inc., Manhattan; films, reels, scenery, $10,000; Nat Feltman, Stella Simon, Philip T. Weissman. Filed by Julius S. Berg, 286 West 34th st., New York.

Rose Theatre, Inc., Manhattan; exhibit motion pictures of all kinds; 100 shares no par value; Mortimer Witt, Samuel Wormser, Eleanor Wilkinson. Filed by Attorneys, Albany Service Co., 299 Broadway, New York.

Pennsylvania

Berks Theatres, Inc.—Capital $10,000; organized with a state charter to operate a film house at Laureldale, new borough one mile north of Reading.

MASSACHUSETTS

Hudson Amusement Co., Boston; theatrical enterprises; capital $30,000 in no par shares; incorporators, Philip Smith and Betty G. Selyn, both of Brookline, and Irene Craig, of Boston.

From Grind to 2-Daily

Washington, Nov. 18.

Thanksgiving eve the Metropolitan turns from a grind house to one giving only two performances daily, with all seats reserved.

House will be renovated and redecorated.

Westbrook Pegler is now in his new home at New Caanan, Conn. Means the Chi "Trib" syndicate sports writer will make the east his permanent home.

Fox Stockholders' Lawyers Now After Their Fees in Court Suits

Three decisions affecting William Fox were handed down by the Appellate Division last Friday. One of the cases arises out of the refinancing of the Fox Film Company and is brought by the law firm of Marshall, Wehle & Hinckley and by Walter Jeffreys Carlin, also a lawyer, to determine how much they are to get from Fox Films for con-

(Continued on page 31)

W.B. PROFITS HALVED; COLUMBIA'S HIGH MARK

Two picture companies reported income over the week-end, Warner Bros. revealing a drop in net to half the previous year, and Columbia revealing current gross at the high point in its career.

Warners' report for the fiscal year ending Aug. 31, was unsatisfactory as a picture of business, because gross receipts were lacking and the statement was complicated by considerations outside the actual state of income.

Net profit for the year was $7,074,621, compared with $14,514,628 for the previous 12 months. This total represents $1.77 available for the common stock, of which there are now 3,769,025 outstanding. However, the net is equal to $2.21 a share on the 3,015,541 shares outstanding Aug. 31, the period covered by the report.

Net includes the heavy item of $37,036,851, representing depreciation and amortization, compared to $12,134,056 for the same item of '28-29. Actual result of the year was a deficit of $1,408,499 upon making allowance for the full common stock dividends, compared with $11,625,450 to surplus in the previous year.

Consideration is given also in a statement by Harry Warner attached to the report to the fact that in September, 1930, the company received $14,000,000 from the sale of common stock, and during the year had acquired new properties in return for payment in common stock and the issuance of bonds, returns on which acquisitions are not fully reflected in the annual statement.

Federal tax reserves likewise reflect the falling off in income, appearing in the statement at $1,125,000, compared to $2,288,000 for the previous year.

Columbia Pictures reported for the quarter ending Sept. 27, 1930, showing net available for the common, after all charges and Federal taxes, as well as preferred dividends, of $142,573, or 82 cents a share on the 167,269 shares outstanding. Company states that receipts from domestic releases are running at the highest level in its history.

Condensed Warner statement follows:—

	1930	1929
Twelve months' net	$32,340,301	$31,248,270
Amort. and deprec.	37,036,851	12,134,056
Balance	15,305,450	19,114,214
Other income	$217,554	$902,629
Total income	14,521,004	19,716,837
Int. and misc. chgs.	5,671,179	2,591,790
Special adjust.	11,909,294	
Federal tax res.	1,125,000	2,288,390
Inf. subs.	297,910	322,679
Net profit	7,071,621	14,514,028
Preferred div.	402,710	761,672
Common div.	8,080,380	2,127,940
Deficit	1,408,499	11,625,150
Surplus	11,027,378	12,195,878

(a) Equity in undistributed earnings of affiliated companies. (b) Special adjustment of closed-out inventory at August 30, 1930 (Surplus).

Dick Rodgers had but shortly returned from London, when his wife had to be moved to the Lenox Hill hospital, where Mrs. Rodgers is at present.



Genevieve Tobin in "THE LADY SURRENDERS" UNIVERSAL PRODUCTION *Make-Up Artist*, Jack Pierce

Uses MAX FACTOR'S Make-Up

A Make-Up with Max Factor's Preparations is applied quicker, thinner, smoother, and is an important aid to correct characterization.

Max Factor's Theatrical Make-Up for the Stage.

Max Factor's PANCHROMATIC and TECHNICOLOR MAKE-UP for the Screen.

At All Leading Drug Stores

Your inquiry on any make-up problem will receive immediate attention. No obligation.

Address: Special Service Make-Up Dept.

Max Factor Make-Up Studio HOLLYWOOD

CONNIE MITCHELL
MASTER OF SOUNDS
This week (Nov. 14) ORIENTAL, Chicago
"Barn Yard Frolics" Unit
Dir. Max Turner and Gladden & Moore



FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
In "BOX O' CANDY" IDEA



"Land" of "VARIETY" as I Oriental Chi., Nov. 7:

"After an absence of three years in New York with shows, shorts and whatnot, the Chicago-reared and Chicago-discovered George Givot returned coincidental with the moving downtown of Meroff."

LATE FEATURE OF EARL CARROLL'S "SKETCH BOOK"
GEORGE GIVOT
Last Week Oriental, This Week Publix Uptown, Chicago

"VARIETY"
"In the theatre of the Loew circuit [illegible] Givot [illegible] audience [illegible] and [illegible] he was the star of the show [illegible] and balance [illegible] the audience's judgment [illegible] was worthy [illegible] enjoyed."

Chi. Exhibs' Crazy Price Cuts As Dual-Feature Policy Flops

Chicago, Nov. 18.

Chicago's 300 neighborhood picture houses are starting a cut-throat price war, and those independent exhibitors who crippled themselves by going double feature are now bent on ruining what little they have left.

Printers catering to the trade report themselves working overtime in order to meet the demands for two-for-one tickets. This latter is the popular exhib gag for cutting price. The two-for-one idea is merely a screen whereby the exhib lowers his price without drawing down a protection penalty for cheaper admission.

Prices are down at present to 10 and 7½ cents a ducat, figuring the half price bargain, with the straight 10 cent grinds ready to slice even that figure on the two-for-one basis.

Exhibs, whether or not they fully realize where this price cutting will lead them, are going into their usual panic and shaving off the tariff. Every exhibitor association and leader has warned, begged and threatened the operators not to reduce their present scale. Exchange managers and salesmen join in on the advice. All in vain, with exhibs too excited to listen to reason.

Cycle All Over

Whole thing goes back to the start of double featuring, six months ago. Spreading from one small northwest neighborhood to the entire Chicago territory, the exhibs at the end of that time, found that they were no better off than they were before the double feature idea got underway. Then came the second seeming competitive move, the price war. This started about 10 days ago, and at its present epidemic rate, should include every neighborhood theatre within the next fortnight.

And at the end of that time, the exhibs will still find themselves with no advantage over their competitors. They will find themselves only deeper in the hole, with an increased nut and a reduced gross. At that time, the boys will smack rock-bottom, and start on the long trail back to normalcy. This cycle has taken place three times within the past five years. But indie exhibs have abnormally short memories.

Already the double feature program is on the wane, with the boys beginning to wake up. Last week 16 neighborhood theatres went back to straight picture policy. The exhibs found that one bad picture ruined the gross, no matter how good the second flicker.

Big neighborhood palaces are being forced into the cuts in spite of themselves, by reason of the scale slash at the small spots around the corner. Publix and Warner neighborhood deluxers are admitting patrons for 30c up to 6:30 p. m.

Depends on Weather

Dallas, Nov. 18.

An exhib at Red Rock, Tex., near here, should get some credit. Town's population is 300, but his theatre is wired, with most of the equip home-made.

Biz is only good in fair weather. However, with Hoot Gibson the best draw, he sez it usually rains then. But he makes money.

Oldknow Given Par and Metro Breaks In F-WC Bookings

Los Angeles, Nov. 18.

Oscar S. Oldknow's regime in Fox-West Coast is giving outside product every possible advantage.

Paramount, sold under national deal, is known to feel that the new F-WC administration is handing it a better break than it got last year.

That break embraces, according to Par insiders, spotting of more Par pictures for percentage playing, better representation on shorts and wider use of the newsreel.

Flat rental houses in F-WC are now reduced down to a few second runs where percentage is not deemed the wisest buying policy.

Metro, also in national deal with F-WC, is perfectly satisfied and happy with representation in that chain, according to George A. Hickey, division supervisor here.

DANGER LIGHTS

(Continued from page 21)

genteel and oratorical hobo, absurdly interested in Wall Street and other conversational subjects, who spasmodically bobs in and out.

Louis Wolheim brings the force of his unusual personality, which always means laughs, although in this instance, he's more warm-hearted than comic. His performance is excellent. Robert Armstrong is a personable and likeable hero, while the trimly cute Jean Arthur brings the element of feminine charm by way of needed contrast.

In the exteriors, with distant vistas of mountain and valley, locomotives puffing and groaning up inclines, or roaring, throttle open, down the Bessemer turnpike, the wide film is most effective. Here the feeling of depth is very keen. Interiors, too, are enhanced, although the scope isn't there. There can be no question that Natural Vision is a step forward in motion picture photography. It's a technical innovation, or refinement, of indubitable importance. It will add greatly to the possibilities of production, as well as to the enjoyment of the public.

There remains chiefly the problem of finance and practicability. The industry is still paying off the mortgages on dialog. Likely though that anything that can prove itself box-office will be welcomed regardless of initial cost or upkeep. In no sense is the Spoor accomplishment simply another wide-screen affair, and there is little reason to judge it by the experiences of makeshift novelties.

At all times the projected picture is clear, bright and perfectly defined to the smallest detail. Sound track for the dialog is entirely separate, but as seen at the State-Lake completely synchronous. On the lower floor the last seven or eight rows got a cut-off on the top of the screen, but not serious. Actually the best point of vantage is the topmost precincts of the abnormally steep State-Lake balcony. There the view was ideal. *Land.*

TODAY

Majestic production. Hollywood release. Independents, usual state rights channels. Adapted from the play of the same name by Abraham Schomer and George Broadhurst, produced in New York in 1913. Co-starring Conrad Nagel and Catherine Dale Owen. Directed by William Nigh. Dialog by Seton I. Miller. Photographer, James Wong Howe. RCA recorded. At Central, New York, beginning Nov. 15 on grind at 75c top. Running time, 71 minutes. Central, Shubert house, previously playing 52 pictures.

Fred Warner	Conrad Nagel
Eve Warner	Catherine Dale Owen
Emma Warner	Sarah Padden
Henry Warner	John Maurice Warner
Marian Garland	Judith Vosselli
Mrs. Farrington	Julia Swayne Gordon
Gregory	William Bailey
Gloria Vernon	Edna Marion
Teiko	Robert Thornby
Pierre	Drew Demarest

Maybe the play from which this was made was good. That was a long time ago and even if remembered it can't help this picture on the quickie order that has hung an antiquated yarn with no action to a promising title that doesn't fulfill. Just bad production judgment that makes the story of no moment. There isn't a chance for real exploitation. It's worth the double feature bills only.

Actually the yarn was meant to concern a husband busted in Wall Street. His wife, accustomed to luxuries, balks at first but gives in and sells her jewels to help him get back. He works and rises, but by that time the wife has become disgusted. She begins sporting bad companions and some worse. Husband finds out accidentally and shoots her. Then Aladdin turns the bedroom out and shows the wife actually living on. Just a dream.

That's defeating the film's own object. Customers giggled scornfully and the same unsympathetic reaction will go wherever the exhibitor tries to do too much with this.

If the direction means anything it's shown in Conrad Nagel only. The women in general display an astonishing ignorance of their histrionic duties, Catherine Dale Owen is worse than the others. Some kind of an accident that's neither Park Avenue nor Bostonese but at times just chorus girlie and so perfectly obviously affected it hurts. The inales aside from Nagel hardly better, with the bird playing Pierre away off.

Recording spotty. Photography and setting rate no comment.

SEI TU L'AMORE

("Is It Love")

(AMERICAN MADE)

(Italian Dialog and Music)

Italotone production and Capital release. Directed by Dr. Alfredo Salvato. Story by P. A. Mazzolotti. Music by Maestro Cabarra. At the Eighth Street Playhouse, N. Y., week of Nov. 14. Running time, 75 minutes.

Giorgina	Luisa Caselotti
Mario	Alberto Rabaglinti
The Exporter	Enrico Armetta
The Philosopher	Mario De Dominicis
The Engineer	Augusto Galli
The Moulster	Ines Palange
The Butler	Luigi Colombo

American producers have a fitful warning in this first Italian dialoger made in Hollywood. Whether that lesson reaches to other foreign talkers can't be given. From the viewpoint of its intended market, however, this film begins a flop. It can't end worse. Italotone, independent, claims it cost $150,000 to produce. It's reasonable to figure $75,000. A Cinderella tale of dubious continuity and thin film magic.

Three intellectual males go for a would-be femme suicide and help her achieve position and money. One is comical. They wind up on the loose when she throws them over for love with an assistant to one of the intellectuals. In between comes several renditions of the song, "Is It Love?" or something like that.

This picture is supposed to have already made its bow in Italy through Pittiluga. No report on it, but if Italy sticks to the present ruling on all-Italian dialog, two such as this will make most of Italy demand imported celluloid.

Where Italians will especially squirm at this one, besides the photography and some bad makeup, will be at the Americanized atmosphere and mannerisms of the characters.

The hero sings what may be a baritone. The recording doesn't prove anything. On the other hand, the girl has a good voice, but that's all. Some of these sets must have cost plenty, but they're not anything to awe filmgoers these days. That goes for Italy as well as America. A first Italian talker might get novelty money over there, but Italy has already shown one or two dialogers. Several of the cast are known to American filmgoers of a sort. Miss Cascliotti is given as being from the Columbia Opera Co.

Like most forcign mades, close-ups abound to hinder whatever continuity may be present.

Si L'Empereur Savait Ca

("If the Emperor Only Knew")

(French Dialog)

(AMERICAN MADE)

Paris, Nov. 4.

Metro-Goldwyn-Mayer production and release. Made in Hollywood as the French version of Muni's "Olympia." French dialog by Yves Mirande. Directed by Jacques Feyder. Recorded by Western Electric. Running time, 90 minutes. At Madeleine, Paris.

Capt. Kovacks	Andre Luguet
The General's Wife	Francoise Rozay
The General's Daughter	Tania Fedor
The Gendarme	Andre Berley
The General	Georges Mauloy
A Lady of the Court	Suzanne Delve
The Master of the Horse	Marcel Andre

Unquestionably the finest French talker produced to date, again revealing to natives what an adv can represent current Hollywood possibilities. If anything, it might be too subtle for the masses in the sticks, but makes a hit at the Madeleine.

Story is that of a young girl related to the Austrian emperor jilting her army suitor for fear of a mesalliance, with the latter giving her family a fright by pretending for a while that he is a crook the police want.

Francoise Rozay, who plays the girl's mother, entirely steals the performance. She makes up to look older than she really is, so as to appear the mother of Tania Fedor, but all of the S. A. is on the mother's side. She and Andre Berley as a fat gendarmic make a fine comedy team.

Rest of the cast is very good. Direction and photography equally satisfactory. Sound, question at the opening, due to the operator not being yet used to the film, has now been adjusted, demonstrating it wasn't due to bad registration.

Picture puts the best native mades in the shallow. Only question is whether the obviously high cost of the production can be covered with the native grossing possibilities. Part of the success seems due to no makeshift in attempting to get actors to work bilingual, that all principals are French and speak as such without audiences feeling any irritation from accents.

Local hit sure bet. *Mael.*

THE HATE SHIP

(BRITISH MADE)

British International Pictures production and release. Directed by Norman Walker from a novel by Bruce Graeme. Irene Guissant, cameraman. At the Cohan, N. Y., beginning Nov. 14. Running time, 70 mins.

Vernon Wolfe	Jameson Thomas
Sylvia Paget	Jean Colin
Count Ivanhoff	Henry Victor
Capt. MacDonnell	Randle Ayrton
Countess Karova	Maria Minetti
Arthur Wardell	Carl Harbaugh
Doctor Saunders	Allen Jeaves

Even in England they must walk out on inexcusable drivel such as this. Even the recording is bad. Just so much dough, time and film wasted.

What is supposedly the interior of a private yacht shapes up from the spaciousness of the sets, as a good sized hotel. Water is only seen once and that when a bay full of boats is flashed. Stupid bromides compose most of the dialog and are recited by an artificial cast.

Technical competence could have snapped this into a fairly good second run meller. But as it stands there is just no hope. Wolfe is one of those gentlemanly bad men. For some reason not explained he wants a Russian's yacht so he has the latter bumped off. Then he wants the dough of young Wardell. He has him shot. After some more bumping bunglings, the instrument of destruction is revealed as a gun in the cardroom touched off by certain keys in the piano on the deck above.

It's all very silly and really bad. *Waly.*

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
PARAMOUNT

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

PERCY HEATH
WRITES FOR PARAMOUNT

RALPH SPENCE
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

SAM SPEWACK
WRITING FOR
PARAMOUNT

JOHN MEEHAN
"The Lady's Morals"
Metro-Goldwyn-Mayer

JO SWERLING
An Original for
BARBARA STANWYCK
Adaptation and dialogue, "DIRIGIBLE."
Adaptation and dialogue, "MADONNA OF THE STREETS."

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

"DOC" HOWE BACK EAST

Los Angeles, Nov. 18.

M. D. "Doc" Howe, in charge of F. & M. Vaudeville Exchange in New York, is on his way back east after spending four months on the coast.

Howe's prolonged stay was due to his mother's illness.

Sh!
I've Had My Face Lifted
It's a New Face
and so
I Have New Material
and
A NEW CONTRACT



HAL NEIMAN
"THE VAGABOND ROVER"
STARTING ENTIRE PUBLIX TOUR
Buffalo, Nov. 21
Dir. WM. MORRIS OFFICE
(Nat Kalcheim)

It Amazed the New York Critics

and made a New Star overnight in its Premiere at the R. K. O. Mayfair

Rare screen fare. . . . A thoroughly meritorious transcription of the Hergesheimer story. . . . Both producer Harry Cohn, of Columbia Pictures, and his star, Richard Cromwell, deserve ample credit for their parts in the making of the picture.

REGINA CREWE IN THE AMERICAN

This current contribution, which is now on view at the Mayfair, is just as fine a screen work for these times as its mute predecessor was eight years ago. Moreover, the present version benefits to no small extent by the power of speech.

MORDAUNT HALL IN THE TIMES

The talking version of "Tol'able David" is a fine, sensitive, beautifully directed and acted picture. All of this is beautifully worked out with each scene leading up to the climax, a thrilling and terrific fight between David and Luke.

"Tol'able David" is a fine picture.

WILLIAM BOEHNEL IN THE EVENING TELEGRAM

After all, few talkies have managed to capture a mood of poignancy or wistfulness, such as is inherent in this story. Richard Cromwell, who makes his screen debut here, is excellent in the role of David.

GEORGE GERHARD IN THE EVENING WORLD

☆ ☆ ☆

Young Dick Cromwell earned his long-term Columbia contract by his charming, dreamy and yet determined performance in the current Mayfair production. He is assisted by such fine troupers as Noah Beery, Henry B. Walthall and Helen Ware. Thus, Columbia executives give us a "Tol'able David" which is excellently cast. And John Blystone's direction . . . winds up in a magnificent and thrilling climax.

"Tol'able David" is a movie of merit. It deserves your attention.

IRENE THIRER IN THE DAILY NEWS

It is a Columbia Pictures Corporation product at the recently opened Mayfair, and it is a good talkie—one far above the average. "Tol'able David," in short, is a competent job. A new boy, Richard Cromwell, makes his bow. His performance indeed is remarkable.

JOHN S. COHEN JR., IN THE EVENING SUN

A large audience at the RKO Mayfair Theatre . . . did a little weeping in the dark. . . . Good entertainment.

QUINN MARTIN IN THE WORLD

"Tol'able David" is one of the outstanding films of the screen year. I would suggest that everyone see it. I know I enjoyed this film to the utmost.

AL SHERMAN IN THE MORNING TELEGRAPH

Richard Cromwell, a screen unknown, deserves—and hereby gets—congratulations for his work in "Tol'able David." This talking picturization of Joseph Hergesheimer's story is a sincere effort that holds one's attention due to the consistently able work on the part of a shrewdly chosen cast and the sympathetic way in which director John Blystone developed the dramatic narrative. It's good entertainment.

ROSE PELSWICK IN THE EVENING JOURNAL

It is difficult to believe that the young actor, Richard Cromwell, who takes the title role, is seen in his first screen characterization. He gives a grand performance. Columbia in the Mayfair feature has justified its presumption in taking a silent film which Richard Barthelmess made a sensational success, and making a talkie of it. The picture is a fine product.

JULIA SHAWELL IN THE GRAPHIC

Lively and effective, and it thereupon becomes one of the better films. Richard Cromwell plays the Barthelmess role admirably. . . . Miss Joan Peers is, as usual, an admirable heroine and the mountain types are well cast.

MARGUERITE TAZELAAR IN THE HERALD-TRIBUNE

COLUMBIA PICTURES

"TOL'ABLE DAVID"

COLUMBIA PICTURES

JOSEPH HERGESHEIMER'S IMMORTAL CLASSIC

Directed by JOHN BLYSTONE

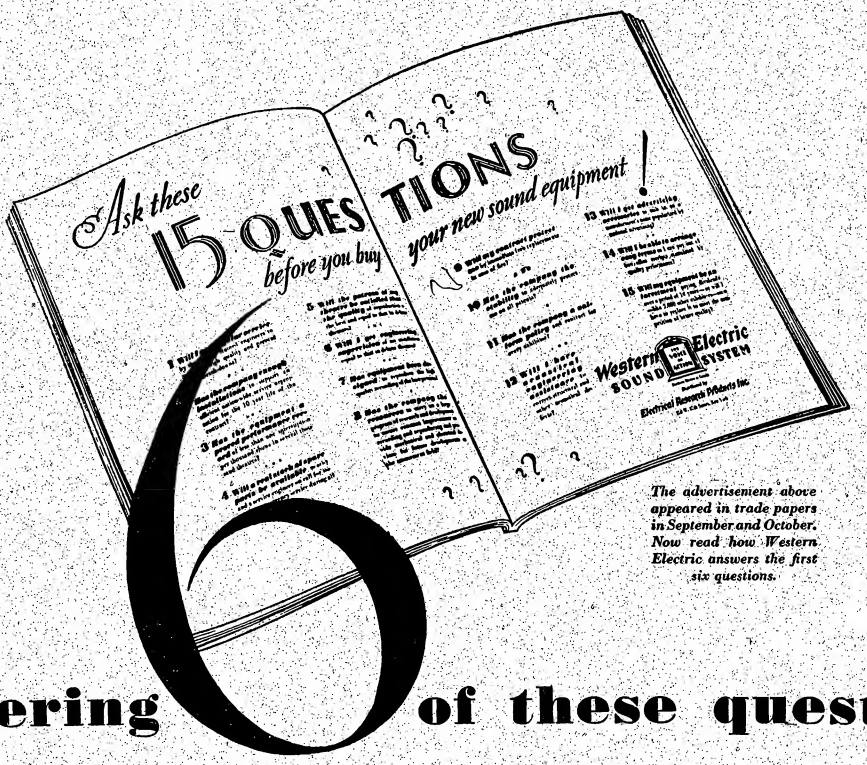
featuring RICHARD CROMWELL

"The Screen's Latest Sensation"

with NOAH BEERY

JOAN PEERS

A COLUMBIA *Triumph!*



The advertisement above appeared in trade papers in September and October. Now read how Western Electric answers the first six questions.

Answering 6 of these questions

....to help you make the most profitable decision!!

QUESTION 1

Will I get regular service by thoroughly trained engineers to maintain high quality and prevent costly breakdowns?

ANSWER 1

Three years' actual operating experience has proved that obligatory preventive service for talking picture equipment is essential in maintaining patronage at most profitable level — essential even with apparatus of highest possible quality.

E. R. P. I.'s standards of service — maintained through regular inspections by 753 trained engineers operating in 279 territories — have proved a definite economy to the industry.

QUESTION 2

Has the company enough installations to support an efficient nation-wide service organization for the 10-year life of the contract?

ANSWER 2

The cost of selecting, training and maintaining a corps of engineers capable of delivering the highest standard of preventive service can be justified only by a company having a large number of installations.

E. R. P. I.'s 5000 installations — a number rapidly increasing — assures exhibitors of this essential service for the 10-year life of the contract.

QUESTION 3

Has the equipment a proved performance record of less than one interruption per thousand shows in several thousand theatres?

ANSWER 3

Program delays and breakdowns cause losses in returned admissions or disappointed patrons.

E. R. P. I.—by reason of its obligatory service which anticipates and prevents trouble—has reduced interruptions to 1-20 of 1 per cent of actual performances.

QUESTION 4

Will a real stock of spare parts be available nearby and a service engineer on call for immediate emergency service during all theatre hours?

ANSWER 4

If trouble comes, speed is essential.

Most of the 5000 theatres in the U. S. A. now equipped with Western Electric can be reached by expert assistance with a supply of parts within an hour.

This help comes from over 200 service points—engineers available day and night—$500,000 stock of parts at 38 branch headquarters.

QUESTION 5

Will the patrons of my theatre be satisfied that the quality of reproduction is the best and equal to that in de luxe theatres?

ANSWER 5

The public, by making comparisons, sets up its own standards. It sets them for the theatres it selects for its entertainment.

All the principal de luxe theatres throughout the world are Western Electric equipped —setting the standard for talking picture entertainment.

Small theatres equipping with the Western Electric Sound System can match in every way, the high quality found in de luxe houses —and so get their share of the increased profits from talking pictures.

QUESTION 6

Will I get engineering supervision of my installation equal to that in de luxe theatres?

ANSWER 6

Theatres differ in architectural design and acoustics—necessitating expert engineering in each case to provide a profit-making installation.

The Bell Telephone Laboratories—the birthplace of the talking picture—surmounted all the difficulties incident to the successful operation of talking picture apparatus under varying conditions.

This vast store of experience comes to you through the same engineering organization responsible for over 7000 correct installations throughout the world.

Western Electric
THE VOICE OF ACTION
SOUND SYSTEM

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 W. 57th Street, New York

Fox Legal Fees

(Continued from page 27)

senting to drop as stockholders action brought in behalf of two clients when the Fox litigation was settled last April.

Fox offered the lawyers $10,000, and, it is asserted, if they wanted more than that it could be arbitrated. The lawyers are now suing to compel Fox Films to arbitrate, and under the court ruling the Fox company must do so, although insisting that the dispute is not one which properly is the subject of arbitration.

In another decision John Zanft, former executive for William Fox, is directed to testify before trial in a suit by Joseph E. Cohen against Zanft and Fox for $300,000 damages. Cohen, president and chairman of the board of the Sentry Safe Control Co., claims he made an agreement with the defendants in December, 1927, by which he was to sell them large blocks of stock in the company at below their value in consideration of Fox installing the equipment, a safety device on film projectors to prevent fires, in all Fox theatres, and permit him to advertise that Fox had done so. He says that after the defendants got the stock and resold it at a large profit, they broke the agreement and refused to have the installations made, causing him the damage for which he sues.

Zanft's Denial

Zanft, in his answer, made a general denial of the allegations, for which reason Cohen got the order to examine him. Nathan Burkan, attorney for Zanft, contended that the suit states no cause of action.

In the third decision the Appellate Division denied an application by Fox Films to examine A. H. Woods before trial in a suit against the legit producer to find out what kind of a complaint to draw against him. The suit is based on alleged breach of an agreement for false representation concerning the film rights to "The Green Hat," for which reason Fox Films wants to draw back $125,000 paid for an interest in the play. If there were no false representations, Fox Films claims a right to an accounting of the proceeds of the film rights. One of the questions to be asked Woods was as to the sale of the picture rights to Metro-Goldwyn-Mayer for $50,000.

Counsel for Woods insisted that the courts do not approve of examinations of parties to suits in order to aid in drawing complaints against them, and the Appellate Division upheld him.

Syracuse Mgr. Resigns As Act Visits Police

Syracuse, Nov. 18.

Charles A. Sesonske, who reopened the Empire theatre Nov. 1, today announced his withdrawal from the house. Sesonske said he understood that the theatre would remain open but that he didn't know who would operate.

The lease is presumably held by the Muriel Amusement Co., for which Morris Fitzer was the operator until Sesonske assumed charge.

Harry Blackstone, magician, headlining current stage show, consulted police officials today, claiming he had $2,800 due him from somebody for the local engagement.

R-K-O-Publix Closing 2 2,000-Seaters, South Bend

South Bend, Ind., Nov. 18.

On account of the business depression the Granada, R-K-O picture theatre, and the State, Publix house, will close indefinitely Nov. 29.

R-K-O still has the Palace, vaudfilm, and Publix has the Colfax, a first run site. Each has a capacity of 2,000.

BEHIND THE KEYS

(Continued from page 16)

but their pay rate is down to $45 to $60 under the new scales. The strike call was obeyed by about 2,000, but union leaders say more will quit work. Theatre managers are worried over the situation, cutting hard into one of their best patronage classes.

Postville, Ia.

Floyd Palmer will operate the new picture house being erected here by Louis Scutte. Opening is set for Thanksgiving.

Reading, Pa.

Astor, Warners' largest house, has switched to a two-features-weekly policy, changing Fridays and Tuesdays, instead of holding a picture for a week.

Washington, La.

Electric Theatre Co., operating the Fox in this city, has leased the Graham theatre from C. W. Redding. Ralph Pratt will manage both houses.

Hymie Caplin pulled a funny one at Madison Square Garden Friday night after his principal meal ticket, Al Singer, was kayoed by Tony Canzoneri. Ben Jeby, of the same stable, was fighting Harry Ebbets. Jeby's hair bothered him and he kept pushing it back with a glove. During a rest period Caplin sheared off the bothersome locks, the crowd giggling at the tonsorial stunt. Jeby went on to win.

R-K-O Convention

(Continued from page 10)

discussion, a chart was examined showing comparative advertising by the leading theatre circuits, showing comparisons between R-K-O and the others as to lineage, cost, period of insertion and other data, aim being to shed light on competitive methods in this field. Lord, Logan & Grant, the ad agency handling the R-K-O account, will make up a national survey on these points and others.

House Mgrs. Limited

Changes in personnel and methods were outlined. House managers hereafter will have no contact with the central booking offices or the general film booking headquarters, but will make all reports to the divisional managers. They in turn will take questions up with heads of departments.

Changes in personnel include the appointment of E. M. Glucksman as general theatre director, working directly under Jos. E. Plunkett. Glucksman will visit each division in turn, installing new systems of house operation and dictating savings in advertising outlay and reorganizing the box office staffs generally.

Several high pressure crews of three or four men each and under the direction of Ben Serkowich will be sent into the field to give special treatments to "sick" houses and other special situation problems. Crews will be assigned to locations for from four to eight weeks, moving on to other spots that call for attention.

Serkowich will assume the title of special sales promotion director, responsible directly to Plunkett. His crews will put in permanent press agents to carry on the work they have initiated.

George Brown becomes R-K-O general publicity director for the West, with headquarters in Chicago, designing the campaigns west of Chicago and supervising them. Jack Hess from the Chicago R-K-O office will handle exploitation for different large eastern R-K-O houses, starting with the Mayfair and Globe on Broadway.

5th YEAR
BENNY MEROFF



ORIENTAL—CHICAGO
INDEFINITELY



HEALTHFUL
Kooler-Aire
NATURES REFRIGERATION
POWERFUL · SILENT · EFFICIENT
KOOLER-AIRE ENGINEERING CORP.
1916 Paramount Bldg., New York

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
149 W. 46 ST. N. Y. C.

MINIATURE GOLF
AN AMAZING NEW BUSINESS
Get a copy of the new magazine describing the wonderful opportunities in this business—full of news—best ideas of profitable management—suggestions for good location, etc. Send for free sample copy of
MINIATURE GOLF COURSE MAGAZINE
150 Lafayette St., New York

Miss Jillian Sande
Featured London Ingenue
FOX FILM CORP.
Direction JENIE JACOBS

PARAMOUNT, NEW YORK
NOW
AND
FROM NOW ON
FRANK JENKS
"THE PRINCE OF RHYTHM"
A MASTER OF CEREMONIES
WHO
ACTUALLY
LEADS THE BAND
AND
PRESENTS
DIFFERENT ROUTINES
OF
VARIED SPECIALTIES
Direction LEDDY & SMITH

A Mighty Gift to the RESURRECTION



EDWIN CAREWE'S

Magnificent Production

WITH THE GREATNESS OF ALL QUIET ON THE WESTERN FRONT

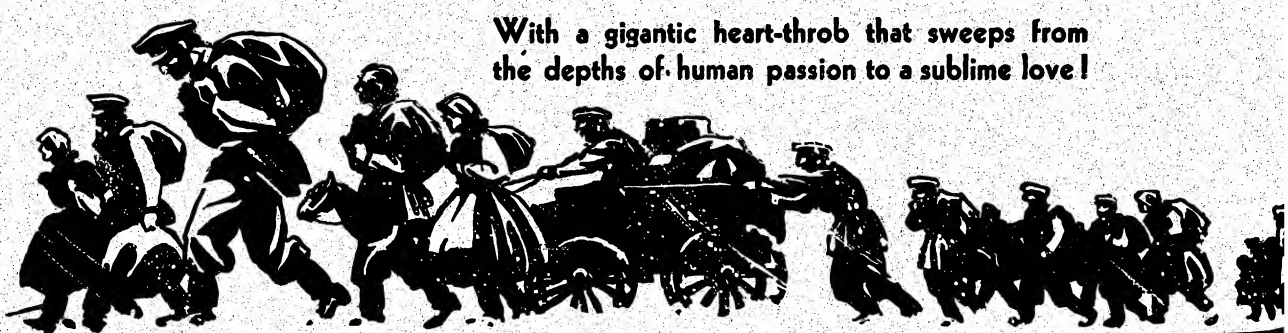
Unparalleled in Dramatic Power!

Unrivaled in Spectacular Splendor!

With a gigantic heart-throb that sweeps from the depths of human passion to a sublime love!

Presented by
Carl Laemmle.

Produced by
Carl Laemmle, Jr.



UNIVERSAL WINS

Screens of the World!

ECTION

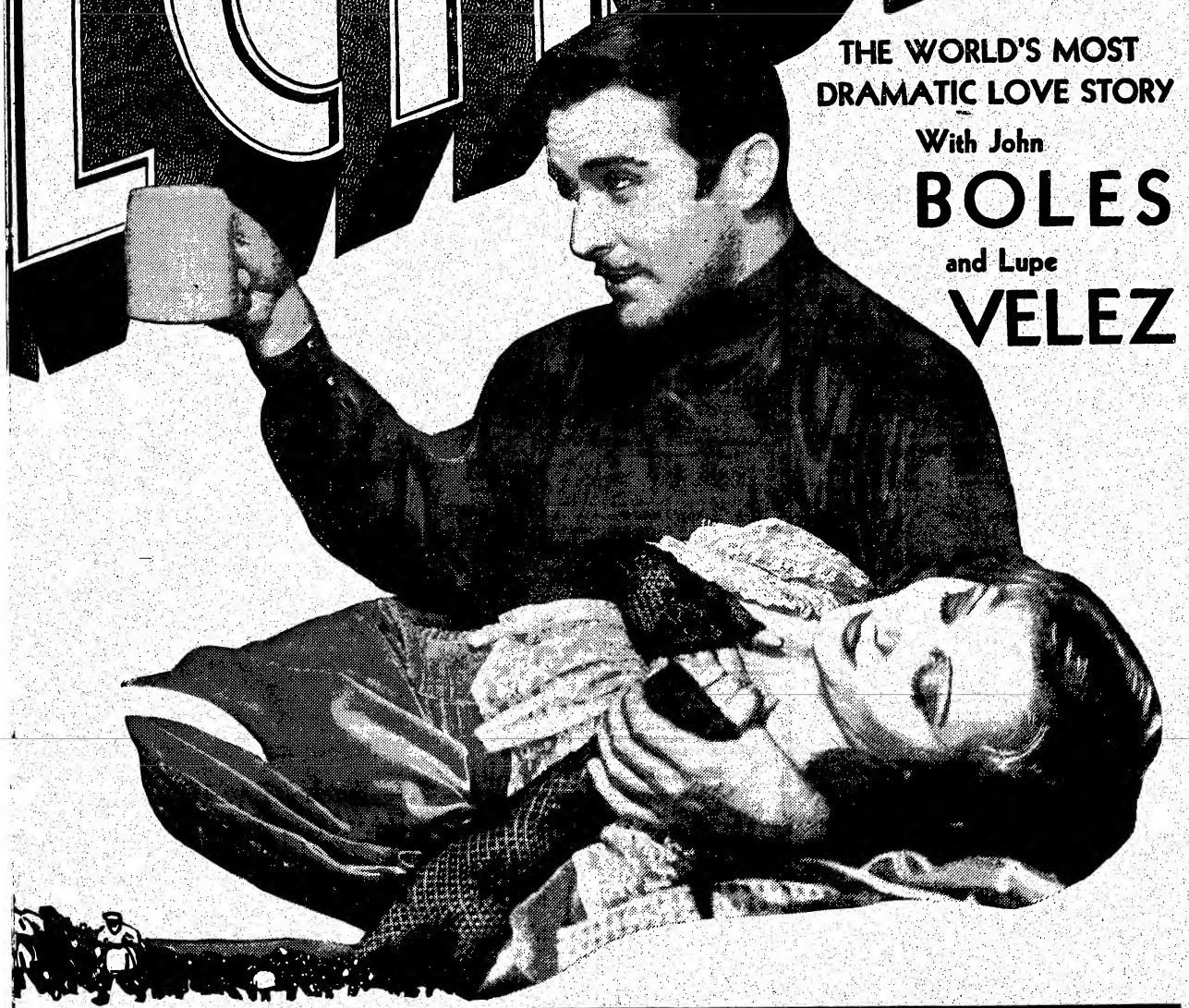
THE WORLD'S MOST DRAMATIC LOVE STORY

With John

BOLES

and Lupe

VELEZ



3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS

Tabs in Film Spots

Chicago, Nov. 18.

Publix Great States houses through Indiana are still toying with the vaude idea. Latest to be added to the Hoosier State route is the Billy Purl tab, remaining a week in each stand, with changes of bill thrice weekly.

Houses trying it out are Sipe, Kokomo and Broadway, Gary.

Haver's Minstrels are also being tried out along the tab idea in this string of houses.

Viola Dobos has joined the vaude act of William Seabury. She replaces Bobby London.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

JACK WEINER
R-K-O REPRESENTATIVE
Palace Theatre Bldg., N. Y. C.
Has booked in N.Y.C. this week:
Marion Wilkins.....Palace
Charlie Foy.....58th St.
Ruth Clifford.....Franklin
Winifred and Mills.....Hamilton

RECEIVERSHIP APPLICATION

Eddie Moran Claims Interest in Tishman and O'Neal's Act

Eddie Moran's application for the appointment of a receiver for Tishman and O'Neal, vaude agents, has been denied by Supreme Court Judge Curtis A. Peters in New York. Moran asked for the receivership pending litigation over the profits of the Jack and Kay Spangler act, produced by Tishman and O'Neal.

In his petition Moran declared that he was an equal partner with Tishman and O'Neal in an act titled "Sky-Scrapers," featuring the Spanglers. When that act disbanded the Spanglers and several of the people in the support were routed in another act by Tishman and O'Neal. Moran claims his agreement with the agents entitled him to share equally in the profits of both acts.

Keith-Boston Change

Boston, Nov. 18.

The $5,000,000 palace that E. F. Albee built to commemorate the name of B. F. Keith, the Keith Memorial theatre, will become the Keith-Boston theatre this week.

Management says thousands of requests for change of name by those who remember the famous old Boston theatre.

Warner House Split

Lima, O., Nov. 18.

Vaude goes into the Ohio Thursday (20) booked by the Warner booking office.

It's a Warner house and will play three acts each half.

Andy Rice, writer, back from three years on the coast for Fox, is now with the M. S. Bentham office, writing special material.

INDIE HOUSES ARE PLAYING SOME VAUD

Vaude acts depending on the indie dates for coffee and cakes have become encouraged lately by the installation of vaude in a number of houses either dark or formerly playing straight pictures.

The Queensboro started vaudfilm Nov. 14 with five acts on a three split basis.

Halsey and DeKalb theatres in Brooklyn have started five act shows on a tri-weekly change.

Heights, Brooklyn, four acts on a three split plan, and another is the Myrtle with a full week booking of five acts.

Endicott and Sun, Brooklyn, are using four acts on two days only, Saturday and Sunday.

The Ritz, Cartaret City, N. J., playing five acts on the Saturday and Sunday only basis.

All of these houses are booked by Harry Lorraine.

Australian Chain Takes Coast Acts at "a Price"

Los Angeles, Nov. 18.

L. Ayres Mantell, representing Union Theatres of Australia, is here on a talent-booking mission. Mantell spent two weeks in New York without signing a single act for his circuit. The salaries asked were ridiculous, he says.

Mantell will leave here next week for home with about a dozen acts sealed, but none in the money class.

Market Girls in Fox Houses in Stock Troupes

A troupe of 12 Russell Markert girls will act as a stock dancing troupe at the Fox Audubon and Academy, New York, beginning Friday (21). Girls will alternate between both houses, playing each the half that the F. & M. unit is out.

Bill McQuaid is now manager of the Audubon.

F-WC Vaude Spurt

Los Angeles, Nov. 18.

Another brief vaude spurt is being made by Fox-West Coast. After reopening the Westlake with five acts on a split, circuit has placed the Fox, Fullerton and Redondo Beach into three days of vaude shows with five acts for each.

F.&M. NW. Nights

Seattle, No. 18.

New routing for Fanchon & Marco units in Northwest includes two nights in Yakima, opening Nov. 15-16. Butte, three nights, at Fox theatre. Capital, Yakima, gets the Ideas, this being smallest town on circuit for the "flesh" flash.

NIGGEMEYER ON LOOSE

Hollywood, Nov. 18.

C. A. Niggenmeyer, Publix unit producer, suddenly without assignment through adding of Texas time (four weeks) to eastern units, arrived in Hollywood last week.

He is reported awaiting orders from Publix home office in New York, and meanwhile is on vacation.

Davis-Darnell Again

Frank Davis, who left a year ago to direct and play in talker shorts for Pathe and Warners, is returning to vaude with his wife, Adele.

This reunites the former standard team of Davis and Darnell.

Cliff Work's Trip

Hollywood, Nov. 18.

Returning from R-K-O division managers' meeting in New York, Cliff Work is swinging around the western division.

He is going northwest from Salt Lake City and is expected here Saturday (22).

Inside Stuff—Vaude

The five-act bill booked for Toronto next week (22) was set by booking office agreement to move intact from the R-K-O house there to Loew's in Montreal the following week, until R-K-O changed its mind and filled in the open week for the bill in one of its own theatres.

Venita Gould, Dance Fables, Richy Craig, Pressler and Klaiss and Haas Bros. are the acts. With Hamilton, Ont., dropping off the R-K-O route, a week was open ahead of Toronto for the bill. Loew's Boston changes to Friday opening that week, complicating the books and leaving Loew's Montreal minus a through-playing show. Johnny Hyde of the Morris office arranged for Loew's to have the R-K-O show jump direct and intact to Loew's Montreal. But R-K-O juggled the books to send the bill to Boston.

That might have established some sort of record.

The prop gun came in for attention in Grand Rapids, where Sidney Page was playing the R-K-O Regent. Sid romped off the stage, prop gat in hand, which he tossed to Harry Falkel, the doorman, asking him to hold it for him until he got through with his "turn." Falkel held it. When Page returned to the stage to resume his act, Falkel heard a noise in the corridor leading from the stage to the street. He opened the door and stepped out, gun in hand. Two tough-looking birds were ascending the stairs toward dressing rooms above.

They saw Harry, spied the gun, and were on their way for the great open spaces.

The good old prop gun, maligned and kicked around of necessity in most theatres, loaded with blanks and intended for nothing more than one or two loud pops off stage, had at last stepped out of its character.

Myrtle Glass has stage fright. That sounds queer after Conlin and Glass' 13 years as a standard team. Miss Glass is afraid to play the Palace, New York. No reason, just afraid. A date there has been offered to them time and again, but they play everything else but the Palace. Every time Jimmy Conlin has to turn it down he burns. But Myrtle is a very good straight and the Palace is just a seven-day week.

MURRAY and ALAN
"JESTERS OF 3000 YEARS AGO"
in a new version of "3000 Years Ago" and new songs

Sept. 21—Grand Rapids and South Bend
28—Madison and Rockford
Oct. 5—Des Moines and Cedar Rapids
12—Davenport, first half
18—Milwaukee
26—Hammond, London and Windsor
Nov. 1—Last half, Union Hill
8—Madison and Chester, New York
15—Syracuse
22—Rochester
29—Cleveland (105th Street)
Dec. 6—Akron
13—Toledo
27—Minneapolis
Jan. 3—St. Paul
12—Winnipeg
24—Vancouver
31—Seattle
Feb. 7—Portland
16—Golden Gate, Frisco
25—Oakland
Mar. 5—Los Angeles
25—Salt Lake City
Apr. 3—Omaha
11—Kansas City
18—St. Louis
May 1—Oklahoma City
8—Fort Worth
15—Dallas
22—San Antonio
29—Houston
June 5—New Orleans
15—Birmingham
22—Atlanta
July 2-4—Charlotte

BOOKED SOLID R-K-O UNTIL JULY, 1931
DIRECTION
CHARLES MORRISON AGENCY
Personal Representative LARRY PUCK

WANTED 2 PARTNERS
SPECIAL CLEVER GIRLS
Or sister act, American artist just back from Europe, new act, own material, investigate, appreciate. No financial aid necessary. Sears, 2780 Grand Concourse, Apt. 31f, New York City.

ARCH WOODY
MAKING HIS MARK FOR FANCHON and MARCO
See You Soon at Loew's State, Los Angeles

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

MARION WILKINS
"DANCES"
With Ray Hunt—Jack Meyers
Gallagher and Cox
This Week (Nov. 15)
R-K-O PALACE, NEW YORK
AM GLAD TO BE FIRST ACT WHICH JACK WEINER HAS BOOKED INTO THE R-K-O PALACE, N. Y., ON HIS OWN FRANCHISE.

JUST COMPLETED R-K-O TOUR
MISS LOMA WORTH
"THE ONE GIRL BAND"
SAILED ON S. S. OLYMPIC
WITH HER AEROPLANE
TO START EUROPEAN TOUR

Vaude Writers, Tiring of Stalls And Bad Actors, Now Want to Know

Writers of vaude material from now on will not, they say, take advances or turn out material for acts that have no "in" at the R-K-O headquarters.

So many writers have turned out turns at so much down and the rest in royalties, and worked, they say, like demons to get the new acts in shape, arranged break-ins and all in all wore themselves out getting the things before the R-K-O bookers, only to have the thumbs down sign pulled on the people in the act.

With the standard acts still welcome in the booking office, writers have little or no trouble. With the smallee, nothing but headaches, according to one successful vaude writer. This man says, after writing the acts and going through all the grief mentioned, the little guy is certain to come into his office and wear him out with demands for his money back that he advanced to have the act written. Vaude actor will not believe it is not the fault of the writer but his own that he cannot get booked with the turn.

The writers from now on will check up on the artists through secret sources in the booking office before putting pencil on paper for them.

MEN SINGLES FOR M. C. AT PALACE SCARCE

The RKO Palace, ace vaude house of the circuit, has at last found itself in a funny spot regarding stage policy and bookings. Monday (17) Arthur Willie, the Palace booker, and another official of the booking floor, were finecombing names in a quest for someone to follow Lou Holtz, now on his fourth week, into the house.

The name of Dr. Rockwell was suggested and the rush was on for Doc. Rockwell did not warm up to the idea, saying he has been off the stage for some months now and would have to have a few weeks of preparation.

This shortage of men singles, capable of handling the M. C. job also, is due, according to an official to the fast pace the Palace has set this season in booking names, and the development of a strictly wise Broadway mob in the audience.

UNSTAMPED!

Act Leaves Pronto After Getting Govt. Envelope

Chicago, Nov. 18.

Getting official letters from the U. S. Dept. of State sooner or later has its consequences.

As the result of a long letter from Washington, the Four Karrys had to cancel their date at the Orpheum, Des Moines last week, and call off the remainder of their R-K-O time.

Act, native of England, has been in this country about two years, playing under a visitor's permit. Failed to secure an extension on their time in the U. S., and are now headed across the border somewhere.

Robertson With V. M. A.

E. M. Robertson, for 25 years or more private secretary to the late E. F. Albee, has been given a post in the Variety Managers' Association, for special work.

Pat Casey gave Robertson the job. Shortly before Albee died, he summarily dismissed Robertson.

Loma Worth's Long Trip

Loma Worth, who last week completed an R-K-O tour during which she made her jumps by plane, sailed for London Saturday (15), taking along the plane.

From London she will proceed to South Africa where she has been booked for 12 weeks with the United Vaudeville circuit.

Lou Dolgoff as Act

Lou Dolgoff, after two and one-half weeks of special m...e'ing at the new Clown Club, will play vaude for a while.

Dolgoff was at the Village Grove Nut Club for a long time prior to the CC date.

NVA Talking Short

A sounded short of the N. V. A. Sanatorium in Saranac, N. Y., taken when the chain heads recently visited there with Pat Casey and General Will Hays, has been delivered in New York. It contains the faces of all the notables and a brief talk by Dr. Edgar Mayer.

The short, made by Pathe, will be trimmed down to around 700 feet and probably distributed to all theatres as a free talking short.

'CRUCIFIX WILLIE'S' NEW GAG LANDS 'EM

Out of all the recriminations and mud-slinging between the indie vaude booking offices, comes the story of the Ajax of house purloiners among this motley mob. He has been dubbed by the entire field as "Crucifix Willie."

As soon as one indie agency starts booking a house, the others start to get that house on their books. Any method is used. Accusations between them of lying, sending fake telegrams and all the rest, well known by now, is topped by "Crucifix Willie," according to the indie gang.

"Willie" works for one of the nicer (?) booking offices. When the info is that Joe Doaks is booking the Mosquito theatre at Swamps, N. J., "Willie" goes into action. He gathers up a flock of contracts issued to standard acts from his office, for break-ins only and for buttons. With these he descends upon the manager of the Mosquito, revealing what his office can do on low salaries. "Willie" calls especial attention to the class of acts he can deliver for the cruller pay.

This gag of contracts is an old one, and most of the indie managers have lost interest in it, but with "Willie" it is different. He swears to the truth of his statements. When perceiving he is getting nowhere with the mgr., "Willie" whips out a black crucifix that he carries on a string around his neck, gets down on his knees, kisses the crucifix and swears he is an honest and truthful man.

Usually the indie mgr. falls for that one and away goes another house from some unsuspecting smallee.

The boys are figuring a way to top "Willie." So far their only edge is with managers named Goldstein or Cohen.

Genestra Dies From Shock In Barrel of Water

Louisville, Nov. 18.

Royden Gilbert de la Genesta, who once appeared with Houdini, died from shock and not from drowning when confined in a barrel of warm water at the State theatre, Frankfort, Ky., for five minutes.

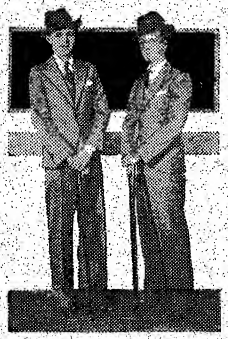
His wife, Yvonne Genesta, had a key to open the barrel, but became excited and allowed stagehands to break it open with an axe. Genesta was revived 10 minutes later but died shortly afterwards at his hotel from a heart attack resulting from shock.

Genesta spent many years as a special feature in Columbia burlesque shows. He was about 45 years old and had four wives, divorced and living, in addition to Yvonne. Three years ago he was locked in his barrel in Greenville, Tenn., but recovered and retired to a plantation near Madison, Ga.

Genesta was recognized as a hypnotist and magician as well as an escape artist. All of his equipment was destroyed after his death. He was billed, ironically, as "Genesta, in His Sensational Escape From the Barrel of Death."

Wohlman Academy's M. C.

Al Wohlman goes into the Academy, New York, next week as permanent m. c.



GALLAGHER and COX

Originators of the "back to back" now featured with Marion Wilkins at the R-K-O Palace Theatre, New York City, this week, Nov. 15.

Direction
C. B. MADDOCK
151 West 46th Street, N. Y.

Makers of Shorts See No Future Aid From Vaude Acts

Talking short producers anticipate little help from vaude in the way of material this winter. They believe that field has been milked of almost everything worthwhile and are depending more on originals for the future.

At the start vaude acts and routines, transferred to the screen without much change, represented the bulk of short material. Then pictures commenced to borrow from vaude mainly for basic ideas.

Short makers have been digging through all act files and records of many years past for possible suggestions, besides trying and looking over everything around at the present time. While the shorts producers will continue to seek much of their new talent in vaude theatres and elsewhere on the stage, indications are that vaude and stage players switching to films for shorts henceforth will be refashioned in style to fit exclusive material.

Paramount and Warners are among the short makers contending that the vaude field has been thoroughly probed. Their idea of burlesque as a talent and material source for pictures is that burlesque hasn't enough of either for its own use.

5 Shows Sunday in R-K-O Houses May Mean Gain of Million Yearly

Orders

The edict against the "hells" and "damns" in vaude acts seems to be running for Sweeney as far as the Loew and R-K-O offices are concerned.

Most palpable use of the words came during the N. T. Granlund girl act at the State, New York, last week. Exactly 13 hells and five damns during one performance.

GITELSON, BOOKER, KILLED IN AUTO CRASH

Chicago, Nov. 18.

Five performers and a booker were in an auto accident last week.

Edward Gitelson, the booker, died from fracture of the skull and severe internal injuries.

Performers are Violet Vjarra, cuts on head and internal injuries; Tony Camarata, driver of the auto, severe head cuts; Angelo Gigianti, Abraham Williams, colored, and Charles Camarata, all slightly hurt.

The entertainers were returning to Chicago following an Armistice Day performance for the American Legion in Waukegan. In the fog and darkness of early morning, they crashed head-on into a 60-foot motor transport. The driver of the truck is being held.

Taken to the Highland Park hospital, all but Gitelson and Miss Vjarra were able to return home.

Mrs. Gitelson will continue to operate the Gitelson club booking office, in partnership with Irene Farrell, Gitelson's former secretary.

Both women are acquainted with the business, having been active in the office when Gitelson was alive.

Jacob's Broken Leg

Lester Jacob is in the Roosevelt Hospital, New York, with a broken leg. He will probably be confined for three months.

Jacob, in "Variety's" business dept., got into a taxicab at the Pennsylvania station Saturday morning, after arriving from Philadelphia. On the way home the taxi hit an L pillar, with the crash resulting in Jacobs' right leg broken at the knee.

Acts may be called upon to do two shows on Sundays in the R-K-O vaudilmers if a plan submitted goes through. In the estimate, as reported, it is considered possible for the circuit to secure anywhere from $500,000 to $1,000,000 extra in grosses yearly through the additional Sabbath performance.

The five-a-day survey is purported to prove with figures that at least a half million each year is available. It does not suggest five on Sundays as a set policy anywhere, but to be adopted when a stage or screen attraction or conditions in this or that territory warrant the extra shows.

Turnover handled by the presentation houses on Sundays, when as many as six shows are sometimes played, is pointed to in the plan, with suggestion that R-K-O theatres follow suit when playing an attraction of sufficient drawing strength.

Claim is that R-K-O theatres lose money that cannot be regained by turning business away on several Sundays during the year. Among instances referred to was the Marx Bros.' percentage date at the Pal-

(Continued on page 38)

Frugal Rubin One-Nights It From Coast to N. Y.

Hollywood, Nov. 18.

Benny Rubin becomes a one-man one-night attraction, as part of a scheme to break his jumps by motor from here to New York where, around Dec. 1, he starts rehearsals with the new Alexander Leftwich-Alfred Cheney Johnson musical.

Rubin figured out that he'd make Yuma, Tuscon, Dallas, etc., en route, for dining and sleeping purposes, and decided he could knock off some extra bucks by jumping into local picture houses for personal appearances. He sent out wires and got responses enough to make up an itinerary of 13 one-nighters, getting $250 to $500 a night for himself.

Sam Dembow may take up most of it east of the Mississippi in the Publix stands.

They Killed His Dog, Now Must Face Suit

Los Angeles, Nov. 18.

A $30,000 damage suit over the death of a dog started by Ed Le Groh, vaude actor, against the L. A. Transfer Co., comes up for trial here in Superior court next week.

Le Groh claims one of the Transfer company's men kicked and beat his dog about a year ago, resulting in canine's death. Le Groh also contends the dog's demise kept him out of work for eight months. Le Groh's act was billed as "Adonis and Dog."

Two 4-a-Day Vaudfilm R-K-O Houses Starting Now—4-a-Day Every Day

Four performances daily every day have started in the R-K-O Albee, Brooklyn, and Keith-Albee, Boston.

These are said to be the only two R-K-O combination theatres to take on the increased playing policy for the acts at present. Other R-K-O vaudfilm houses are playing and will continue to play, it is claimed, three shows daily.

In Brooklyn and Boston, competing chain vaudfilm houses are giving four-a-day for the acts during the week and five daily on the week-end. The week-ends in the R-K-O theatres will remain at four as during the week days.

Old-Timers for 40 Weeks

The Cod Timers, headed by Jack Genaro, in their act "The Big Surprise," have been routed by R-K-O for a total of 40 weeks.

Harry Fitzgerald office is handling the mob.

HESS' SOLO HONEYMOON

Chicago, Nov. 18.

Jack Hess will marry Ruth Higgins before he leaves Chicago to assume his new duties as R-K-O publicity chief in New York.

Hess' bride will join him in New York two weeks later, Hess taking his honeymoon alone.

George Brown arrived here yesterday, Monday, to succeed Hess.

CANCELLATIONS

Couple of Agents Call Off Matrimonial Bookings

Chicago, Nov. 18.

Tommy Sacco, the indie booker, and his frau, Mildred Walker, vaude and nite club performer, are getting a divorce on the simple grounds that their marriage didn't work out. Tried to make a g. of it for about 18 months, but are calling the game on account of incompatibility.

Frank Taylor, son of Earl Taylor, the fair booker, is no longer a married man. While down in Belleville, Kans., last year, with one of the Taylor shows, Frank stood up with Alberta Winck, and said the magic words. When the pair got back to Chicago three days later, they separated, and last week the couple filed a divorce.

New Magicians' Club

[illegible] is [illegible] the Magicians' Club.

He says he has over 100 members at present, with number increasing from date and public life.

Jenie Jacobs to Coast

Hollywood, Nov. 18.

Jenie Jacobs, New York agent, is expected here in two weeks.

Morrissey's Colored Show Goes on Colored Circuit

Will Morrissey moved his all-colored troupe, "Hot Rhythm," into the Lafayette, Harlem, last week.

Morrissey will keep his troupe moving by playing some of the eastern colored theatres.

Morrissey appeared with the show uptown and did his kidding from a stage box.

Inez Selden Dies

Winston-Salem, N. C., Nov. 18.

More than 10,000 persons filed past the bier of Inez Selden, 34, member of the Flying Seldens, who fell from a trapeze while the act was playing the county fair here and died several days ago from injuries. The corpse remained at a local mortician's for a full day before it was sent to Hartford, Mich., for interment.

The funeral is estimated to have been attended by 20,000 persons, and about 50,000 were in the grandstands at the time.

Al White's Nite Club

Al L. White has taken over the management of the Picadilly Club, New York, on a percentage basis.

White is making the floor besides operating.

NEW ACTS

Alexander GRAY and Bernice CLAIRE (3)
Songs
19 Mins.; Three
Palace (St. V.)

Alexander Gray and Bernice Claire were operetta names before they went to Hollywood, but reputations gained through opposite lead playing in the Warner musical talkers is most important on their record. That makes them quite distinguished for vaude, wherever vaude can play them, and on top of that they entertain.

The song repertoire they selected for this double vaude trip is refined if nothing more. Extremely polite dust is the opener and Gray follows with a spiritual. This and Miss Claire's tricky exerciser gave both the limit in vocal ranging as their respective solos. A medley of Romberg compositions is another duet and they reprise the starting song for the finish.

At the Palace they had no trouble next-to-closing.

Both are good looking young people. Miss Claire was becomingly dressed in two changes and made the looks count as much as the singing. Gray okay from the neck up—but that tuxedo. If he's expecting a corporation he should hold on. Otherwise grab a dinner suit, or get Miss Gray into a misfit, too, to make it even.

Man at piano just accompanies, though better dressed than Gray while remaining seated always. *Bige.*

Marion WILKINS and Co. (4)
Dancing and Song
16 Mins.; Full Stage
Palace (St. V.)

This is the best of the several dance flashes featuring Marion Wilkins in the past few years. She is favorably assisted by four boys and enhanced by the staging. The turn is superior to the average grade of vaude flash in most ways and playable anywhere.

Opened the Palace bill and impressed as best suited to that spot on the short bills also.

Miss Wilkins' most effective number is her Spanish cape solo, retained from previous ventures. She is a fast worker in the opening with the boys and later equally good in slower tempo as a waltz partner.

Dance team draws top applause in their specialty in "one" under the finish. Two remaining boys are both opposites and with Miss Wilkins, one as a tenor and the other dancing.

Novel opening is an advantage, for the start is therefore something to build on. Miss Wilkins is lowered in an airplane drop after lyrical introduction. Neat costuming at the start holds good throughout the act. *Bige.*

LUCILLE SISTERS (2)
Songs
10 Mins.; One and Two
86th St.

Margie and Topps Lucille until recently were in a flash act where their personalities were pretty much submerged. On their own now this sister team impresses favorably in all departments and is seemingly headed for fast company. Girls look well and have voices that blend nicely. They handle their double numbers in distinctly individualistic style, avoiding songs that are common property of the average sister team around these days.

Following the opening song, "Peach Picking Time in Georgia," the girls go into a corking impersonation of the Duncan Sisters as Topsy and Eva, making their cos tume change in view of the audience.

Girl under cork, while singing "I Never Had a Mammy," clicks with her jig mannerisms and shapes up as a likely looking comedienne, while the one doing the golden-haired Eva bit handles lines effectively.

Working with neatness and dispatch these girls can fill the dance spot on any vaude bill and find appreciation. For further advance the Lucilles might strive for another standout number besides the Duncan impersonation. It's well done, but still an impersonation.

BILLY REED (2)
Comedy and Dances
16 Mins.; One
Lincoln Sq.

Billy Reed, smart looking lad, appears to have been around for some time. He is assisted by a cute brunet. Both try hard for laughs, but none there. Trouble is that their material is too familiar and the audience knows all the answers.

Most of the turn is taken up by crossfire between Reed and the girl. Latter plays straight as a dumb dora. A nice foil and Reed should shape billing with her. She also helps out with juggling.

Reed's hoofing is a major factor. Has some nice steps. However, he is also a good comedian and maybe with new and punchy lines, wouldn't be forced to hoof so much.

PALACE

(St. Vaude)

While the current bill seldom slips as an entertainment, it doesn't strike as being a money show. As a straight vaude layout it appears to lack the drawing strength possessed by the last four Palace bills or so. It will need all the help the elements can give it, with plus qualities liable to prove disastrous. No certainty it can draw against adverse weather, and that's important as a virtue or a weakness at the Palace this time of the year.

Under individual analysis the same acts that blend so well as entertainment don't discount playing value box office strength. Alexander Gray and Bernice Claire, the headline singing team from the musical talkers, are mostly noticeable as a class act of quality. Jack Pearl may do some drawing on his New York popularity. After that for biz it's up to any talk the show can lend before the week is over—and Lou Holtz. He's m. c.'ing here for a fourth week and holding this bill up as he did the others.

Holtz is again working with other members of the bill in between-the-acts clowning and blackout playing that complicated the spotting job and made for an oddly arranged layout. Second part limped badly in comparison Saturday afternoon and could have stood revision. They probably paged the m. c. to jack up at night.

After the dancing opener, Marion Wilkins and Co., and the singing deucer, Three Brox Sisters, the first part was an all-comedy affair for three acts and the Holtz insertions, up to intermission. It might have been considered necessary to hold both the Diamond Boys and the Watson girls down in the first section to get them into an afterpiece that followed the sisters' own turn. That could have been possible by placing the Watsons in the second part, rather than Robins. The musical clown was over his head, opening after intermission.

Second part's chief weakness was its subdued material following all the racket down below.

Brox Sisters were reported desiring to step out of the show when tendered the No. 2 position. The deuce isn't a hazard any more at the Palace, but the trio possibly considered their standing in pictures and elsewhere warranted a better place. They, too, would have proved overly quiet for the second part, and the Broxes up later would have made it all singing after the smoke. Booking office could have used a Chinese puzzle expert on this one.

What the Brox Sisters accomplished was a near-show-stop very early with four songs in their own style of harmony singing. They looked as well as they sang in a "three" set with girl pianist as background, and refused to answer applause with an encore. It was a chance for extra bows that, if taken, would not have been stolen.

Holtz first showed here, preceding the Diamond brothers, and handled his audience with easy familiarity. They like Holtz at the Palace. He has developed as few others have on the stage in recent years and now knows all the answers. He's needed them on his month run at the Palace, doing close to an hour in short trips each performance.

That's work. So is the Diamonds' act. They crash into each other and slap themselves all over the stage. The added songs and dancing make Hughie and the two kids a sugary sweet vaude combination.

Fannie and Kitty Watson about equaled their other recent click with pointed comment on Fannie's heft and the dancing finish that's so surprising in coming from two big girls. Kitty is also growing but she can't catch up.

At this point Fannie got into the roughhouse, or was thrown in. The Diamonds gave her a sample of their own center stage collision with Holtz' assistance, and it looked like the end of Fannie's satin gown. They wheeled her off on a trunk carrier.

Jack Pearl used "The Interpreter" and the books routine, plus a m. and p. in., out in "one" to close. Holtz described him as the only successor to Sam Bernard. Pearl can carry the flattery. He went solidly to make it that much tougher for the second part, and so did another blackout by Holtz, using the only bed on the bill this week. That's becoming the Palace's most important prop. This time Kitty Watson popped out from under the covers to complete the perfect hotel service.

A Pearl-Holtz piece of comedy biz in a shoe store opening Part Two warmed things up for Robins, the other repeat act for the Palace, and over. This was later announced by Holtz as mostly ad libbed. Gray and Miss Claire (New Acts) registered nicely with 19 minutes of song, leaving five at the end for Holtz. He told two Yid stories and then told them to go home. There had been enough show by then. *Sid.*

Marion Wilkins is also under New Acts.

This bill will need all the weather breaks to get $27,000 on the week. Last several Palace grosses, except one, have been nearer $30,000. *Bige.*

LILLIAN ROSEDALE and Co.
Songs.
15 Mins.; One.
Englewood, Chicago.

"Lillian Rosedale, composer of 'Cheri, I Love You,'" after an absence of five years has returned to the vaude stage. The company, of two men and two femmes, doing 15 minutes of straight singing, all of which, except one, are heavy opera bits. This is pretty stiff treatment for a vaude audience today.

Lovell Peterig is the coloratura soprano who does all up and down the range. Perhaps because vaude audiences don't ever hear these concert artists will help, but it still remains dubious.

John Stone and Walter Merlof do the assisting, with Miss Rosedale at the piano. She strings along with the quartet.

As a close "Cheri" is sung with good effect. If the turn opened with this it might be better. "Irish Eyes Are Smiling" and "Old Man River" are the male member's contributions.

SILVERFREED 4
Dancing and Acrobatics
8 Mins.; One
Hippodrome

Active opening turn comprising three men and a girl. Latter chimes in on unison taps and specializes in acrobatic dancing. Two males also hoof, with a third lad stepping out briefly for hand-to-hand accomplishments.

Routine is a mixture and always on the move. Girl makes a costume change and has an appearance which helps.

Act should have no trouble opening shows in any vaude emporium. *Sid.*

SONIA and VERNON
Xylophone
11 Mins.; One
Lincoln Sq.

Mixed pair of xylophonists. Man does the fancy work, with the girl accompanist. It's a straight xylophone turn. For that, 11 minutes too long. Small time.

Open with both playing on one xylophone. Later the boy solos with a fast standard piece. Duet, "Blue Danube Waltz," with the girl at an xylophone with bell-like notes.

PALACE, CHICAGO

Chicago, Nov. 12.

Removing from the realm of Chicago discussion any question of his ability to do a single, Gus Van, this week's blazer, ran back a punt Saturday afternoon for an easy touchdown. It's been a good many Saturdays since any act, especially a soloist, found the bulls-eye with such unerring marksmanship. As a rule, increasingly noted of late, the half-holiday turnout at the Palace is apt to have bandages around all their fingers.

It was an exceptionally well lubricated bill all the way, as touch-and-go as the week had been stop-and-loaf. Roy Zastro and Denny White, those slick and sleek dancing juveniles, proved highly combustible as show starters and audience awakeners after Paramount's stupid feature, "Heads Up" which was donated to R-K-O without any generosity whatever being involved.

Two girl hoofers and two chic harmoneers assist Zastro and White in a revuette carrying seven hanging pieces and a lot of speed and class once they get that "hello, hello, hello" introduction off their lungs.

Ed. and Tom Hickey distributed a rich garnishment of personality, experience and disarming forthrightness over some rather stale tidbits. They are another Exhibit A in the case for the importance of how as contrasted to what. What they do isn't so much, how they do it is the distilled juice of real vaudeville.

Another vaudevillian of the elegant manner is Franklyn Ardell still peddling marine real estate while avoiding the bailiff, hiring a deaf and dumb stenographer, and stalling the wife. He did his full measure in committing the bill to speed and laughter.

Gus Van has wisely selected his material and nimbly kept his encores not too numerous leaving 'em still hungry, which doctors say is the healthy way. Previously as a team, and now alone, Van always had the best bunch of sure fire character songs ever assembled in one repertoire.

Seven Gondolians, agile Castilians, maintained the swiftness of the show even to the end with their anti-stall ideas. *Land.*

58TH STREET

"Fall Festival Week" here, as in other R-K-O houses, had seven acts instead of five on the stage show, in keeping with their celebration idea. The added starters jazzed things up a bit at the Saturday matinee, with the vaude instead of the feature picture opening the show at 1.10 p. m. in order to get in four.

Plenty of comedy on the show and good business Saturday afternoon, with "Girl of the Golden West" (FN) screen picture.

La Fluer and Portia, mixed team, opened with a fast line of equilibristic stunts. The man's hand balancing on slack wire and human top iron jaw whirl carried the act for good returns.

Three Jests, male trio of hoofers, registered in follow-up with songs, clowning and dancing. The boys are corking hoofers and pack comedy in their stepping contributions, which puts them over in a big way.

Angus and Searle, mixed sets of twins, also kept the comedy ball a-rolling in a Pullman sleeper skit, with the mixed identity gag worked for laughs. The first couple are honeymooners on the way to Niagara, and get lost in the shuffle. The other couple board the same train, and the complicated idea provides good fun. At tag it develops the girls are twin sisters and the men twin brothers. Unique act, holding its own as a comedy smash.

Swartz and Clifford, mixed team, with man doing eccentric comedy, were also other assets to the comedy division. The crossfire patter kept the outfronters tickled throughout, and the songs in getaway also helped to put the act across.

Lee Weicht Revue, enlisting a mixed mob of 12 dancers, followed and got over mildly as a dance flash. The main fault seems to be a desire to crowd too much into this offering, which will probably be remedied later. As it now stands, the toe dance ballet by the girls and the adagio quintet, in which two men toss around a trio of girls, must be depended upon to hold up the act. Since neither are new, this one's just a routine dance flash which doesn't need half the number of people it is now carrying.

Jack Wilson and Co. held down next-to-shut assignment perfectly, with Wilson grabbing laughs as usual on his towning and getting splendid support from Warner Gault, Ruth Wheeler and Murray Wood. The last named, a midget, working under cork like Wilson, sews things up with his songs in getaway, and the audience going heavy as usual for the supposed kid stuff.

Frank and Milt Britton Entertainers, 10-piece band, were all but show stoppers in closer. The boys are a versatile mob, packing good harmony in their instrumentals and spotting plenty of comedy as well. Gene and Tito carry the brunt of the comedy, which is of the hokum variety, but gets them. Band boys give excellent support and also take an occasional fling at the ribtickling stuff. Good act from all slants, and slayed them here. *Edbu.*

81st STREET

Only 40 minutes of vaude this first half against the usual 60. It was a pleasing four-act layout, but unduly abbreviated and seemed short. "Girl of the Golden West" (FN) feature, used 80 minutes.

Maxine and Bobby, the latter a clever little canine, opened. Maxine puts the dog through his paces mostly imitating the man. Also acrobatic tricks. Was a cinch opener here because of the large number of kids in the audience.

Singing sister team, Dorothy and Rosette Ryan, delivered neat harmony. Nothing above par, just pleasing vocal act. Stick to pop songs, with the tall blonde harmonizing in a deep voice. Close with the smaller strumming a guitar to more harmony.

The tiniest femme midget in Buster Shaver's Tiny Town Revue is half the act. She is twice high and puts just the right touch into her song delivery. As usual with the midges, the voice isn't much, neither is her dancing, but her manner of handling both sends it all across. A male tot of almost her size plays nicely opposite her. Other quartet of mixed midgets assist with songs and dances. Shaver works at the ivories. A "cute" act.

Roy Cummings was plenty funny while on, but he wasn't on long enough. His curtain climbing and risky looking falls, with the assistance of the backstage crew, a strong as ever. A shapely blonde in abbreviated garb comedy foils. He walked so suddenly after but seven minutes that the house expected a return. Especially since the lights were still up. He could have taken a bow.

Pathe sound news and a Knute Rockne football short topped off. Two theatre parties Saturday matinee and the house therefore was better than usual. Both were announced by Buster Shaver from the stage.

ALBEE, BROOKLYN

Brooklyn, Nov. 15.

House crowded to the rafters before 1 o'clock this rainy Saturday, the answer being Amos 'n' Andy's "Check and Double Check." (Radio). Attendance remained close to capacity throughout the afternoon.

Good showmanship in the framing-up of the surrounding show, which was clean-cut vaudeville all through plenty of emphasis on the comedy side. The Amos 'n' Andy feature naturally brought in crowds of strictly radio fans, many of whom may be strangers to the specialty show idea, and it was excellent tactics to give them the best possible talent in the supporting program. This bill is calculated to make friends and with the three-cornered competition in this downtown spot any of the contenders can use friends.

Belleclaire Bros., nice opener, act working more briskly than usual for an 11-minute stay. Bing-bang style of mat work and strength displays in slow lifts all leading to the applause-getting finish in a loop-the-loop apparatus. The flyer goes into a lean to a hand-to-hand. Whole bill worked on the 12-minute schedule in order to ease through the rapid turnover of four shows a day and it made for utmost speed.

Exigencies of stage setting made it necessary to shift Ruth Etting from No. 3 to second, not the best spot for a quiet singing single, but this crooning torch singer made her way with utmost certainty. She likewise kept inside the 12-minute rule, doing only three numbers—"I'm Happy," "I Love You So" and for the getaway the "Simple Simon" novelty bit, "Ten Cents a Dance," which she used in that show. A first rate sentimental number handled by Miss Etting for all it is worth. She begged off in a curtain speech, a model for brevity.

Harry Anger and Mary Fair got first show at the comedy and made the best use of the opportunity. Good sample of low comedy and the sketch a capital example of the fast start. Opens with the flirtation bit with a new slant and goes into cross talk with good flavoring of spice. Anger slings "Dutch" dialect that always puts an edge on low comedy. Miss Fair is a comedy feeder and a picture in white. She contributes a trim stepping specialty on her own, featuring a remarkable high kick. This pair—trio if one counts the incidental man—have a standard comedy offering and it fitted nicely in this layout.

Frank Gaby, nut comic, also working with a woman, stepped into a rather difficult spot following the hit of the Anger pair, but with a similarly fast start and well maintained comedy pace rubbed out ahead, going to 17 minutes and the only act that used that much time. Turn is well broken up with change of pace and succession of surprises and doesn't seem to run as long as

(Continued on page 38)

PARAMOUNT, N. Y.

New York, Nov. 14.

The Paramount theatre on Broadway is playing its fourth birthday show a week later than scheduled. For the best of reasons last week's talker, "Playboy of Paris" (Chevalier) was held over from the previous stretch. That moved the celebration back a week.

Changed plans slipped the annl week to the "Old Man Rhythm" stage unit, and that seemed quite a break for the house. Harry Guarfain, its stager, apparently returned from the coast with ideas. There's much stuff above Publix unit average in this unit, including talent and production.

Theatre's own special stage offering to mark the birthday was more often a cheesy piece of stagecraft than good or impressive for the house or the occasion. It split the pit overture in two parts. First section of the stage action was played behind a scrim by Hans Hanke, pianist, and a femme vocal octet, all in colonial dress, and a solo toe dancing girl, unbilled. A huge silver piece against a sky blue wall contributed the final flash and might have looked rich with proper build-up.

Jesse Crawford was alone at the console, though Mrs. Crawford was billed. He selected one pop as being particularly suited to the anniversary and followed with two other songs, one plugged from the side proscenium. As usual, audience interest in Crawford's playing equaled that given anything else on the show. It's also Jesse's fourth year at the Par, for he opened here when the house opened, and steadily there ever since.

In the stage unit, besides the Paramount's new m. c., Frank Jenks, are George Dewey Washington, Block and Sully and Dave White and Ruth Stanley as the acts. Two of the three routines by the Dave Gould girlly line should be viewed by the other Publix dance stagers under orders, to see something different in line work. A slight departure in picture house ensembles is in such contrast that it calls for special attention.

Block and Sully had no trouble reaching all corners of the house with their talk. This standard vaude team isn't accustomed to big theatre playing nor was their material written for it. The delivery slips it over in this case, and at the Paramount nothing missed.

Presence of two mixed couples in a single unit is away from customary for Publix, but Block and Sully and White and Stanley don't conflict. Latter is a dancing team, also standard in vaude, with White a vet in his own field. They do their rube and counterfeit "essay" routines here. Miss Stanley has her own spot for a tap number just ahead of a follow-up by the girls. Her buck dancing is notable for a woman, in that it closely resembles the masculine style.

Washington, the colored baritone, was blown to a reception at both ends for he's a standard on the Publix wheel now and always strong as a singing single. Jenks announced and conducted pleasantly.

"Anniversary Edition" of the Paramount news reel started with the most important events recorded during the theatre's four years, and the regular week's release followed.

Talker picked for this occasion, "Laughter," is plugged as something new in comedy film treatment. It was drawing on its cast names Friday evening, with the anniversary event, publicized for the past three or four weeks, probably also counting in the draw that day. Biz was heavy. *Bige.*

ROXY

New York, Nov. 14.

Title of the feature picture supplies the cue for the stage presentation. Picture is "The Dancers" (Fox), and so appropriately enough the stage production becomes "Rhythm," a series of half a dozen dance episodes, brilliantly staged with a sprightly introduction. It opens with the line lights in cannibal gulse for tribal gyrations to tom-tom accompaniment, and leading up through formal ballets to a climax in the Roxyettes' precision routine.

Presentation has a bully opening. With the end of the newsreel, a series of trick film shots comes upon the screen, a medley of confused glimpses dimly visible. One corner has a girl in a hula-hula while around are confused blendings of a harlem night club orchestra, an African native tribal dance, a figure of a Siamese temple dancer, and a vague glimpse of a stately minut. From drop flies, leaving the film showing faintly on a scrim through which is to be seen a glittering nude figure on a pedestal thumping the tom-tom and gradually are revealed the girls as savages in half circle and dressed in war feathers of vibrant hue, going into full tribal savage dances. Capital call of country from Selwyn for the ringing.

There sue'd in order a formal classical ballet of eight girls in flowing draperies for the formalities and Mozartean music for the festivities. An elaborate setting is provided for a minuet of the Empire fairy Suzanne Bach.

Apparently carry-over and the following number, a Spanish dance, was brought in together with the local chorus of 16 girls in a Spanish dance combining the rendition of a Spanish love song by Miss Bach. Latter has turned in a neat job. Opening finds Alton in front of girls for tap routine with Lowry coming on at odd and giving gab an opportunity for individual specialties. Five or six stepped out for okay routines.

Geraldine and Joe, two youngsters about six, had the audience dizzy with a song and then the little gal stayed on to croon a torch song to Lowry that whammed 'em. And if this weren't enough, their closing apache topped everything. Minxlites followed with their sensational balancing, at the finish spinning the m. c. around in the air for laughs aplenty.

Production number featured Dolores, Eddy and Douglas in classy aaagia. Lowry following in one of those hoke book numbers with band. Ritz Brothers closed, socking as they have always done here. One of the niftiest stage presentations here in some time.

Dave Broudy's overture, a collection of Viennese melodies, pleasantly played, featuring Madelyn Ward in a vocal accompaniment and toney violin solo by Harry Azinsky, first violinist. Picture, "Half Shot at Sunrise" (Radio) and downstairs capacity with a mob behind the ropes. *Cohen.*

FISHER, DET.

Detroit, Nov. 18.

Second anniversary is the selling point this week. Also heralds the return of Billy Sharp as dance producer. A different type of show has been built for the occasion. On the revue type and billed as in 10 scenes, counting the apron and one.

Scene used in two for the birthday opening was novel and pretty enough to call applause. Was drop with baby painted on it asleep in highchair. Girls on the shelf of chair dressed like dolls.

Show was well staged and presented but lacked comedy. This was due to the absence of Wilton and Weber, billed to headline. Reason for absence wasn't announced.

Opened with Nolan coming through curtains to sing chorus of "Baby's Birthday Party." After a dance chorus a little tot for a song, which didn't fit, but was probably the only thing child knew, baby actually being that young.

Nolan after this scene interrupted by boy who got over his youthfulness and selling of the stooge idea. Probably the youngest stooge in the business. Name not announced other than Buddy.

Emily and Romaine got across on their merits, though girl is obviously heavy for an adagio couple, but was tossed around with ease by her partner.

Next a local find, Margorie Reed. Into the pit where she was accompanied by four of the pit band. Cello, guitar, violin and clarinet. Sang two numbers, both well. Then Limberlegs Edwards for four minutes. Well liked.

For the finale entire stage used with steps. Girls worked on them with replica of the lighted Fisher Building coming up for the back drop.

Sam Bennyie and orchestra featured a well done violin solo by concert master Sam Petrusky and five other violinists. Arsene Siegle was at the organ. Stage show ran 40 minutes exclusive of organ, news, trailers and overture. Picture "Rivers End." Matinee biz fair. *Lee.*

MICHIGAN, DET.

Detroit, Nov. 18.

A stage show slightly better than the average with a unit named "Neptune's Festival" and featuring Freda and Palace Chilton and Thomas, and the Morgan Trio. Likable entertainment.

Outstanding was the work of the Morgan Trio. Three girls do tricks that are little short of phenomenal. Well liked here with ample applause as testimony.

Unit, however, is undoubtedly all Freda and Palace. These two boys are on and off all through the entire show. They tell stories some good, some bad, and some suggestive. But all get over.

Chilton and Thomas have managed to keep abreast of the times. While originally a fast charleston type act, they have learned plenty of new business with very little of their former routine left.

For a band number the choice was a medley of popular tunes, played sweet instead of the usual hot arrangement. For contrast it went over very well. Evidently the famous Song Shoppers made the rounds here because three of the four numbers in the medley were published by this outfit. Band is fortunate in having about five men who are comedians. Arthur Davis and Edward Wenny the former of the organ and the latter directing the band. Impossible to say much for conductor's work as well as band's.

Show [illegible] Publix unit [illegible] which was to have been [illegible] this week, but [illegible] return to the Fairfield in Fort Lee [illegible] with current [illegible] outside the theatre.

ORIENTAL, CHICAGO

Chicago, Nov. 14.

S. S. Van Dine did a Philo Vance on Friday, and, discussed as Lou Lipstone, got a load of the first show. Lou himself was probably trussed up in the corner of the Green Grill.

Philo was on the hunt for the murderers. In the dead of the night Philo has gotten a warning that murder was going to be done, brainred murder; magnificent murder. Everybody questioned by Philo said they didn't know anything about it. But you can't fool old Philo. He was bent on finding the guilty parties or else. The question was simply this: Who killed the audience? Philo knew that if he answered this that he had found the secret of how to make mayonnaise.

Though the audience dozed erratically through 150 minutes of the feature, "Remote Control" (Metro), six Fox news clips, a Paramount talkartoon, a Paramount short called "Recitesses," and a Henri de Keates organiloc, they were not completely dead. Philo quickly deduced that the murder would be done between the conclusion of the organ work and the end of a 55-minute stage show.

Philo wasn't fooled by the announcement of "Farmyard Frolics." He knew enough about local show business to realize that the Chi Publix staff would go into a riot if they failed to deliver a farmyard production at least once each autumn.

Show opened as if nothing were wrong, with a guitar plunking idly, and the girls doing a neat milkmaid dance. Looked cute, and the audience leaned. But Philo, the psychological snooper, was ready for the murder.

Williams and Delany looked like murderers. They have a long record of successful killings. They have been known to ruin the audiences and toss the mangled remains into the aisles. Philo knew this and felt his pockets for his handcuffs and his police whistle. He fenced himself and was ready to spring at the slightest signs of dirty work.

Ina Williams commenced to do her dirtiest with her satanically clever hoke comedy, with her partner falling in easily with the diabolic scheme. But the pair was placed too far up front to do real death to this mob, with much of their poison too subtle for the flap appetite of this house. Philo made a mental note to visit the house later in the week, when this excellent murder. Ina will be spotted farther down the line. At that time he'll probably be able to make an arrest.

Connie Mitchell smuggled himself into this show as a barnyard imitator, and came close to delivering the murder that Philo was looking for. Mitchell has modernized his infernal machinery, getting away from straight bird and beast imitation, and almost got over the death blow with a wow impersonation of a one-lunged radio set.

Benny Meroff was the object of close scrutiny from Philo, who remembered his unmerciful slaughter of the audience the week before. Meroff, however, was already fed up with the sight of blood, and was content to stick to his announcing except for one short one-man band bit. The show was now almost over, and Philo was beginning to feel he was going to be cheated out of his murder.

O'Connor Family came on. Philo, acquainted only with eastern killers, grunted dismally when he saw the quiet opening of this act, with three kids hoofing contentedly. No murder possible here, grumbled Philo. He started to reach for his hat. Then he suddenly heard what sounded suspiciously like the death rumble mowing over the audience.

The two boys on the stage were picking up steam and were going into their hoke comedy. The audience leaned back and laughed, unheeding the encroaching danger. Philo's hair stood on end. He tried to reach for his trusty gun. The five-year-old youngster came flying out on the stage, and did his dirty work quickly and coldly, masquerading it as a comedy song and dance.

Murder! Philo looked around for an exit. Men and women were being killed off like flies. Philo struggled up from his chair. He placed the police whistle into his mouth. But before he could blow the final warning note he slumped down into his seat, dead.

STANLEY, PTSGBH.

Pittsburgh, Nov. 11.

This is Ed Lowry's own show ballyhooed plenty as Lowry "Thanks Pittsburgh." He's been here two months. St. Louis and Indianapolis consistently. House has been making money lately, with the stage personality getting a big share in the credit.

This show is a solid eight times short to finish. Public was on to it which was to have been [illegible] this week, but [illegible] return to the Fairfield in Fort Lee [illegible] with current [illegible] outside the theatre.

Bob Alton, one of Warner Bros. discovery, was brought in together with the local chorus of 16 girls in a Spanish dance combining the rendition of a Spanish love song by Miss Bach. Latter has turned in a neat job. Opening finds Alton in front of girls for tap routine with Lowry coming on at odd and giving gab an opportunity for individual specialties. Five or six stepped out for okay routines.

Geraldine and Joe, two youngsters about six, had the audience dizzy with a song and then the little gal stayed on to croon a torch song to Lowry that whammed 'em. And if this weren't enough, their closing apache topped everything. Minxlites followed with their sensational balancing, at the finish spinning the m. c. around in the air for laughs aplenty.

Production number featured Dolores, Eddy and Douglas in classy aaagia. Lowry following in one of those hoke book numbers with band. Ritz Brothers closed, socking as they have always done here. One of the niftiest stage presentations here in some time.

Dave Broudy's overture, a collection of Viennese melodies, pleasantly played, featuring Madelyn Ward in a vocal accompaniment and toney violin solo by Harry Azinsky, first violinist. Picture, "Half Shot at Sunrise" (Radio) and downstairs capacity with a mob behind the ropes. *Cohen.*

FISHER, DET.

Detroit, Nov. 18.

Second anniversary is the selling point this week. Also heralds the return of Billy Sharp as dance producer. A different type of show has been built for the occasion. On the revue type and billed as in 10 scenes, counting the apron and one.

Scene used in two for the birthday opening was novel and pretty enough to call applause. Was drop with baby painted on it asleep in highchair. Girls on the shelf of chair dressed like dolls.

Show was well staged and presented but lacked comedy. This was due to the absence of Wilton and Weber, billed to headline. Reason for absence wasn't announced.

Opened with Nolan coming through curtains to sing chorus of "Baby's Birthday Party." After a dance chorus a little tot for a song, which didn't fit, but was probably the only thing child knew, baby actually being that young.

Nolan after this scene interrupted by boy who got over his youthfulness and selling of the stooge idea. Probably the youngest stooge in the business. Name not announced other than Buddy.

Emily and Romaine got across on their merits, though girl is obviously heavy for an adagio couple, but was tossed around with ease by her partner.

Next a local find, Margorie Reed. Into the pit where she was accompanied by four of the pit band. Cello, guitar, violin and clarinet. Sang two numbers, both well. Then Limberlegs Edwards for four minutes. Well liked.

For the finale entire stage used with steps. Girls worked on them with replica of the lighted Fisher Building coming up for the back drop.

Sam Bennyie and orchestra featured a well done violin solo by concert master Sam Petrusky and five other violinists. Arsene Siegle was at the organ. Stage show ran 40 minutes exclusive of organ, news, trailers and overture. Picture "Rivers End." Matinee biz fair. *Lee.*

MICHIGAN, DET.

Detroit, Nov. 18.

A stage show slightly better than the average with a unit named "Neptune's Festival" and featuring Freda and Palace Chilton and Thomas, and the Morgan Trio. Likable entertainment.

Outstanding was the work of the Morgan Trio. Three girls do tricks that are little short of phenomenal. Well liked here with ample applause as testimony.

Unit, however, is undoubtedly all Freda and Palace. These two boys are on and off all through the entire show. They tell stories some good, some bad, and some suggestive. But all get over.

Chilton and Thomas have managed to keep abreast of the times. While originally a fast charleston type act, they have learned plenty of new business with very little of their former routine left.

For a band number the choice was a medley of popular tunes, played sweet instead of the usual hot arrangement. For contrast it went over very well. Evidently the famous Song Shoppers made the rounds here because three of the four numbers in the medley were published by this outfit. Band is fortunate in having about five men who are comedians. Arthur Davis and Edward Wenny the former of the organ and the latter directing the band. Impossible to say much for conductor's work as well as band's.

Show [illegible] Publix unit [illegible] which was to have been [illegible] this week, but [illegible] return to the Fairfield in Fort Lee [illegible] with current [illegible] outside the theatre.

PARAMOUNT, L. A.

Los Angeles, Nov. 13.

Doubtful through picture whether house will do as well as last week which with "Derelict" (Par) on screen and first New York Publix stage show ran up $23,000. That was good business for L. A.'s Publix deluxer and takes it nicely into the black.

Time will tell whether the Eastern-type policy, with unit, organ and dressings, including pit material, will take the Paramount more safely away from red ink. Consistency on policy and plugging locally should do the trick, once fans here are dragged in.

Styled and constructed after the Paramount, Broadway, if present policy doesn't click then there's nothing local Publix operating brains can do.

Current picture, "Fast and Loose" (Par), may connect through title and ad campaign, but has no names that mean box office out this way.

House Thursday at second deluxe show did not indicate big business, with plenty seats vacant upstairs and down. Rainy weather crimped a little.

Second unit Jack Partington's "Snap Into It," was done in the east by Partington before coming out here.

While last week's unit was augmented with a local act and others will be similarly embellished, "Snap Into It" wasn't. It's large enough and long enough without that, running 37 minutes.

Lineup includes Eddie Stanley, comedian, doubling as m. c. and clicking with strong material; Wilbur Hall, formerly with Igal Wilkerman, doing his surefire fiddle and bike pump routine; Deno and Rochelle, dance team long established in vaude and here doing their "Racketeer" dance; Three Blue Steppers, Virginia Ray and Dave Gould Girls.

Ensemble registers in well laid-out routine taking gals on const to coast marathon, with incidental laugh cracks about cities enroute, getting away on novel letter gag that brings on Blue Steppers. This is a mixed trio combining buck, eccentric and other steps with acrobatics, and, while not outstanding, pleases satisfactorily. Cutting routine slightly might speed up act for better results.

Weakest link in unit is Miss Ray, who plays straight for Stanley, but would be sunk in her Helen Kane number did not Stanley clown it through for laughs. Stanley has an easy manner and puts his material across for best returns.

Finale colorful and fast.

That slow spot about middle that brings on Deno and Rochelle could be taken out easily by replacing the "talking song" as intro to dance double. This pair has been around vaude long enough to fix that up themselves, company manager permitting.

Stage band of 21 house considerably improved and tops for quality other pit or stage combinations around this neck of the woods.

Earl Abel at organ and having hard time getting local fans to sing. Includes same number in his collection. A mistake. Abel was partly licked on that and poor assistance on slides from booth.

A one-reel short "By Appointment" (Par) and Paramount Sound News other units on program. *Char.*

LOEW'S STATE, L. A.

Los Angeles, Nov. 13.

Lack of principals is not noticed in this unit, due to novelty of presentation, plus about the best line of girls ever assembled by F. & M. All hard workers, most with specialties.

Unit has a circus theme with the line girls doing all the work. That includes globe and stilt walking and working six trained, or partly trained, ponies.

Faber and Green, colored comics from vaude, are featured. Harris twins and Betty Mooney take care of the specialties.

Opening has the line girls posed as a circus 24-sheet, then into a tap. Harris twins follow with an acro dance. Good looking boys, with plenty on the ball, they scored heavily.

Betty Mooney on for a torso twisting dance and shows a mean bound. Line girls finish posing on steps representing a giant rooster.

Faber and Green, the colored boys, opened slow, but finished strong when they went into their talking. Team has a little more than the usual comedy in these [illegible] Harris twins and Miss Mooney [illegible] with a small [illegible] Faber and Green [illegible] Harris twins [illegible] Miss Mooney

ALBEE, B'KLYN

(Continued from page 36)

it does. Switch to the ventriloquial routine with comedy interruptions from the stage box plant was a laugh and the remarkably sustained speed keeps the act in high from start to finish. Trick finish in "Never So Embarrassed" with self-accompaniment on a gag zither was the getaway giggle for a full score.

Harry A. White and Alice Manning and Co. have rather a novelty in a dance revue framed altogether on the idea of travesty on the usual dance forms, with just a relieving bit of straight stepping by the Three Bernie Bros., trio of lightning acrobatic and tap steppers. Fitted here where the situation called for knockabout comedy to top off a laugh bill and also serve as semi-introduction to the film feature that came around again, promptly following.

Girl of the principal pair has a great knack for acrobatic clowning, taking some punishing falls in her burlesque adagio number. *Rush.*

86TH STREET

On the screen "The Girl of the Golden West" (FN). Vaude ran largely to comedy and as comedy acts up here always find ready favor the 86th layout proved entertaining.

Glenn and Jenkins received applause when their cards went up. Glenn and Jenkins keep their gag pretty clean; they work all their crossfire up for direct laffs and that dancing around they do while a third member is jazzing his guitar 40 ways from Sunday is corking showmanship. Large sized hit all the way here.

After the circusy wire work of Mijares, Jr., in the opening spot, the man-femme combo, Arthur Millard and Minnie Marlin, stepped in with the brand of comedy which the old Laurie and Bronson and Ryan and Lee acts once standardized in vaude. Millard and Marlin work their squabble over a quarter for laughs.

Ruiz and Bonita have a graceful pleasing dancing turn, with Grace Elder doing some neat solo work. The musical background is furnished by the Novelty Trio, two girl harpists and a male guitarist and banjo player. All told, a neat act and should go even better in the out-of-town neighbs.

Ann Seymour, with brother Harry did very nicely. The main work centers on Miss Seymour. Her sneezing number is a natural.

Biz nothing to brag about but picking up as the afternoon waned. Besides the feature, Pathe sound news and a Knute Rockne's football short. *Mark.*

EMPIRE, PARIS

Paris, Nov. 3.

Average bill, due to a desire to save money at a time when audiences are comparatively scarce, owing to business depression. Lack of opposition also from the recently opened Plaza, now considered a washout, enables the management to relax from the strong bills of a few weeks ago. Business is comparatively poor.

Strongest act is Lamberty, American xylophonist. Despite he can't use his English gags, he is a big hit. Immediately preceding him was Frackson, locally popular conjuror, well received, and the Cervantes, platform jumpers.

Second part included eccentric dancers, Stadler and Rose, Flying Ballyards, also the French southern comedian, named Doumel, who amused the audience with stories which would shock an American audience. One act, "Singing Babies," consists of six German girls singing with bespectacled male accompanist, using French lyrics with a bit of Spanish thrown in, but carefully avoiding German or English, and attempting to give the audience the impression they were Americans.

Some of the other acts are so distinctly cheap the audience seems to understand that business is so bad the management should not be asked for more. *Mart.*

JEFFERSON

Three full hours of show at 50c tap proved attractive bait for the 14th street bargain seekers. Plenty of standees at the first show Saturday afternoon. Dripping weather helped plenty to drive them indoors, and the seven-act vaude layout and the feature, "Girl of the Golden West" (FN), sent them away with few regrets.

Outstanding was Rae Samuels, with her speedy routine of special songs, whammed over in a manner that left them clamoring for more at the finish.

Lucille Sisters, No. 2, got a good score with their fine voice-blending and an imitation of the Duncan Sisters. All these girls need to gain attention is another number to top that impersonation bit.

Jones and Rea have a fair comedy skit, inspired by the Toonerville Trolley cartoons, one of the comics using a hare-lip delivery that carries a Bronx cheer in every sentence. Cross-fire is of the sort best suited for pop houses. Earl Faber, assisted by Helen O'Shea and Dave Tiny, have a hodge-podge low comedy turn that met nice approval, despite a few repetitious dull spots.

Caufield and Ritchie, with six line girls, have a mild dancing flash. Dot Ritchie's hock stepping and Leslie Caufield's eccentric legomania are about the only things of value. Rest of the routine lacks a punch anywhere.

Hector's dogs in a novelty opened, and Bon Boyer and Co., in a comedy trampoline act, closed to neat results.

STATE

Cutting down the acts to get in the week-end turnover on a long feature has become a necessary evil in the combination theatres. Necessary because business warrants it, evil because in shrinking the acts a house loses much of what it pays for. But necessary.

But when the cutting is stupidly handled it stops being just a necessity and becomes also an asininity. I. e., the State bill this week.

A stroller into the State Saturday afternoon saw much removed from the Roye and Maye Revue, class dancing act for the opening spot here or anywhere, and only the start and finish retained—for brevity's sake. Balance of cutting was all in the wrong place.

Walter "Dare" Wahl, comedy acrobat with an unbilled partner and stopping the show on the acrobatics No. 4, was permitted to use three or four minutes at the start trying 30-0 pantomime stuff that didn't secure two snickers. Beth Challis might have chopped five of her 16 minutes and been better off. She couldn't have bridled harder in 11.

Before the Roye and Maye opener had started an off-stage voice was announcing the closing dance narrative, and that gave them a story to think about instead of dancing to watch at the beginning of the bill. For info on how story-telling will open a vaude bill, try it.

This good act, completely butchered, was as bad as the cheapest flash act Loew's or anyone else can buy from a starving producer. Normally it is an excellent dance flash. It held down a late spot on a recent Palace show. And here it was brutal. Also Miss Challis, although probably for a reason. She was reported as a hurry-up placement and in the show unprepared. Miss Challis has been doing a lot better on the radio lately than ever in vaude, when she was the Mary Ann with Charlie Olcott and before that as a small time single. Miss Challis should stick to the air and stay out of vaude unless prepared for vaude. Coming in without material or an act is risky.

Then Abe Reynolds, third, on to the closer, Cab Calloway's colored orchestra, and taking in Wahl, things ran smoothly. Reynolds, in the "3 A.M." routine which he used in vaude before, has a well paced and salable full stage comedy act for all but the topmost spots in variety. Unlike most burlesque comedians in vaude, Reynolds knows the value of a gag in a vaude theatre. It's that which helps sell this pretty stale framework. The girl playing straight can take almost as much credit for herself. She is extremely capable.

Calloway's orchestra was a smash in the closing position. Calloway's own rendition of "St. James Infirmary" and the specialty by a fine team of dancing boys were best liked. This is more of a one-man affair. Calloway does most of the work as an energetic conductor and dances while conducting and never sits down.

"The Big House" is the State's picture, third run on Broadway. At the Astor for a $2 run and pops at the Capitol previously. *Bige.*

R-K-O, L. A.

Los Angeles, Nov. 13.

Bomby and his Radio Gang as headliners of the R-K-O's current four-act unit do not indicate they draw. Nor was "East Is West" (U), the feature, enticing unusual attendance for the opening matinee, Thursday. The R-K-O is having what is popularly and politely known as One of Those Weeks.

Aside from marquee impotency the vaude unit fulfills its mission. Bomby, supported by three women and a baritone, closed with something best described as a parlor act; those who aren't singing sit in chairs, with their hands neatly clasped in laps and teeth neatly displayed between smiling lips. Offering program ran to "Rigoletto" and "Singer of Seville," and evening dress was unanimous.

In the east for a time, Bomby was in Roxy's broadcasting gang. With his own gang he has been in vaudeville for more than a year. His act is most appreciated by people who like the depressing of music, and there are a few of those people patronizing vaudeville.

The other three acts were of more popular variety, dipping at times even into burlesque. Joe Young, with face powdered white, led two girls and his straight through a routine long-comedy act in third spot, inserting blackouts between chatter and giving one of the gals a solo appearance for a build about a bad bread who, underneath it all, is good. Young's material is homely and often vulgar, but hearty laughs drawn out the scattered "task take" of elderly ladies. Young as the mal-treated dame in an apache routine is the high spot, and most of the act is a guarantee for laughs anywhere.

Small and Mays, colored, held the deuce very well. They sing, talk and dance, doing it all in loud checkered suits, and all of it landed here. One of the boys is Bill Robinson's son, but neither mention it.

Opening was Paul Remos and his Toy Boys, the latter midgets, with Remos as understander in hand-to-hand and pole balancing for the trio of small chaps. Provided a snappy start and took several legit bows.

But it still wouldn't be a bad idea to put strong pictures in this house, instead of handing it what the Orpheum (straight picts) doesn't want. *Bang.*

Hollywood Baby Styles

(Continued from page 1)

cated, with divorce, general wildness and specific infidelity indicated in her last two pictures, it was feared that the popular conception of her as a person might be hurt, as picture fans having a tendency to identify the stars with the characters they play. But the publicity attendant upon arrival of the baby set things straight and has added greatly to the mother's popularity.

Most of the other recent arrivals have been in the households of male screen figures, where the public knowledge of babies is, or was commonly supposed to be even more injurious than in the case of women. Jack Barrymore, Chester Morris, Robert Montgomery, all actors of the romantic type, whose popularity depends considerably upon the admiration of women fans, have all become fathers within the past few months, without any apparent loss of interest on the part of their audiences.

LOEW'S STATE, L. A.

(Continued from page 37)

audience panicked over the girls' efforts to get the wags working.

Rube Wolf and his band stay in the pit. This is Wolf's last week here and his one special number consisted of a medley overture and a sorry-to-leave-you-hope-I'm-back-soon speech. Gene Morgan, one-time local fav, comes in as m. c. next week.

The State still believes in having its joke. The $50,000 stage show sign is down, but now its advertising a cast of 100 for the show.

"Renegades" (Fox), the feature with a fashion reel and Hearst News clip filling. Business fair for the first show Thursday.

CAPITOL, NEW YORK

New York, Nov. 15.

Omitting a few numbers in the stage show, the Capitol's program this week is poor from start to finish.

Ted Healy's stooges, Howard, Fine and Howard, had one of the shortest bookings of their careers. They were in the first show and then yanked. Reason given by the theatre is that they took up too much time. Buck and Bubbles proved happy successors, however, getting the biggest reaction.

Dave Schooler is again introducing, Chamberlain and Himes, specialists in rough stuff, have been around enough to come in second from the entertainment angle.

Those iridescent drapes are be-Three Queens, tappers, did their work plain and fancy, and merited ending ridden to the point of monotony and those Capitol dancing girls are too perfectly proportioned to let white lights make the stems look like something that has been in cold storage. Stockings and 100% to the appeal and mean everything for the outline. This is proven when the girls don black tights.

Yasha Bunchuk is also off this week. He gives the brass so much fortissimo that not only is the fervor of "Rue de la Paix" sacrificed, but it is permitted to end in such a blare that many of the payees clapped hands to ears. Use of the wide screen was made for Fitzpatrick's travelog, "Charming Ceylon." Shorts of this kind are ideally suited for magnification.

Feature picture is "Brothers" (Col). Newsreel as usual, Hearst-Metrotone. *Waly.*

Vaude at Okla. City

Oklahoma City, Nov. 13.

The Liberty reopens Nov. 21 with R-K-O vaude and pictures.

George Werner, for years of the Werner Amoros Trio, is now assisting Jack Pearl in his vaude act.

Darrow World Champ Draw

(Continued from page 1)

slingers over religion, prohibition, the color line, capital punishment and intolerance.

Mr. Darrow will take the negative on any subject against all comers—at guarantee and percentage. With the attorney it's said to be more of an enjoyable time than a profitable venture. He's about through with law and defending criminals, going against the juries for charity only. But broadening narrow minds with liberal psychology via debates on the lecture platform has caught his fancy. The money angle is reported keeping his bookers, the Discussion Guild, smiling.

Saturday night (15) at Mecca Temple, New York, Darrow packed the 3,850-seat auditorium at $3 and drew a gross of close to $10,000. Discussion Guild declared the Madison Square Garden would have been rented had it been available.

The $10,000 at Mecca Temple included around $375 from 500 unable to secure seats. They caught the show over amphiliers in the basement at 75c. per head. Mr. Darrow's opponent in the debate over the subject, "Is Religion Necessary?" was Dr. Nathan Krass, Rabbi of Temple Emanu-El.

Abbe Ernest Dimnet, Canon of the Cathedral of Cambria, was first billed to oppose the lawyer, but the Roman Catholic Archdiocese steamed things up by refusing to permit the Abbe to play the date. Selection of Rabbi Krass to sub made it more interesting. Rev. Dr. William Norman Guthrie, Protestant Episcopal minister, sat on the platform as chairman.

One Against Three

Darrow had previously drawn heavily on the road with debates on the same subject. Usually he had a triumvirate of Catholic, Protestant and Jewish ministers opposing him.

Religion as the debate topic on Darrow's tour has been used mostly in the north. He or his managers picked the spots. Capital punishment and intolerance went big all over but best in the south. Prohibition has been a natural for the larger cities.

No figures were disclosed regarding Mr. Darrow's take on the lecture and debate gates. It is estimated his guarantees against percentage ranged anywhere from $1,500 to $5,000, all on one-night stands.

In recent years it cost a $10,000 minimum retainer to secure his services as defense counsel in criminal cases, unless conditions warranted his aid gratis. Darrow took the defense lead in the Scope evolution trial at Dayton, Tenn., in 1925, for nothing, and it was his showmanship that put that show across.

Darrow's New York debate, the largest of its kind ever staged for attendance and gross, came toward the conclusion of his cross-country one-night stand jumping. He'll return to Chi and home by Jan. 1 after a tour that has taken him out to the west coast and back to New York.

Dr. Krass and Mr. Darrow didn't make their debate a personal matter. The night before the argument at Mecca Temple they and their wives saw "Green Pastures" together.

Decisions as to the winner are not rendered at the Darrow debates. Audiences are asked to fill out ballots and mail them in, with announcement of results of the vote to come later.

Mr. Darrow stands ace high in colored circles throughout the land and his defense of their rights has him in great demand for speeches before Race organizations.

Morrissey's Confessions

(Continued from page 1)

bum. 'Hot Rhythm' folded after 10 weeks on Broadway, but that didn't worry Morrissey. I sent half the troupe to a Brooklyn night club, and I'm working with the other half right here. I'd like to see Ziegfeld save a flop that way.

"I resent these highbrow producers who take themselves seriously. Morrissey'll go down to a saloon and sing to drunks to put a show over.

"Flops don't worry me. If I ever had a success, I'd be the most surprised man in the world. I flopped even on my opening date in vaudeville, at the Alhambra, with Dolly Hacket. So I took an ad in "Variety" and said that Morrissey was such a sensation he had been booked into the Palace the following week. The bookers saw it and someone, with a sense of humor, decided it was a good gag. So we played the Palace the next week—the first and last time.

God's Gift

"Confidentially, I'm a godsend to show business. Look at all these people who weren't thrown out of jobs when the show folded on Broadway. What if they don't get their salaries? They're still employed, aren't they? Morrissey's actors always have to eat. And Morrissey knows how to keep them in want, too. You can't pay a brownskin his full salary—he'll get penny rich and blow. Pap 'em just enough to satisfy is my slogan. None of Morrissey's actors will wind up selling apples.

"Morrissey, the Vagabond Producer. Nothing worries me. My leading lady left the show, so I put a singing dog in her place. A big hit, plus a saving in salary. The other day, when our comedienne got sick and couldn't play, my wife, Midgie Miller, blacked up and was introduced as Mae Barnes. Last night all but the piano-player and drummer walked out of the orchestra, and I doubled in the pit. Would Dillingham do it? Would Earl Carroll? No—only Morrissey.

"What do I care about dignity? I had a larger gross up here in three days than any colored show and most of the white shows downtown. We'll do at least $15,000 this week before we start on the one-nighters. What would I do with a success playing a long run on Broadway? I'd have nothing to worry about.

"Morrissey may be broke—but he's happy."

5 Shows Sunday

(Continued from page 35)

ace, Chicago, recently, where, it was estimated, as much business was turned away on Sunday as the theatre played to on three shows that day.

Bookers Opposed

Opposition to the five-a-day plan is anticipated by the R-K-O operating department from the booking office, with the latter expected to take the same stand as it did against the trend of the circuit toward four shows daily as a permanent policy in many R-K-O combination houses.

Chief objection by the booking office to the increase in daily performances is that the additional work imposes a hardship on acts, although opinion elsewhere is that acts would not object to the extra work if paid for it, as in the picture houses.

A difference between vaude and presentation work in the matter of daily shows has been measured before, with a five-a-day in vaude regarded as tending to make most acts mechanical under the strain of short shows and long hours around the theatres. This difficulty is met at the start of the presentation routes, when acts' customary running time is reduced to fit in the picture house scheme. But in vaude the time cutting for week-end turnover is on snap judgment, usually by the acts themselves, and without a stager who knows how to help the trimming.

R-K-O operating department's reported reaction to the plan is that if as much as $500,000 is available through it, pro rata salary increases for acts on Sundays to equal the five-a-day salaries paid by the presentation circuits would be advisable.

NEW ACTS

Will and Verna Mosconi (Mosconi Family) with Charlie Senna and Madeline O'Day.

Casper and Morrissey, man and woman.

Honey Hurst (Fisher and Hurst), single with pianist.

Julian Hall, back with his wife after splitting and reuniting with her countless times.

Marie Nolan (Nolan and Myers) with Irene Travette, sister act.

Joe Morris (Morris and Shaw) and Jack Goldie, 2-act.

Fine, Doris and O'Dea.

Joe Sully and H. Desmond, 2-act.

Shepard and Barnett, harmony, high brown, sister team. Miss Shepard is the wife of Sam Shepard Loew vaude agent.

Ryan and Chesleigh, 2-girl comedy act.

Variety Bills

NEXT WEEK (NOVEMBER 22)
THIS WEEK (NOVEMBER 15)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (22)
Loveloy Dancers
Radcliffe & Bob
F. & J Hubert
Jack Pearl (15)
M Wilkens Co
Three Bros Sis
3 Diamonds
Claire & Gray
Jack Pearl Co
Watson Sis
A Robbins
Lou Holtz
Chester
1st half (22-25)
Bellclair Bros
Grace & M Eline
Edith Clifford
B Wallace Hopper
Conlin & Glass
Linfield Tr
HAMILTON
1st half (22-25)
Lloyd Novada
Hall & Colburn
Dancing Kandquins
Joe Termini
Joe Regan Co
2nd half (26-28)
B & L Gillette
Renard & West
Fanny Ward
Buzzi Harris
G & P Magley
2nd half (19-21)
Royal Gascognes
Madison
1st half (22-25)
3 Bowers
Roxy La Rocca
Ann Seymour
Diamond Boys
2nd half (26-28)
Bellclair Bros
Grace & M Eline
Mary Dowling
White & Manning
2nd half (19-21)
Lovejoy Dancers
Allen & Canfield
Ruth Roland
Ben Bard
AKRON, OHIO
Palace
1st half (22-26)
Falls, Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
(15)
Mann, B & VanAlst
Bobby Hay Co
Yorke & King
ATLANTA
Keith's (22)
Chappelle & Cleton
Mills & Bobby
Lights & Shadows
Bob Murphy
(15)
L Osborne & Chico
Tommy Wonder
Tom & R Romaine
Harry Holmes
BIRMINGAM, Ala.
Keith's (22)
Bob Ripa
Reynolds & White
RKO Discoveries
Sylvia Clark
(15)
Chappelle & Cleton
Mills & Bobby
Lights & Shadows
Bob Murphy
BOSTON
Keith's (22)
Black Kat 4
Leon Navara
Teck Murdock Co
Roy Cummings Co
4 Ortons
(15)
Australian Waltes
Foley & LaTour
Art Landry Bd
Scott Saunders
Betty Cooper Rev
BUFFALO
Hippodrome (22)
Lewis & Beth
Tyler Mason
Melodies of Yes'day
Burns & Allen
6 Lucky Boys
(15)
Dance Fables
Pressler & Klaiss
Venita Gould
Richie Craig, Jr.
3 Swifts
CEDAR RPDS., Ia.
Iowa
1st half (23-25)
Prosper & Maret
Budell & Dunegan
Lee 2
2nd half (26-29)
Rubio Sis
Kirby & Duval
A Pritchard & Boys
CHARLOTTE, N.C.
Keith's (22)
L Osborne & Chico
Tommy Wonder
Tom & R Romaine
Harry Holmes
(15)
Gaynor & Byron
Harry Bewley Welch
Carroll & Lewis
Harry Carroll
CHICAGO
Palace (22)
Con Colleano Co
Ross Wyse Co
Geno Austin
Barry & Whitledge
R Ellis & LaRue
(15)
Zastro & White
Hickey Bros
Frank Ardell Co
Gus Edwards
7 Gondolinns
CHICAGO, ILL.
Englewood
1st half (23-25)
Stanley & Moore
Vogues of 1931
Bunting Sis & Ann
(Two to fill)
2nd half (26-28)
Cloud Avery & Co
(Four to fill)
CINCINNATI
Keith's (22)
Stanley Twins
Galli Rini & Sis
Moran & Mack
Evans & Mayer
Gaudsmiths
(15)
The Devereaux
Devito & Denny
Gene Austin
Burns & Allen
Carl Emmy's Bd
CLEVELAND
Palace (22)
7 Gondolians
Bobby Folsom
Frank Gaby
4 Marx Bros
(15)
Con Colleano
Galli Rini & Sis
Barry & Whitledge
Stanley 2
Moran & Mack
Hollins Sis (22)
Tracey & May
Pat Henning Co
Clifford & Marion
Llazeed & Dennati
(15)
Falls, Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
DALLAS, TEX.
Keith's (22)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Mack's
Penito
(15)
Harman Swan & L
Chesleigh & Gibbs
Milo
Chas Withers
DAVENPORT, IA
Capitol
1st half (23-25)
4 Karreys
Nash & Fately
In Havana
2nd half (26-29)
Prosper & Maret
Budell & Dunegan
Lee 2
DES MOINES, IA.
Orpheum
1st half (23-25)
Rubio Sis
Kirby & Duval
A Pritchard & Boys
2nd half (26-29)
Pickard's Syncop's
Sid Page & Girls
C Bloseom & June
DETROIT, MICH.
Hollywood
1st half (23-26)
Russell & Marconi
Will Higgie & Girls
(One to fill)
2nd half (27-29)
Lane & Harper
Bruno Weise 3
(One to fill)
DUBUQUE, IA.
Spensley
1st half (23-25)
Monroe Bros
Tullis & Latue
(One to fill)
FT. WORTH, TEX.
Keith's (22)
Luster Bros
Burtie & Durkin
Milton Berle
(15)
Ellizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Penito
FT. WAYNE, IND.
Palace
2nd half (26-29)
Dotson
(Three to fill)
GD. RAPIDS, Mich.
Regent
1st half (23-25)
Olson & Johnson
2nd half (26-29)
Lassiter Bros
I Vermillion Co
(Two to fill)
HAMILTON, CAN.
Keith's (15)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson
HOUSTON, TEX.
Keith's (22)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(15)
Ford & Price
Don Zolaya
Elsie Sis & Lynch
Buster West Co.
ROCHESTER, N.Y.
Palace (22)
Olympia Prize W's
Murry & Allen
Jane & Kath Lee
Al K Hall
(15)
Tracey & May
Pat Henning Co
Clifford & Marion
Llazeed & Dennati
ROCKFORD, ILL.
Palace
1st half (23-25)
Tillis & Larue
Frank Ardell & Co
Gus Van
(One to fill)
2nd half (26-29)
Broadus Erle
Scooter Lowry
Roxy's Gang
(15)
Stevens Nelson & S
Edith Bow
Weaver Bros
Home Folks
INDYAPOLIS, Ind.
Lyric (22)
Dubell's Pets
Bob Willis
Smith Strong & Lee
Dann & Arthur Co
3 Allison Sis
(One to fill)
KANSAS CITY
Mainstreet (22)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(15)
Alice & S Lamont
Fleurette Teoffrie
Case & Lehn
Ward & Van
LINCOLN, NEB.
Lincoln (22)
Aalbu Sis & Carter
Joyner & Foster
LOS ANGELES
R-K-O (22)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(15)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
OKLAHOMA CITY
Keith's (22)
Achilles & Newman
Don Galvin
Berkoffs
Pep Cameron Co
(15)
Luster Bros
Burke & Durkin
Milton Berle
OMAHA, NEB.
Orpheum (22)
Bezzo Retter
Jimmy Bellew
Count Bernivici Co
(15)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
SEATTLE, WASH.
New Orpheum (22)
Worthy & Th'pson
Jack Usher
Peter Higgins
Colleano Fam
(15)
Ralph Olsen Co
Jack Major
Norton & Haley
Purple East
SIOUX CITY, IA.
Orpheum
1st half (22-24)
C Blossom & June
Sid Page & Girls
Pickards' Syncop's
(One to fill)
SO. BEND, IND.
Palace
1st half (23-26)
Hap Hazard
Jules & J Walton
(One to fill)
2nd half (26-29)
Olson & Johnson
ST. PAUL, MINN.
Orpheum (22)
McCann Sis
Lee Gates
Gloria Foy
Lang & Haley
(15)
Wilfred DuBois
Lubin, Larry & An
Impromptu Rev
Hal Jerome
SYRACI'SE, N.Y.
Keith's (22)
Kibuchi Japs
Melino & Davis
Gallo & Tisen
Joe Browning

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

PATERSON, N. J.
Keith's
1st half (22-25)
Tinova Balkoff Co
Sugar Marcel
Al Robbins
Uncle Tom's Dream
Chas Foy Co
2nd half (26-28)
Gordon's Dogs
Harrison & Dakin
Leatrice Joy
Paul Mall
Golden Gate
2nd half (19-21)
6 Galenos
Jim Glidea & Co
Ann Suter
PORTLAND, ORE.
Orpheum (22)
Ralph Olsen & Co
Jack Major
Norton & Haley
Purple East
(15)
Olympia Prize W's
Murry & Allen
Jane & Kath Lee
Al K Hall
TOLEDO, O.
Keith's (22)
Mann, B & VanAlst
Bobby May
Yorke & King
Blumberg & Alank's
(15)
Hap Hazzard
Frank Bevlos
Joe Besser Co
Bobby Folsom
Ross Wyse Jr
TORONTO, CAN.
Imperial (22)
Dance Fables
Pressler & Klaiss
Venita Gould
Richie Craig Jr
4 Haas Bros
(15)
Billie Gerber
Gypsy Benn
"Hullaby of Pan's"
Hippodrome (15)
Venita Gould
3 Swifts
Richy Craig
Dance Fables
Pressler & Klaiss
"1 Night at Susies"
CLEVELAND
State (15)
"Hello Paul"
Paul Ash
Peggy Bernier
Milton Watson
Montrose & Romilds
Devil with Women
DETROIT
Fisher (15)
"Let's Get Happy"
Bob Nolan
Betty Alice
Limberlegs Edw'rds
Smiley & Romaine
Margie Hart
"Blues Fan"
Fox (15)
"Victor Herbert" I
Buddy Howe
Walter Powell
Electric 2
Bolchar Bros
"Big Trail"
Michigan (15)
"Seguine's Festivi'l
Lou Koslotf
Freda & Palace
Chilton & Thomas
Morgan & S
"Derelict"
MINNEAPOLIS, Minn.
Minnesota (22)
Ted Lewis
Eleanor Brooks
Snowball Whittier
7 Rangers
Miss Allys
"Whoopee"
Uptown (22)
"Temptations of Frolic"
Al Kvale Bd
Frank Wilson
Williams & D'laney
Bwartz & Clifford
Chas Melson
WINNIPEG, CAN.
Kiekth's (22)
Wilfred DuBois
Lubin, L & Andre
Impromptu Rev
Hal Jeromme
(15)
Chris Charlton
Rita Boland
Naro Lockford
Britt Wood
YONKERS
Keith's
1st half (22-25)
Don Valero Co
Chas Hill
Walsh & Ellis
Bud Harris
Golden Art
2nd half (26-28)
Audrey Wycoff Co
Eddie Lloyd Co
Joseph Bonime
Clyde Hager
Guiran & Marg'rite
Joe & Mae Jordan
Alexander Bros
Kennedy Sis
Caulfield & Ritchie
Webb & Douglas
Cadet 7
YOUNGSTOWN, O.
Keith's (22)
The Florenis
Bob Carney & Jean
Mickey Bros
Dave Apollon Co
(15)
Lewis & Beth
Tyler Mason
Melodies of Yes'day
Maddox & Clark
6 Lucky Boys

Picture Theatres

NEW YORK CITY
Capitol (15)
"Golden Rhythms"
Dave Schooler
Chamberlain & H's
Howard, Fine & H
3 Queens
Jimmy Cavanaugh
"Brothers"
Paramount (15)
"Ol' Man River"
Frank Jenks
Geo D Washington
Block & Sully
White & Stanley
"Laughter"
Roxy (15)
"Rhythm"
Kildine & Gueral
Alex Rothoff
Norman Thomas 5
Ernesto & Cuzatte
James Evans
Patricia Bowman
"The Dancers"
BROOKLYN
Fox (15)
"Romance" I
Castleton & Mack
Myrtle Gordon
Robert Cloy
Mary Price
3 Brick Tops
"The Dancers"
Paramount (15)
"Paramount Town"
Rico & Werner
Karaveff
4 Cyclers
Fred Evans Ens
Boyd Senter
"Laughter"
CHICAGO, ILL.
Chicago (14)
"Garden of Girls"
Billy Gibson
Bob Bob & Betty
Gertrude Fisher
Olive Sibley
Fred Evans Girls
"Derelict"
Oriental (21)
The Codings
Layno & Lee
Lambert Ballet
"The Bad Man"
Paradise (21)
"Rare-Bits"
Mark Fisher Bd
George Olivot
Julia Curtis
3 Allisons
Lambert Ballet
"Whoopee"
Tivoli (21)
Ted Lewis
Eleanor Brooks
7 Rangers
Snowball Whittier
Miss Allys
"Whoopee"
Uptown (22)
"Temptations of Frolic"
Al Kvale Bd
Frank Wilson
Williams & D'laney
BUFFALO
Buffalo (15)
"Syncopated Menu"
Fred Sailor Co
Leon & Taylor 4
CLEVELAND
Granada (22)
Paul Ash
Jans & Whalen
Royal Hawaiians
Bernier & Watson
COLUMBUS
Loew's (22)
Ray Teal
3 Small Bros
June Worth
Monroe & Rub'lds
HOUSTON
Loew's (22)
Olyott & Mack
Allen, Reno
Conrad & Eddy
Stennett Co
JERSEY CITY
Loew's (22)
Allan Rogers
Serge Flash
Jay C Flippen
Fay Brady
Danny & Eddie
June Worth
MEMPHIS, TENN.
Loew's (22)
Marion Harris Co
Ketch & Wilma
Collins & Petersen
R & R Downs & Rey
MONTREAL, CAN.
Loew's (22)
Thelma De Onzo
Trac Ko Sisters
Marguerite & Gill
Bobby Pinkus Co
Dilley & Scons
N. ORLEANS, LA.
Loew's (22)
Amida Sis
Joe & Willie Hale
Jean Granese Co
Carnival of Venice
Cadet Sextette
2d half (26-28)
Jimmy Evans Co
Cook & Vernon
Winchester & Ross
Oscar Stang Orch
40th St.
1st half (23-25)
Proctor Wilder & P
Mae Questelle Co
Renard & West
Walter Dare Wahl
Redeo Boys
2d half (26-28)
Sonia & Tamara
Fred Sylvester Co
Sid Marion Co
Marion Wilkins Co
Metropolitan (22)
4 Bards
Bernie & Lawley
Kerr & Weston Rev
Harry Howard Co
Babe Egan's Rh'ds
Pitkin
1st half (22-25)
Zelda Sauliey
Abe Reynolds Co
Marion Wilkins Co
(One to fill)
2d half (26-28)
Chirstie Carlson
Lillian Morlen
(Three to fill)
Valencia (22)
Bobby Gillette
Trixie Friganza
Gomez & Winona
McGinn & Evans Revel
BALTIMORE
Loew's (22)
Ted Claire
Mitchell & Durant
Ann Greenway
Virginia Bacon
Allen & Kent
BAY RIDGE
Loew's
1st half (22-25)
Max Co
Ford & Ray
Eddie Lloyd Co
Jerome Mann
Dream Memories
2d half (26-28)
Duponts
Jerome & Evelyn
Harris & Bland
Rodeo Boys
BOSTON
Loew's (22)
4 Kadex
Derricks & Br'wn
Novelle Bros Co
Bob La Salle Co
Gale & Carson Rev
PITTSBURGH
Loew's (22)
Henry Santrey Or
Gloria Lee
Mary Hamlin
Estelle Fratus
WASHINGTON
Loew's (22)
Wesley Eddy
Keeno & Ruffin
Lillian Dawson
Theodore & G & N
Waldron & Harriet
YONKERS
Loew's
1st half (22-25)
N T G's Hlyd Rev
2d half (26-28)
Gruber's Oddities
Mae Questelle Co
Abe Reynolds Co
Chas Snow Co

Understand Two of my IMITATORS Are

SELLING APPLES on Broadway

JACK POWELL

Dir.: LEDDY & SMITH

EDDIE D.F. STANLEY

DIRECTOR of FESTIVITIES
Publix Theatres
Dir.: LEDDY & SMITH

Mert Downey
White & Manning
2nd half (26-28)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
2nd half (19-21)
Kikutas Japs
Melino & Davis
Gallo & Tisen
Joe Browning
Coliseum
1st half (22-25)
Hecter & Pals
Frank Chapman
Conlin & Glass
Marty May Rev
2nd half (26-28)
Maker & Redford
3 Swifts
Ruth Etting
(Two to fill)
2nd half (19-21)
Tom Manahan Rev
Cardini
Joe May & Dottie
Renee Riano Co
Tom Patricola
81st St.
1st half (22-25)
Kanazawa Co
O'Dunne & Day
Frances Upton
Watson Sis
2nd half (26-28)
Samaroff & Sonia
3 Bryce Sis
Davis & Darnell
Buck & Bubbles
2nd half (19-21)
Bordner & Boyer
Marty May
12 O'Clock Rev
Glenn & Jenkins
86th St.
1st half (22-25)
Sybil Vane
Larry Rich
(Three to fill)
2nd half (26-28)
Art Frank
2nd half (19-21)
Dance Parade
Foster Fagan & Co
Maker & Redford
Ken Murray Co
58th St.
1st half (22-25)
Bob & L Gillette
Flynn & Mack
Lockhart & Paige
Rae Samuels
(One to fill)
2nd half (26-28)
Lloyd Nevada Co
Tucker & Smith
Magic Fountain
Bob Randall Co
Winifred & Millis
Marion Sunshine
Melodyland
Hippodrome (22)
Australian Waltes
Dixie 4
Giffoyle & Lang
Do Page Co
Josephine Harmon
Flinn & Santora
Burns & Klesen
6 Galenos
(15)
Juggling Jewels
Furman, S-Lorraine
McKay & Ardine
Burns & Klesen
Silvorfreed 4
Aunt Jemima
Joe Termini
P'dles Hannaford
Jefferson
1st half (22-25)
Rhapsody in Silks
Gracie Barry
Angus & Searle
Bert Fitzgibbons
3 Swifts
Art Frank
2nd half (26-28)
LaVarre Bros
Chester Fredericks
Chas Hill Co
Manny King Co
Robbins
Dancing Man'quins
2nd half (19-21)
LaFlour & Portia
Sugar Marcel
Jerry & B Brown
LaVan & Bolce
Muriel Kaye Co
Jack Wilson Co
F & M Britton
Royal
1st half (22-25)
Beymer Bros
Bennett & Packer
Bussey & Case
Geo Niblo Co
Chas Chase
V. Rathburn Co
2nd half (26-28)
John & Mason
Shaw & Mann
Joe Whitehead
Radio Love
Chas Foy Co
2nd half (19-21)
Rector & Pal
Lucille Sis
Sandy McPherson
Angus & Searle
Burns & Kane
Nixon & Sands
Val & E Stanton
Rhea & Santora
BROOKLYN
Albee (22)
Helen Brown Co
Foster Fagan Co
Wm Gaxton Co
Ken Murray Co
(15)
Bellclair Bros
Anger & Fair
Ruth Etting
Frank Gaby
White & Manning
Flushing
1st half (22-25)
Ruth Etting
R Hulling & Seal
(Three to fill)
2nd half (26-28)
Owen McGivney
Marty May Co
(Three to fill)
2nd half (19-21)
James Evans Co
Roxy La Rocca
Wm Gaxton Co
Pierson & Manners
Southern Gaieties
Kenmore
1st half (22-25)
Evelyn Dean Co
3 Bros Sis
Davis & Darnell
Glenn & Jenkins
(2nd half (26-28)
Kanazawa Boys
Sam Hearn
Wm Sanbury Co
Watson Sis
2nd half (19-21)
Maxine & Bobby
Mario & Lazarni
Ardine & Tyrell
Chaz Chase
Ann Seymour

TUESDAYS
HOTEL MANHATTAN
159 West 47th St.
NEW YORK

JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

JOHN KEMMY Presents

THE KEMMYS

and

EVA IVY

"PUBLIX" TOUR
Dir.: LEDDY & SMITH

Moss & Frye
May Wirth Co
2nd half (19-21)
Lloyd & Paige
Colburn & Lake
Frank Chapman Co
Jones & Rea
Jerry & Baby Gr'ds
Chas Foy Co
Gen Pisano
Fordham
1st half (22-25)
Scott Sanders
Southern Gaieties
Pat Rooney & Jr
(Two to fill)
2nd half (26-28)
Glenn & Jenkins
Jack Randall
Three to fill)
2nd half (19-21)
J & B Cavanaugh
Tinova & Balkoff
Powers & Wallace
Jim McWilliams
Dillon & Parker
Art Frank Co
Franklin
1st half (22-25)
Cunningham & B's
Bob Fisher
D Ray & Ok Boys
Bob Hope
May Wirth Co
2nd half (26-28)
Norma Telma
Brown & Mitchell
Fitzgibbons & Cr'n
O'Neil & Manners
Rae Samuels
Toyland Fantasy
2nd half (19-21)
Lady Alice's Pets
C Frederick Co
Walsh & Ellis
In Havana
2nd half (26-29)
Prosper & Maret
Budell & Dunegan
Lee 2
DES MOINES, IA.
Orpheum
1st half (23-26)
Rubio Sis
Kirby & Duval
A Pritchard & Boys
2nd half (26-29)
Pickard's Syncop's
Sid Page & Girls
C Bloseom & June
DETROIT, MICH.
Hollywood
1st half (23-26)
Russell & Marconi
Will Higgie & Girls
(One to fill)
2nd half (27-29)
Lane & Harper
Bruno Weise 3
(One to fill)
DUBUQUE, IA.
Spensley
1st half (23-25)
Monroe Bros
Tullis & Latue
(One to fill)
FT. WORTH, TEX.
Keith's (22)
Luster Bros
Burtie & Durkin
Milton Berle
(15)
Ellizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Penito
FT. WAYNE, IND.
Palace
2nd half (26-29)
Dotson
(Three to fill)
GD. RAPIDS, Mich.
Regent
1st half (23-25)
Olson & Johnson
2nd half (26-29)
Lassiter Bros
I Vermillion Co
(Two to fill)
HAMILTON, CAN.
Keith's (15)
Gilbert Bros
Audrey Wycoff
Olsen & Johnson
HOUSTON, TEX.
Keith's (22)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(15)
Alice & S Lamont
Fleurette Teoffrie
Case & Lehn
Ward & Van
LINCOLN, NEB.
Lincoln (22)
Aalbu Sis & Carter
Joyner & Foster
LOS ANGELES
R-K-O (22)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(15)
Paul Rahn Co
Danny Small Co
Joe Young
Bomby Co
MADISON, WIS.
Orpheum
1st half (23-25)
Brendus Erlo
Burleigh Grimes 4
(One to fill)
2nd half (26-29)
Jules & J Walton
(One to fill)
MILWAUKEE, Wis.
Riverside (22)
The Deviners
Rath Sis
Baby Rose Marie
Any Family
Bert Walton
MINNEAPOLIS, Minn.
Orpheum (22)
The Agemos
Irving Edwards
(15)
Ford & Price
Don Zolaya
Elsie Sis & Lynch
Buster West Co.
ROCHESTER, N.Y.
Palace (22)
Olympia Prize W's
Murry & Allen
Jane & Kath Lee
Al K Hall
(15)
Tracey & May
Pat Henning Co
Clifford & Marion
Llazeed & Dennati
ROCKFORD, ILL.
Palace
1st half (23-25)
Tillis & Larue
Frank Ardell & Co
Gus Van
(One to fill)
2nd half (26-29)
Broadus Erle
Scooter Lowry
Roxy's Gang
(15)
Stevens Nelson & S
Edith Bow
Weaver Bros
Home Folks
INDYAPOLIS, Ind.
Lyric (22)
Dubell's Pets
Bob Willis
Smith Strong & Lee
Dann & Arthur Co
3 Allison Sis
(One to fill)
KANSAS CITY
Mainstreet (22)
Larimer & Hudson
Jean Carr
Chain & Conroy
Seeley & Fields
(15)
Alice & S Lamont
Fleurette Teoffrie
Case & Lehn
Ward & Van
LINCOLN, NEB.
Lincoln (22)
Aalbu Sis & Carter
Joyner & Foster
LOS ANGELES
R-K-O (22)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(15)
Paul Rahn Co
Danny Small Co
Joe Young
Bomby Co
MILWAUKEE, Wis.
Riverside (22)
The Deviners
Rath Sis
Baby Rose Marie
Any Family
Bert Walton
MINNEAPOLIS, Minn.
Orpheum (22)
The Agemos
Irving Edwards
(15)
Ford & Price
Don Zolaya
Elsie Sis & Lynch
Buster West Co.

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc. 57 William St., N. Y.

In Havana
2nd half (26-28)
Jas Evans Co
Cook Sis
Evelyn Dean Co
2nd half (19-21)
Gwynne & Co
Primrose Semon
Ray Hulling & Chas
Uncle Tom's Dream
UNION HILL, N.J.
Capitol
1st half (22-25)
Large & Morgner
Billy Kelly Co
Paul Mall
Toyland Fantasy
2nd half (26-28)
Rhapsody in Silks
Frank Chapman
Bob Hope
(One to fill)
2nd half (19-21)
Nellie Arnaut Co
Cook Sis
Cole & Snyder
Frivolities
VANCOUVER, B.C.
Keith's (22)
Harum & Scarum
Ruth Sarr
The Ingenues
(One to fill)
(15)
Worthy & Th'pson
Jack Usher
Peter Higgins
Colleano Fam
W. PLAINS, N.Y.
Keith's
1st half (22-25)
Ada Kaufman Ens
Sylvia Frose
McKay & Ardine
2nd half (26-28)
Ada Kaufman Ens
Rendall & Haywood
2nd half (19-21)
Ada Kaufman Ens
Darling 2
Ray & Nord
2d half (26-28)
Keo Takl & Yoki
Jerome Mann
Aquatic Follies
Capitol (22)
Dave Schooler
Barto & Mann
Berke & Nash
Trini Varilla
Anita & Margo
Jimmy Cavanaugh
Lincoln Sq.
1st half (22-25)
Baker Dove & A
Sandy Patterson
Senna & Dean
Mardo & Jayia
Hubert Kinney Co
2d half (26-28)
The Dakotas
Kentuckians
Smith & Hart
Splitsettes
(One to fill)
Morgan & Stone
Hanson & Hooker
B & J Brown
Sid Marion Co
Dot Dash Dot Rev
2d half (26-28)
Baker Dove & A
Williams & Rae
Reyes & Speck
Hubert Kinney Co
Orpheum
1st half (22-25)
Mirano Bros
Leon & Dawn
Bert Gordon Co
Lemon & Johnson
Wm Seabury Co.
2d half (26-28)
Sugar Marcelle Co
G & M Eline
Wallace & Mae Wahl
Dillon & Parker Rv
Nozimo
Paradise (22)
Bert Frohman
Berk & Bubbles
3 Queens
J D'Armour Co
State (22)
Great Yampolis
Craig Campbell Co
Wm Edmunds Co
Bob Hall
Band Basquette Co
BROOKLYN, N. Y.
Gates Ave.
1st half (22-25)
Willie Manns
Kenton Lanes
Harris & Holland
G & M Eline
(Continued on page 63)

Loew

NEW YORK CITY
Boulevard
1st half (22-25)
Duponts
Howard & Todd
Joe May & Dotty
Amateur Follies
National
1st half (22-25)
Danny Joy
Harry Smirl
Unison Steppers
Hollywood Idols M
NEW HAVEN
Palace (21)
"Country Club"
Mann & Grayce
McGrath & Deeds
Ray Samuel
Jean Carroll
Frank Elmer
Sunkist Beauties
NIAGARA FALLS
Strand (21)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric Duo
Victor Herbert 4
Belcher Dancers
OAKLAND, CAL.
Oakland (21)
F & M I
Bert & Lillian Bd
Chief Shanatonna
Brownies Golden H
Bella
OKLAHOMA CITY
Orpheum (21)
Goodelsons 4
Danelle Dean
Bud Averill Co
Harrison & Elmo
Hell Bellers 6
M-G-M 4
PASADENA, CAL.
Colorado (20)
"Serenades"
PHILADELPHIA
Fox (21)
Rae Garden 7
Rod Lavagne & U

Fanchon & Marco

NEW YORK CITY
Academy
1st half (21-24)
"Romance"
Castleton & Mack
Myrtle Gordon
Flo & Ol Walters
Robert Cloy
Mary Price
3 Brick Tops
Dissett Dancers
Audubon
2nd half (25-27)
"Romance"
Castleton & Mack
Myrtle Gordon
Flo & Ol Walters
Robert Cloy
Mary Price
3 Brick Tops
ATLANTA
Fox (21)
"Busy Bees"
Lucile Cameron
Cooper & Orren
Paul Howard
Phil Arnold
Terry Green
Sunkist Beauties
BRIDGEPORT
Fox Poli (21)
"Hwood Collegians"
Dorothy Crooker
Guy Buck
BROOKLYN
Fox (21)
"Seeing Double"
C & G Stroud
Miller 2, Elek 2, S
John 2, Clute 2
Falls 2, Nolay 2
Holly 2, Parker 2
Maltby 2
Harry Vernon
May Packer
Sunkist Beauties
JOPLIN, MO.
Fox
2nd half (23-25)
Queen of '32
2 Jolly Tars
Scotty Weston
Dolly Kramer
Ken Hazelwood
Doyle 4
LONG BEACH, Cal.
West Coast
1st half (20-23)
"Seasons" U
Frank Melino Co
Lottie Gaden
Ada Broadbent
Mack Bissett Co
LOS ANGELES
Loew's State (20)
"Moonlight Revels"
LOUISVILLE
Kentucky (21)
"City Service"
Shapiro & O'Malley
Bob Pack 4
Laddie LaMonte
Frank Sterling
Sunkist Beau
MILWAUKEE
Wisconsin (21)
"Modes of Hollyw'd"
Sylvia Clark
Helen Moore
Hallne Francis

OFFICIAL DENTIST TO THE N. V. A.

DR. JULIAN SIEGEL

1560 BROADWAY

This Week: Chas. Morrison, Juggling Jewels

Study VOICE POISE and DICTION with EDDIE MILLER

Studio, 819 Steinway Bldg., N. Y. Circle 5395

Razzing The Home Town

ATLANTA

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Ernie Rogers

Atlanta, Nov. 15.

Home of Coca-Cola, Bobby Jones and Stone Mountain sticks thumbs in her vest when the subject of what she has done for show business is brought up. And without removing the thumbs asks you to have a look at Ed (Loew) Schiller, Dan (Warner) Michalove and Oscar (Fox) Oldknow.

Oldtimers (well, not so old, if you object) recall when Ed. Schiller was Loew's southern division manager. Ed, so the story goes, used up enough red ink that first year he ran the Grand to have furnished the blood for a dozen war scenes. Things got better, however, and he started a march which landed him in a swell job in N'York. Despite Ed does most of his work in Gotham, he maintains his residence in Atlanta where his wife, daughter and grandchee-tld are located. Ed's pretty much of a commuter, shuttling back and forth between the two big towns.

Dan Michalove blew into Atlanta with Steve Lynch and stuck with him until the latter blew the show business. It was through Lyneh that Dan got control of the Atlanta baseball franchise, but it was a case of too many strikeouts and Dan turned loose. Dan controlled the Forsyth theatre when Belle Bennett was star of the stock company but had to fire her when she and John Litel put on a few rounds of mixed boxing on the stage.

Dan did a stretch with Universal and then entered the Warner organization. Newspapermen in Atlanta regard Dan as the world's finest host and his preview parties on film row are now emblazoned in the town's history. Ask any oldtime Atlanta newspaper guy and he'll tell you he was a wiz at putting over a picture with the press. Those, they say, were the goo' old days.

Oldknow is a home town boy who made good with a rush. He got a good start with Oldknow, Sr., and then went banging away on his own hook. Just now he's Harley Clarke's boy. Oscar is a real home-towner, having been born and reared here.

7½ of 100%

The old home town is right proud of having furnished Babe Hardy (Laurel and Hardy) to the world of short comedies. Babe got his early training in the local nickleodeons and then disappeared. Next thing anybody knew he was a member of the best comedy team in the business. Walter Hiers almost had a claim on Atlanta, having been born in Americus, Ga., and making this headquarters when he's in this section. That also holds true for Billy Beard. Ben Lyon, the lad who buried himself in "Hell's Angels," gives this town as the place of his birth. Gladys Hanson really has her home here and uses it between engagements.

Atlanta probably has less so-called night life than any other city of its size in America. Although up to the second in business matters and other things of similar importance, the town officially is in bed at 11. There are no night clubs and no public dancing places, with the exception of the Fan Tan.

Town air-tight Sundays with plenty of laws to prevent baseball or shows. But, brothers and sisters, a good time for all is done on the sly in hotels, apartments and private residences. The per capita consumption of liquor will stand up with any other town.

Main drink corn whisky with bootleggers asking almost prohibitive prices for Scotch, rye and gin. All of these—the quality of which is questionable—go for $8 a bottle with no exception for gin. The booticians argue that they ran it all in from Savannah or Jacksonville and the risk involved for one kind of drinkable is just as much as for the other. Corn sells for $1.50 a short pint (10 ounces), but may be purchased from many sources at $6 the gallon. Good corn, of which the supply is plentiful, is an odds on favorite.

Newspaper Fellows

Grantland Rice, Don Marquis, Ward Morehouse and Ward Greene are products of the Atlanta newspaper field all graduated from the Atlanta "Journal." Rice was sporting editor of "The Journal" before hitting the big town and Marquis was the sheet's editorial writer. Morehouse and Greene ascended from the news staff. This same paper now has the widely known O. B. Keeler, Bob Jones' autobiographer and Associated Press columnist, as the main name on the sports staff roster. Keeler broke in with the "Atlanta Georgian" and worked for a time with the Kansas City "Star" before coming to the "Journal."

But Bobby Jones is the town's best advertiser. The golfer is all around popular. He is a family man, having married Mary Malone, his childhood sweetheart. They have two swell kids and when Bobby is not out collecting cups or medals, he spends a lot of time with them. He practices law in his father's firm and works hard at that job. He writes all of his own stuff despite rumors that Keeler is his ghost. He writes his articles in pencil and finds it a lot easier now than when he first began.

The Stone Mountain Memorial, another adjunct to the city, has won wide recognition. Two sets of officers succeeded in foozling the project but they have started all over again with Mayor-Elect James L. Key at the head of the organization. They aweer to finish the project or bust. So far the widely heralded memorial to the heroes of the Confederacy is just a few deep scratches on the face of the big rock.

Despite the dead Sundays and lack of after show entertainment, folks get a kick out of Atlanta. The town, despite these glaring drawbacks, has lots of personality and sells itself without artificial aid.

MUGGS' POET NIGHTS AS TIME KILLER

Village tea-rooms seem to have found a new sure cure in the penny-ante "poet-nights" which are now flooding that part of town. Green Witch Inn of West 11th street pulling the stunt Monday, Friday and Saturday nights; Troika, Macdougal street, and Dil Pickle Club, East 14th street, splitting Wednesday night, and the Gypsy Tavern, Washington Square, working the gag on Thursdays.

Stunt is to invite a half dozen of the village nut poets to come down and read their poetry between 9 and 12. Poets are willing because not charged anything and given sandwiches and coffee. Most of them look for any excuse to read their stuff anyway. Everybody else charged flat rate of 50c. Besides listening to the nuts they get a sandwich and coffee, too.

Idea is catching on. Most of the time its a sell out. Tea rooms figure they are saying the part of the evening when ordinarily doing nothing and making rent money.

Club Leader Leads

Green Witch Inn shaves it even closer by leasing out its three nights to "clubs." Take 30c a head for everybody in the place with the rest going to the "club leader."

It's up to him how many "guests" or "poets" he wants, he laying out the 30c for each of these from the left-over on the 50c entrance fee.

Joseph Vallon, self-styled "Modern Francois Villon," is the leader of "The Bohemians," which takes over Saturday night and the "Vagabonds" Fridays, while Henry Harrison, former editor of "The Greenwich Village Quill," runs the Grub Street Club on Monday nights.

Balto Store Show

Baltimore, Nov. 18.

The midway has made Charles St., this town's class shopping rue, with "Nana," the "female form" painting.

Price is two-bits and it's the most extended sideshow in this town since a yard engine towed the embalmed whale from a siding off North avenue.

Bump-Off Slump

The boys in the bump-off racket are also crying.

Market and conditions hit them, too, they say. Right now things are tough.

Can't Pay Off

Supplementary proceedings for the removal of Rock Fry, Inc., operating a fish and chips eatery in the Earl Carroll theatre building, New York, have been started for Earl Carroll, Inc., by Alfred Beekman, attorney.

Petition filed in Municipal Court specified the restaurant is three and a half months behind in rent, owing $3,500. William Fellowes Morgan, Jr., is named as president of Rock Fry, Inc.

Billy Pierce Shaved By White Barber in Glasgow—He Likes It

After getting a load of Glasgow and London while staging the dance numbers for the new Charles B. Cochran show, "Evergreen," Billy Pierce, New York colored dance instructor, has written some of his foreign impressions.

"We (meaning the Cochran show) are now in our third week to capacity business (in Glasgow).

"Our (meaning Buddy Bradley tap instructor) stay has been pleasant here in Glasgow. It is a rainy, cold place, but the natives are nice to us.

"I am just beginning to get onto the Gaelic lingo they hand you here. They don't see many Negroes here and when you go by the barber shops they all dash out to give you the once over.

"By the way, I got an Ofay barber to cut my hair and when that Scotchman got through with me he turned me every way but loose. I was a sight to behold. Of course we are invited to everything in town and the likker and eats are perfect. The best Scotch whiskey you ever popped your lips to.

"Everybody here asks me if I know the writer of the "St. Louis Blues" and "Suwanee River." I am about to claim authorship of Suwanee as it will give me perfect drinking privileges at all pubs. There is hardly a place I go that they don't ask me to sing one or the other. Everybody here seems to think all Negroes should sing one or the other of the two songs.

"English girls are slinging a mean hoof if you ask me. They took to Negro dancing like ducks to water and how!

"Everybody here is on the dole and factories are closed down by the hundreds.

"As soon as the show opens in London (Nov. 28) we will catch the first boat for home."

STILL INVESTIGATING DIAMOND SHOOTING

The circumstances surrounding the shooting of Jack "Legs" Diamond in his room on the eighth floor of the Hotel Monticello, Oct. 12, were laid before the Grand Jury Monday by District Attorney Crain in an effort to fix the shooting on some person or persons.

Proceeding is being conducted as a "John Doe" inquiry. More than 20 witnesses, most of whom have been questioned by District Attorney Crain, will tell what they know to the Grand Jurors. It is believed that after all have been heard the jurors, as in the Arnold Rothstein and the Judge Crater cases, will file a presentment stating that "Diamond was shot by persons unknown."

Diamond is still in a serious condition in the Metropolitan Hospital on Welfare Island. He is free under bail as a material witness, but owing to his condition has not been moved to his home. The Grand Jury is expected to visit the hospital and hold a session there with Diamond as a witness to his own shooting.

"For Men Only" as a title of Beth Brown's latest book will have to be changed if made into a picture. That name on a theatre would mean to women that they can not get in, while the sub-title of the new novel is "A Book Women Will Love."

A Small Time Manager's Letters To His New York Booking Agent

(A Revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.)

By J. A. Murphy
(Murphy and Willard)

East Cranberry, O., Nov. 10.

Dear Mike:

Most every week I get a letter from somebody asking how big is the stage, so while I think of it I will tell you. It is five broom handles long and eight broom handles wide, lacking the width of a dustpan.

I measured it this morning when I swept out. I always sweep out myself, and I found a quarter on the floor last week.

It seems I can't ever get through a week without having a spat with somebody. You told me to be jolly with the actors, and I would get along better, so I thought I would go in the dressing room and tell them some jokes. They laughed at all the jokes and sometimes they laughed more than they needed to. I think a part of it was put on.

There is always a fuss about the dressing rooms. The one for the men has six bales of hay in it that I left over when I cleaned out the feed store to make a theatre. I had no place to put it and didn't think it would bother anybody for a week at a time, but they put all kinds of fool signs on it. One sign said "This is the manager's breakfast food." Then they marked on the door "Stall No. 5."

I wish when you engage them elephants you put it in the contract they are to buy this hay. I can't sell it here, as it is a little moldy.

Signor Hotz, the Fire King, starts the show off this week. He eats benzine and burning paper. Our newspaper here says he failed to amuse. Winnie Twoshank, the International Dansoose, is next, and does a jig dance on stilts, and the audience clapped some. Nuenemunn and Finn, the German Punsters, are not worth the money. Eddie Plunkard, with his banjo and songs, is pretty fair, but I have to watch him all the time.

Wilton Fyker and Co., in their dramatic playlet, "The Coming Man," took about the best of anything. He says he played the same piece in New York under the name of "The Man from Home."

I had a fuss with Winnie Twoshank. She sent me a big cromo picture of herself, so I nailed it on a board and set it up in the entry along with the rest. It ain't my fault if it got spoiled, but she sassed me about it. I can't stand and watch the pictures.

I got a present today from Johnny Brannigan. It is a box of shoe polish and it says on the lid, "For a First Class Shine." He ain't such a bad fellow, after all. Well, I treated him pretty good when he was here.

I don't think this show is going to draw. The seats keep pretty well filled so far, but the house don't hold much. Nobody is singing Brother Sylvest this week, but the orchestra plays it while the pictures are showing.

When are Guppy and Fogg coming now?

Adam Sowerguy,
Manager.

$144 NIGHT CLUB BILL AFTER CLUB BURNED

A rich racket has netted a mob who run gyp night clubs, which are nothing more than the better sort of speaks, a ton of dough, but they are in for trouble. These joints are doomed, according to the police of the Inspector McCormick's staff.

These creep joints prey on the wealthy who fear to make a squawk. Terror of publicity balks the complainants from "blowing a police whistle" as the saying goes. Complainants are to be spared as much as possible under the latest campaign.

This became known, when Jay Herman, 29, who said he lived at the Times Square Hotel was arrested on the charge of attempted extortion. Herman, chock full of alibis, pleaded not guilty in West Side Court before Magistrate Renaud. The Court held him for the action of the Grand Jury in heavy bail.

The complainant, Edward J. Crowe, lawyer, of 30 Church street, and said to be a member of one of the Mayor Walker Committees, appeared in West Side Court to prosecute. Max Wieder, assistant District Attorney, conducted the prosecution.

Crowe testified that he had been annoyed by Herman by phone and personal visits regarding a bill that was allegedly contracted at the Office, 156 West 54th street, an alleged night club. The place had been owned by Tommy Saunders and since razed by fire. The Fire Marshal is investigating the cause of the blaze. Saunders, the cops say, is missing.

Crowe testified that Herman came to his office and presented a bill of the Office Club. It was for $144. The writing was almost illegible. It was made out to Crowe but did not bear Crowe's signature.

The bill was dated Oct. 29, although the Office Club was burned down, prior to that.

Unknown

"I have never been at the Office Club. I don't know where it is and I am not going to pay the bill," testified the attorney. Herman left and made a second visit. Then he began to phone in a menacing manner, stated Crowe. The latter made an appointment with Herman in the Hotel Manger lobby to pay the bill. Inspector McCormick was notified and detective George Creede assigned. Crowe and Creede kept the engagement.

Herman stated Saunders hired him to collect some outstanding bills and he was to receive a commission. He was unable to explain why the bill was made out subsequent to the destruction of the club, and said he knew nothing about the entire transaction.

John Haggerty Absolved On Larceny Charge

John Haggerty, 22, dancer, of 260 West 43d street, was acquitted in Special Sessions of petty larceny, while his friend, Richard Glenn, salesman of the same address was sentenced to the Penitentiary to a term up to three years in Special Sessions.

Haggerty and Glenn were arrested Oct. 27 on the complaint of Joseph Rabner, manager of Weber & Heilbroner's store at 150 Nassau street. Rabner charged that a man representing himself over the phone as "C. C. Perry," one of the firm's customers, ordered four shirts, worth $20, to be delivered to the package room of the Hotel Lincoln, 8th avenue and 44th street and to be charged to the Perry account. Rabner called up Perry and learned he had given no such order.

Detectives were present when Glenn and Haggerty appeared at the hotel for the shirts. Glenn pleaded guilty to the charge. Haggerty stood trial and proved he had no knowledge of the theft Glenn had planned.

Radio Bad for Raw-Raws

(Continued from page 1)

tear for the radio field or show biz. This is partly borne out by the fact that NBC in Chicago has some 200 employees, about 70% who left colleges to get in the new profession.

Editors of daily papers in the west have refused to run stories any more of college students suddenly becoming over-night air favorites. Within the past two years there has been a deluge of such stories, with most having bad effects.

A letter at present is making the rounds of all western colleges urging that a firm stand be taken by all the schools against students owing or possessing radio sets.

No effort, as far as is known, has been made by any university to have the news broadcast that the radio field is overcrowded.

Political Figures Kidded by Reporters—Newspaper Club's Nite

To prove reporters sometimes think and not always as they may write, the Newspaper Club of New York went semi-serious Sunday night in a funny way. It staged a revue in two acts at the Miniature Chanin Auditorium, 42d St., called "Headlines of 1930." Strayed and active members of the organization's "Knocking Birds" made up the cast.

Fixed similar to the annual event of the Gridiron Club in Washington, when government officials and office-holders in general come in for joshing by the paper lads. Here the office-holders were limited to New York and there were no eats. The courts in general got the biggest mention.

Frank N. Robinson staged the affair. The lyrics were mostly parodies with a political tickle on current tunes written by Ed Kelly. The skits were by Joe van Raalte and Bill Gregory.

Some of the songs were "Ewald as You and I," "Cute Little Judicial Gown," "Tommaney," and "McCooey." Last named sung to the tune of "Marquita," took a big laugh.

Surrounding City Hall with apple peddlers was a way suggested to Mayor Walker to keep Dr. Copeland away. John Curry, Tammany chieftain; Gov. Franklin D. Roosevelt, and former U. S. Attorney Tuttle came in for kidding. Aldermanic Pres. McKee was also included.

Most of it was in song parody. Others in skits and speeches. About 14 numbers altogether.

One on Heywood Broun, called "Wayward Broun Explains," had the columnist supposedly explaining why he lost because so many Socialists figured Judge Brodsky with a name like that to be a Socialist, too.

Even the boxing commissioners were given a run with a skit on "Long Count Farley."

"Goldman Saxtet"

The rib tickler for the first half was the finale song, "The Goldman Saxtette," sung on the order of "Volga Boatman."

Charlie Keegan and a couple of buddies, including Sylvester Sullivan, showed how a judgeship is bought.

"What did you do before you wanted to be a judge?" Keegan was asked.

"I was in vaudeville doing a disappearing act with a magician."

The prize crack was from Maurice Rodesk as Al Smith, being interviewed by Sylvester Sullivan on the Wall Street situation, Smith supposedly piping:

"It's the boys who bought the lemons that are now selling apples."

Capt. Frank Hawks, Lt. Al Williams, U. S. N.; and Charles "Casey" Jones, trio of flyers, were introduced for a hand and Lt. Williams read a poem he made up himself on flying. Strictly impromptu.

Bill Steinke drew caricatures of several from the stage and the show wound up with the song, "We're Very Simple." It satisfied everybody.

Altogether well done.

The Newspaper Club holds its annual ball at the Hotel Astor Nov. 28.

BENEFIT IN HARLEM FOR COLORED ACTORS

Colored stage people will stage a big benefit for the unemployed Nov. 23 in the Lafayette (Harlem).

Romeo L. Dougherty is the chairman of the benefit, with Frank Schiffman, operator of the Lafayette, donating the house.

Night club operators are now squawking about the stiff opposition of the class whisperlows. Several new spots in the 50's are said to have spent as much as 100 grand for furnishings and equipment.

Ex-Wife of Millionaire, Now Dancer, Destitute; Mrs. Gilchrist's Plight

Fearing eviction from her one-room, sparsely furnished apartment because of lack of her rent of $12, Mrs. Charlotte Gilchrist, once a dancer, of 320 West 56th street, obtained a civil summons in the West Side Municipal Court beginning an action for $50 against Fredrick Fette of the Club Zeppelin, 231 East 86th street.

Charlotte occupies the room with a girl by the name of Estrella, who told reporters she was a soothsayer. Charlotte is teamed with a youth by the name of Von Muller. They both had worked at the Zeppelin. Both were let out because of retrenchment and stated that they were unable to get the $50 due them.

"I pleaded with Fette to give me $10 on account so that I wouldn't be dispossessed," sobbed the wan dancer. "But Fette shouted that he was in the same predicament himself," said Charlotte.

She stated she had no funds. She expected a job dancing in the Village. Her room was filled with clippings of her marriage to Gilchrist, a Milwaukee millionaire, who has since died. She stated she had a 14-year-old daughter, Marion, of the Gilchrist union. The daughter is with a foster mother, she said, at 1329 Winfield avenue, Milwaukee.

She asserted she married a man by the name of Baldereau following the death of Gilchrist. The latter, she said, she has not seen in years. At one time she was the dancing partner of Renee.

Recently, Charlotte was released from a sanitarium where she had been ill for almost a year. "My constant sobbing for my daughter, Marion, caused me to have a breakdown," said Charlotte.

MRS. JUANITA PERCE TRIES POISON—SERIOUS

Attired in blue silk pajamas, Mrs. Juanita Perce, 32, said to be the wife of a London dentist and living apart from her husband, attempted suicide by swallowing strychnine in her room, 515, at the Park Plaza Hotel, 50 West 77th street.

Mrs. Perce was sent to the Knickerbocker Hospital by Dr. Penn. Her condition is said to be serious. She was unconscious. Her husband has been notified.

Mrs. Perce has been living at the hotel for several months. She was discovered on the floor of her room by a bellhop whom she asked to be sent to the room. When he arrived he opened the door and found Mrs. Perce on the floor unconscious.

Detective Fred Stepat of the West 68th street station investigated and found letters among her effects which showed Mrs. Perce was despondent because of her financial and marital affairs, he said.

Mrs. Perce sought a job the day prior as a woman's companion, but was unsuccessful. Stepat stated that he believed Mrs. Perce to have formerly been in the show business. She is brunet and pretty.

30 DAYS FOR AGENT

Wm. Burns Convicted of Promoting Indecent Show

William Burns, 32, booking agent, of 412 Arden place, the Bronx, was sentenced to 30 days in Special Sessions following his conviction of giving an indecent show.

According to Headquarters detectives, Burns was arrested April 5, following a raid on a hall at 157 East 86th street. The police found about 350 men in the place watching an alleged indecent moving picture. Prior to the showing of the film, the officers charged, Burns had produced several nude dancers.

Catholic Actors' Guild will open its new clubrooms in the K. of C. bldg., at 5th avenue and 51st street Friday (21).

55 Prophets

Los Angeles, Nov. 18.

Every year 55 persons renew their applications locally with the police commission for permits to sell liquor wholesale or retail.

Permits aren't granted, but there's no law against asking.

YOUNG MILLER A FAKIR

Kid With Sobby Spine Takes 'Em in City and Suburbs

A 19-year-old stripling with a long tale of woe, operating on Broadway, has proved a colossal fakir. The youth, Andrew Miller, 19, laundry worker, gave his address as 441 Question parkway, Mt. Vernon, N. Y., has "touched" the heart strings of actors, cops, newspapermen and even a matron of a jail who "fell" for his sad yarn.

Mike Silverstein, chief of detectives of Mt. Vernon, sent to Manhattan for the fakir. Meantime the authorities permitted him to go as they preferred no charge against Miller. Silverstein's aide, in a motorcycle side car sought Miller but he had flown.

Upon the publishing of Miller's photo scores of complaints arrived about Miller's sob story. One benefactor bought the youth an alarm clock so he wouldn't be late for work.

When Miller was taken to the police station he remarked that he at no time sought financial aid but did ask for work. This statement showed that Miller is acquainted with vagrancy violations.

Nell Kingsley, publicity director of the Knights of Columbus, and Edward Kelly, secretary of the Actors' Catholic Guild, uncovered Miller as a fraud. Both were sought for aid by Miller. Kingsley and Kelly have been taken before.

The Sob Spiel

Miller walked into Kelly's office and shed tears. Miller told of his family being wiped out by the flu in 1918. "I am on the brink of suicide. I have tried for days to land a job. There is nothing for me to do but end it all," sobbed the fakir.

He stated his father had died from excessive drinking. His father is much alive and a hard worker. Miller stated he had pawned his overcoat and sold the ticket. "I have terrible blisters on my feet from seeking work," whined Miller.

Kingsley asked Miller to have a seat. Miller began to read a book, "A Boy Looks Ahead." Kingsley found that persons in Passaic, Mt. Vernon, Brooklyn and other places would like to have a chat with Miller, who, they charge, played on their kindness.

Miller beat it quickly for parts unknown. He will soon reappear, said Kelly.

"FEET" EDSON BEATS 8 POLICE SUMMONSES

Hymie Edson, beter known as "Feet" Edson, living at the Hotel Harding, was freed in West Side Court when he appeared in answer to eight summonses issued against the Argonaut Club, where Texas Guinan gambols.

The summonses were issued by several bluecoats of Captain Arman O. Hayes' staff of the West 47th street station. The charge in the summonses are violation of the "curfew" law and operating a cabaret without a license. Eight police summonses have been issued since Nov. 5.

Prior to Nov. 5th, detectives McDonald and Sterrett of McCormick's staff raided the Argonaut, seizing alleged liquor after they had played the place for two days as college boys. They signed no register nor had cards, they testified. Magistrate Renaud fined the Club $50. It is appealing.

It was then a cop was stationed in the club. Ex-Magistrate Charles Tolleris who appeared for the club assented to the testimony in one case would act for the seven others. A cop testified he saw patrons sign a book when they entered. The court granted Tolleris' motion for a dismissal for the eight summonses.

The Club owns the building. It claims to need no license as a chartered club. Mystery surrounds the issuing of the summonses. Statements were not forthcoming from either the police or the club.

4,500 Apple Sellers on N. Y. City Streets Sell 4,000,000 or More

Three weeks ago just a small handful of unemployed men were selling apples on the streets of New York. Now there are sellers running into thousands. Profits which at first were pretty good all around have cronped down to rock bottom. Behind the whole thing is an angle, besides apple exploitation.

Apple Growers of the Northwest and West shipped into the Jersey freight yards hundreds of cars of Skookums, Jonathans and other brands. The fruit arrived about a month ago into a sagging market due to a bumper crop of apples from all over the country. If the northwestern apples laid there, without a market, somebody was in for plenty of loss, such as the commission men took last summer on the rotting carloads of fresh vegetables in those same Jersey freight yards.

A hook up was arranged with the city of New York through its employment bureau, to have the registered unemployed take the boxes, which were delivered to a warehouse at West and Harrison streets downtown, on credit, sell them on the streets and pay when sold.

The cost to the unemployed at the start, was $1.75 per box of 80 to 100 apples. Profit on each box sold amounted to between $2 and $3.25. Many of the salesmen gathered an extra dollar or two in tips.

Within a week, the sellers increased to 4,500 who took their boxes to all parts of the city. Sales increased at the warehouse downtown, long lines of men and even women gathered each morning at 6 to get their daily supply of apples to sell.

With the increase of sales, came an increase of price to the unemployed. The cost went up to $2 per box. Nov. 13 it jumped to $2.35 per box. With the increase in cost also developed the shipment of boxes to sellers at their corners by truck or taxi. This runs from 20 to 30 cents per box. The original bunch of salesmen took their stuff on subways, but with the huge mob in the business a corner must be protected, hence the taxi or truck delivery angle.

Selling Average

Three and even five boxes a day was not unusual for one of the original boys to sell. Today, they claim they are lucky to sell two and the average is only one. The keep on their take each day, including tips which are much slimmer now, is around $1.25 average. Some have cultivated steady customers from the office buildings near their stands. The mass sellers are just hit and miss. It is no unusual sight to see one of street sellers packing his box on his shoulder and moving to some other spot.

The tie-up with the out-of-work folks has been beneficial to them and the apple growers. Sales for two and a half weeks at least have kept many men going. According to commission men, the trainloads of apples have been emptied so rapidly that few now remain in the railroad yards across the Hudson.

It is estimated by one of these merchants that up to the present time, over 4,000,000 apples have been sold on the streets of greater New York. At 5c each retail, that represents $200,000.

Taken as an exploitation stunt in its inception, which it appears to have been for the apple, nothing has approached it in New York. With consequent publicity all over the country of the unemployed selling apples on Broadway.

3-Year Sentence for Billy Montgomery, in Again for 8th Time

Billy Montgomery is due to spend the greater part of the next three years in jail. The Justices of Special Sessions have finally tired of Billy's stories, as to why he uses drugs and his reasons for shoplifting.

A week ago Montgomery was freed for the fifth or sixth time by the Court on his promises to "make good." The Justices even sent him on his way with a few dollars as a stake.

The following day he was arrested in Gimbel's store for stealing articles from counters. In court he again started to tell the same old story, that he was hungry and had no place to sleep. The Justices refused to listen and after he pleaded guilty to petty larceny they sent him to the penitentiary for a term not to exceed three years. It was the eighth time Montgomery had been arrested during the past 10 years.

Billy, a decade ago, was one of the highest salaried artists on the vaudeville stage. At that time he was teamed with his former wife, Florence Moore. His habits caused Miss Moore to divorce him. She continued to aid him when he was down and out, but finally gave him up as impossible.

'100 MERRIE TALES' OBSCENE, SAYS COURT

"100 Merrie Tales and Delightsome Stories," a book seized by John S. Sumner, sec. of the N. Y. Society of Suppression of Vice, his chief aide, Charles Bamberger and Detective Bill Wittenberg was declared by Magistrate William C. Dodge in West Side Court as salacious.

The court held for trial in Special Sessions Alfred C. Risdon, 68, Gales Ferry, N. Y.; Adam Dingwell, 69, 704 West End avenue, New York, and Sidney Abelsonm, 27, of 3952 Caroline street, L. I. City. The three posted bail.

Sumner, in addition to being the head of Suppression of Vice, is a lawyer. He conducted the prosecution. The court stated that in his opinion, the books, two volumes, are obscene.

The volumes (2) cost $20. Dingwell is of the firm of Dingwell & Rock, Ltd. The seizure was made at 45 West 45th street on July 23 last. The book is of stories written four centuries ago. A circular that fell into the hands of a youth was sent by his parents to Sumner.

ARAB HELD FOR SEDUCTION

Taieb Boucare, Actor, Under Charge by Young Bronx Girl

Taieb Boucare, actor, of the Hotel Markwell, was held for the Grand Jury by Magistrate Renaud in West Side Court. Heavy bail was set. Boucare denied the charge. He was born in Arabia, he said, and is a member of a show troupe.

Boucare was arrested by Joseph McCarthy of the Children's Aid Society in connection with the alleged betrayal of Irene Kessler, 15, of 763 Fox street, Bronx. Miss Kessler and Irene Sayko, 14, of 1022 East 156th street, met Boucare June 19 last. Both girls fled from home later.

McCarthy, after an investigation learned where the girls were. He found Miss Kessler in the flat of John and Myrtle Green, 35, of 375 West 125th street. The Greens are Negroes. They have been arrested.

Miss Sayko was located in Monticello, N. Y., in a road house. McCarthy stated Miss Kessler told him she had been attacked by Boucare the first day she fled from home. Boucare denied the charge. Assistant District Attorney Max Wiedeer prosecuted Boucare.

Boucare told reporters that he was one of the cast of the road company of "Insult," legit.

BLUE LAW ON PONY GOLF IN PA. UNDER 1794 LAW

Uniontown, Pa., Nov. 18.

Commercial golf Sunday has been banned in this county by District Attorney J. B. Adams. First violator arrested was Morris Friedman, charged with violating the Sunday Blue Laws of 1794. He pleaded guilty and paid a fine of $4.

Watch will be kept on all indoor courses, officials state, to see the obsolete statute is strictly observed.

The bunch of race track devotees which formerly congregated on West 46th street have moved to 47th street.

Broadway

Ward Morehouse has another cane.

Trudy Krieger has finished a novel.

Herman Shumlin going to Bermuda.

Norman Carroll is back managing the "Vanities."

After a year in Paris, Connie Claxton, is back in town.

Jack Yellen has become a fancier of great danes (not dames).

Apple sellers along the stem have added pears to their stock.

Hyman Adler says he may do his second show with Phil Gerton.

Bugs Baer, ill with pneumonia at his home, reported recovering.

The Gus Edwardses celebrate their silver anniversary Nov. 23.

Irene Delroy, now in N. Y., is brushing up on her tap dancing.

Dave Bader has not gone Hollywood; he's only there on business.

Medrano and Donna, ballroom dancers, at the swank Hotel Pierre.

Jeanne Gordon back from Europe. Still planning to do a talking "Carmen."

Morris Gest is spending a lot of time in the Lee Shubert offices these days.

Tab photographers are now spotted at the nite clubs, flashlighting celebs.

Milt Ager is now writing both the music and lyrics of all of his songs.

Don Clarke claims the same barber for nine years. His ties are the proof.

Looks like a real publicity war between the Western Union and the Postal.

Solly Schwartz, English pug, is a ringer for Sammy Cohn, the comedian.

Louis Sobol is handling the "Graphic's" benefit show for the unemployed.

Annual Requiem Mass at St. Malachy's Friday (21) for deceased professionals.

Sylvia Bailey, last with "Queen High," is now secretary to Ed. Davidow, agent.

Jack Curley tied up with Madison Square Garden again with his wrestling shows.

Night clubs are all jockeying for time on the air but can't crack the two big networks.

Freeman Bernstein has opened the Jockey (nite) Club at 97 Clinton street, Newark, N. J.

Women apple sellers are grabbing the best spots along the main stem. One wears a fur coat.

Kathleen Ray reported living in Atlantic City without headaches about a Broadway job.

Roy D'Arey with Loew's for one week, starting at the 46th, Brooklyn, and Boulevard, Bronx.

Midtown Golf Course, a midget, near 6th avenue, issues weekly passes good for one round.

Doris Carson rejoined "Strike Up the Band" only long enough to get the ride back to New York.

After hitting all the high spots along Broadway, Katheryn Ray pulled out for Buenos Aires.

Less overcoats being stolen in cafeterias than usual. Pawnshops don't pay as much for them.

Emily Oppa, New York society girl, is returning to the stage with a new dancing partner, Teddy Joyce.

Golf bowling, hitting the pins with ball driven by a golf club, is Times Square's latest. And no public play.

Al Jolson goes on the air shortly for Ybry, the perfume company, in which he has large stock holdings.

Only other woman m.c. on Broadway outside of Texas Guinan is Kathiryn Parsons, at the Beaux Arts.

In the midst of Bugs Baer's illness last week he went to Philadelphia. Bugs' mother recently died.

Bob Coleman took a bow when a stew in the Salon Royal celebrating Yale's victory called him Lord Byron.

Buzzy Warburton, back from the coast, and round and about the nite clubs once again. It's a habit of years.

Joe Lewis' stooge wash-room boy is more versatile than Jimmy Durante's Greek. He doubles as an acrobat.

Abe Goodman, vaude agent, will enter a New York hospital this week or next to submit to an intestinal operation.

Arthur Sheekman now living in the Broadway sector. He figures more noise is helpful to his writing appetite.

Jean Dalrymple, p. a. for John Golden, legit producer, is conducting a dramatic column for "Argentine Magazine."

Mannie Sefl has started a new play. Phillips, he says, is going to do the one he finished a couple of months ago.

Nita Bernard has taken to the air and dubbed "The Crying Songbird." She's appearing with the Radio Follies on WABC.

Billy Jerome, practically the dean of American song writers and composers, is ill at his home in Jackson Heights, L. I.

Big Bill Tilden, after showing his full stage act last week, folded it. This was Tilden's second attempt at vaude, both flivs.

Mavis King, demon doll peddler at the Abbey, cracked under the strain and is now recuperating from a nervous breakdown.

Lou Schwartz is nightly feeding more than 600 people out of jobs. The hand-out is made at the Richmond Club around six o'clock.

Tom Davin, former literary critic, now doing special exploitation for "Greeks Had a Word for It" and the Hotel New Yorker.

Charles Noyes thinks more of his Boston bull dog than he does of any show girl he has met this season so far. The season's young, though.

"Otchi Charni," meaning "Black Eyes" in Russian, is now the most popular song heard in the nite clubs around town, especially with the fems.

Al Woods having taken an option on his play about Broadway chasers, Wally Sullivan left for Atlantic City to whip his third act into shape.

Although Waite Hoyt and J. Fred Coots have split their stage partnership the former will continue in vaude. Hoyt is the former Yankee pitcher.

Ruby Keeler is in New York ready to rehearse with the Ted Healy show. Al Jolson, remaining on the

(Continued on page 52)

Toronto

Paderewski celebrates 70th birthday here.

Harry Miller out at end of month as Princess p. a.

Jack Arthur to do program embellishments for 20 F.P. Can. houses throughout Ontario.

Bob Knevil takes over Tivoli at Hamilton, with Tom Daley succeeding to Uptown.

Bill Entwhistle still taking those vocal lessons.

Victoria theatre opens as indoor miniature golf course and archery school. Montgomery and Stone headlined at this old Shea vaudeville house in 1898.

Katharine Cornell's father comes over from Buffalo to catch her in "Dishonored Lady." Cornell claiming that "Strange Interlude" was written for her, but she turned it down "because it was full of bunk and freak elements."

John Herries McCulloch of Manitoba by-lining on "Star."

Jimmie Thompson sells first hockey feature column through S. N. F. to nearly 500 United States and Canadian dailies. United Features turned it down and are gnashing their teeth.

Jimmy Nairn doing all F.P. Can. publicity for Hamilton and Toronto.

Betty Veronica, late dancer of the "Dumbbells Revue," and now of "Vanities," marries H. Stockwell of latter show.

Al Grossart finishing a novel with Chinese Communistic background.

Ted Farah tagging Edith Haran, Alabama crooner of Billy Kelly and Co.

Jimmy Nicoll and Lois Baker call a truce on Armistice Day and get yoked.

Hap Collins still between the sheets with arthritis. (The Greeks had a name for it.)

Uptown returns to first run policy on Nov. 22 instead of split week with seconds.

F.P. Can. happy. Massey Hall bills Paderewski as Paramount pianist.

Louis Letourneau sells Canadiens hockey team and will devote himself to golf.

Collier's publishing company refuses to distribute magazine here pending settlement of tariff matters, Canada considering putting 15% excise tax on U. S. mags.

Helen Kane celebrates reconciliation with husband Joe by making first Canadian appearance here, where she is accorded a civic reception and meets mayor as news cameras click.

CHATTER

Berlin

Yvette Guilbert, has been reciting here in the Renaissance Theater with success.

Michael Bohnen intends to leave Jan. 8 for New York, to reappear at the Metropolitan.

Max Pallenberg will appear in December in Alfred Polgar's comedy, "Die Defraudanten."

Joe Lederer, youngest successful German femme writer, is writing a picture for Kaethe Dorsch.

Curt Bois intends becoming a stage director to produce a play, "Nur ein Statist," written for him.

Lothar Stark, German film producer, has sold the shares of his firm to the cigaret concern, Reemtsma.

Henri Bernstein has come to terms with Elisabeth Bergner. She will now act in his play "Melo" at Christmas.

The conferencier, Erich Wolfgang von Schipinsky, has been sentenced to prison for one year because of seduction of minors.

Carl Vollmoeller has completed a new play, "Paiva," in which will appear the Emperor Napoleon III and Empress Eugenie.

Edith Schollwer, operetta singer, was robbed heavily while appearing in "The Merry Widow" at the Grosses Schauspielhaus.

Molly Wessely, not acting for a long time, will appear together with Maria Paudler in the operetta by Robert Stolz, "Peppina."

The Itala film company has the young actress Brigitte Horney from the Wurzburg Stadttheater to play in the talker, "Fra Diavolo."

Kaiser Wilhelm II will again appear on the stage in a play by Hans Rehberg, called "Cecil Rhodes," acquired by the Staats-Theater.

Max Reinhardt has gone to Paris to see Edouard Bourdet's new play, "Sex Faible," in Theatre Michodiere. He intends to direct the same play in Berlin.

The singer, Charlotte Boerner, has been invited by the Soviet government to sing in 15 operas and in two concerts during January and February, next.

Erwin Picsator, local stage director, will make his first picture, "Des Kaiser's Kuli," by Plivier, for the Prometheus company. Script being written by Herbert Rosenfeld.

Erich Kleiber, upon his return from America, will conduct the opening performance of the opera "Fremde Erde," by Karol Rathaus, in the Staatsoper at Unter den Linden.

London

Leslie Fuller's wife died.

No London November fogs—yet.

Usual rain last week, as usual.

Peggy Wood off to Madeira for a rest.

Peter Godfrey has a 75 h. p. speedboat.

Cathleen Nesbitt lecturing about the theatre.

Gordon Craig giving interviews to everyone.

Football attendances much bigger this year again.

Jane Baxter touring river dives for current talker.

Stud poker is generally voted a poor game here.

D. A. Clarke-Smith is a keen model yachtsman.

Laurence Olivier eats in the best places these days.

Charles Laughton tinkering with the talker make-up grip.

More legmen than ever getting laid off along Fleet street.

Supposed to be a wave of superstition around. Always is.

Edgar Wallace making risky speeches in front of royalty.

More and more film folk meet at football games Saturdays.

Beatrix Thompson, playing in her own adaptations of things.

Henry Baynton giving interviews about his Hollywood offers.

Binnie Hale got the biggest press plaudits in ages over "Nippy."

Sir Arthur Pinero authored a one-actor called "A Seat in the Park."

Par spending plenty on its British news reel, due to start next March.

Anthony Armstrong, "Punch" writer, has authored another play.

Granville-Barker in the news again. More National Theatre stuff.

Kathleen Russell, one time popular actress, died here last week.

Bobbie Howes scoring aces at private parties as the light relief.

Empire, M.-G.-M.'s London theatre, celebrates its 2nd birthday this week.

Walter Forde getting his photo around places as a Gainsborough director.

Fights at championship bouts here are chiefly in the audiences these days.

Second-hand autos are so cheap

(Continued on page 52)

Loop

Fred Donaghey hates football.

Adelphi box office boys sell ducats to the music of a radio.

Harry Munns has bought one of those ducky hunting suits.

Ben Bernie and Phil Baker are the town's two best stock hounds.

Dorothy Gardner, party bureau girl for the Shuberts, has resigned.

Danny Graham, literary vaude agent, again crashed the "Mid-week."

Fritz Blocki down with acute rheumatism at St. Francis hospital, Evanston.

Terry Turner breezed into the Loop with one of those new camel hair chapeaus.

Jake Lingle reward box still being carried at the head of all crime stories in the "Trib."

Wm. B. Naylor, ahead of personal appearances o. Comm. Byrd, passes out horse tips gratis.

Herb Ellisburg, p. a., is trying management, using his tux suit every night at the Essaness 400 theatre.

Billy Stevens has sold himself and his fight rag to the pug trade. He now has an in with every big stadium in the midwest.

Dan Roche has bad dreams after eating mince pie. He dreams he's traveling west. Dan's going to change to pumpkin pie and travel east.

Miami

Val Cleary, candidate for mayor, is an ex-trouper.

Carter's Casino will reopen this Saturday.

Sailing Baruch is expected this week. Season will then be on.

Viola Belasco has reopened her studio of dancing in Coral Gables.

Abe Hallow, betting commissioner, has leased a home for the winter on the beach.

Curtis-Smith orchestra opens for an extended run at the Coral Gables Country Club Saturday.

Max Kimmerer of the Cherry Bros.' Show has been engaged as announcer at the Roman Pools.

Dr. Kellogg of Battle Creek has leased the Country Club estates for a sanitarium.

"Bad Bill" Danforth, the big bear from Boston, has leased an estate on Indian Creek for the season.

No picture theatre open on Miami Beach at present. Unusual at this time.

Johnny Weissmuller, the champ swimmer, is selling bathing suits for the B-V-D people.

Jim Malone blew into town Sunday. He has been out with the Ringling Show.

It is reported Frank Galasco is trying to sell the Club Lido on Hibiscus Island.

Civic Players will present A. A. Milne's "Perfect Alibi" Nov. 19. Howard Southgate directs.

"Miami Life," local scandal sheet with quite a following, has filed a petition of bankruptcy.

Roney Plaza Hotel has built a large swimming pool in the garden for the use of members of the Cabana Club.

Mrs. Jimmy Walker has leased the Fleishmann estate for the season. Her yacht will arrive in January.

The Community theatre of the Publix chain is being remodeled and will open in December. Pre-release house at a dollar top.

Steve Hannigan, the p. a., blew into town last week from Indianapolis. Steve is on the pay roll of the city, exploiting its charms.

Ross Young, gen. mgr. of the Roman Pools, is out with a new Lincoln roadster. Business must be good. Ross is quite a kid and a fav.

George Saxon, the slot machine king around these parts, was

(Continued on page 52)

Hollywood

Alan Bunce leaving for N. Y.

Sally Eilers has a new permanent.

Mary Astor's new mink coat is stunning.

Roland Young's fad is collecting penguins.

Ruth Selwyn back in town, and house-hunting.

Charlie Harris is ill at the Methodist hospital.

They opened Santa Claus for an eight-week run this year.

Local merchants suffering from unseasonable hot weather.

Hot chestnuts have hit the town for the first time in history.

Jillian Sande and Harriet Parsons have given up housekeeping.

Dorothy Herzog has breezed back to town after six months in Paris.

Harry Edwards, just back from London, is on his way there again.

The High Hatters have perfected it to the point of not meeting at all.

Ethel Sutherland has returned from her brief visit to the Big Town.

Lilyan Tashman's magazine articles about chorus girls start next month.

Elliott Nugent has a new play up his sleeve. Wrote this one without his father.

Ilka Chase's handsome turquoise jewelry attracted plenty of attention at the Philharmonic.

Line-up of local celebs' camera portraits in the Embassy Club foyer affording quiet chuckles to the initiates.

Hope Hampton, cynosure of all eyes at a big Embassy Club luncheon, proving that red heads can wear pink after all.

Paris

Matt King in Paris, recovering slowly.

Several Fox executives dining at Payne's.

Frances Mayer looks perfectly stunning.

Marguerite Namara in her new apartment.

Irwin Marks pondering over the stock market.

Viola Brothers Shore spending in the Paris shops.

Dorothy Farnum turning her home into an office.

Max Laemmle lunching pretty regularly at Sam's.

Vera Hyler to go from the Lido into the El Garron.

Every big hotel in Paris has a miniature golf course.

Paul Robertson reported marrying Tatania, the dancer.

Harrison Gladstone starting the first little theatre in Paris.

J. Carlo-Bavetta back in town with a Hollywood sun tan.

Jack Joyce on to Milan with his act, learned in three languages.

Marguerite D'Alvarez going back in opera, beginning with Berlin.

The St. Granier revue deservedly one of the best in Paris now running.

Florence Starr's salary docked off for missing rehearsals, to double at a night club.

Mae Murray getting herself in headlines on the inside page of a French newspaper.

Janet Scudder, the sculptress, is finishing a masterpiece before returning to America.

"The Czar of Broadway," silent, with Betty Compson, not so bad with the dialog out.

Gwen Stono trying to find her name in "Variety," and told to buy the "Police Gazette" instead.

Raquel Meller unhappy about her seats at the Marigny's dress rehearsal. Volterra unconcerned.

Marshall Hall, the dancer, trying to produce a picture with De Limur at the Natan studios in Joinville.

Mr. and Mrs. Robert Florey moving from a central hotel to one nearer the ritzy Champs Elysees.

Cary Anent from Minta City making good in the French Styx with the Jean Ronsay school of dancing.

Somebody says he knows somebody who has seen Drena Beach off stage without her black waterproof coat.

Beatrice Wanger (Nadja) talking from her Paris apartment over the phone to her brother, Walter, in New York.

Many people attending the preview of Warner's first French talker on report Jane Helbling has a lot of undress business.

Jenny Dolly's name shining out

(Continued on page 52)

'Round the Square

Indoor Courses Starving

Out of more than 40 elaborately equipped indoor golf courses in Minneapolis, not more than two are doing a paying business. Most of them are completely deserted afternoon and nights and it is a usual sight to see three or four players at the peak time of the evening in some of the larger and more pretentious courses.

It is estimated that $200,000 has been invested in the indoor courses here and indications now are that most of this will be a total loss. The closing of nine-tenths of the courses before Christmas is freely predicted.

Columnist Gag Falls Down

It was probably designed as a gag but the several Broadway columnists shrugged a nix to the proposition they all get together and present a series of Sunday night vaude program of and by themselves at a Main Stem theatre. Regular theatre rates were suggested.

As given, Bide Dudley, of the "Evening World" (N. Y.) was the instigator.

How Winnie Lightner Falls

Winnie Lightner is the ace of the apple boys around Times Square. The other afternoon as Miss Lightner was leaving the Palace, she gave each of the apple sellers a dollar bill. Nor did she miss the newsboys near by either. And without taking an apple.

One of the newsies heard Lady Bountiful was Winnie Lightner. He ran up to the comedienne as she was about to enter a taxi and asked her if the report were true. Winnie said it was, but why? Because, the kid, answered, he wanted her signature too.

"Not so bad, eh?" said Winnie, who was wise but good natured. She staked the autograph fiend to a $5 bill and slipped her signature besides.

Inconsiderate Pigeons

The New York Public Library loves its pigeons. But the birds above have taken advantage and customers are squawking.

Now, no longer can the tame things roost directly above any of the doorways. The library is wiring its doorways with casualities resulting in the cases of several birds. Those snared, however, furnished a meal for some of the unemployed around Irving's statue. Pigeon pie, without the dough, was immediately formulated in some of the Park's flaring garbage cans.

Sam Harrison's Contribution

(Written by Sam Harrison of the Ziegfeld managerial staff.)

He was an actor of the Legion,
And he wasn't at Algiers,
But lived on Forty-seventh street
And the landlord had his fears.

He feared he would not pay his bill
And he made this strange demand,
That the actor try the corner
And tend an apple stand.

AL SINGER IS KAYOED BY TONY CANZONERI

By JACK PULASKI

Al Singer, boxing idol of the Bronx, lost his world's lightweight championship last Friday at the Garden to Tony Canzoneri, little wop from Brooklyn who was on the short end, eleven to five. Singer won the title quickly from Sammy Mandell last summer in something less than a round. He lost it even more quickly. Al was down and out in a minute.

It was an upset and how. Canzoneri said a blow to the body following a left hook to the chin and a right to the face did the trick. Looked liked just two left hooks, with Singer not landing a blow. Al looked very slow. He appeared to be confident and all the dope had it that Singer would cut Tony to pieces or knock him out.

Early last summer Singer was rated a world-beater. They told him he could lick anybody even in the welterweight division. So he took on Jimmy McLarnin who promptly knocked him cold. Evidently that beating was reflected in Singer's collapse last week.

Singer tried to get up, grasping the ropes, slipped back to be counted out. He was carried to his corner, where, when revived, he kept rubbing the back of his head as though the descent to the canvas made it a double knock-out blow. It was the third knock-out against Singer, who first was sent the sleep route by Ignacio Fernandez, a second rater.

The bout was held up more than five minutes, stalling for the radio which was scheduled for 9:30. The Garden had sold the hour to NBC for $10,000, the program in turn being sold to an advertiser. Joe Humphries stalled and the crowd grew impatient.

It is Canzoneri's second championship, he having once been the featherweight kind. Tony is a colorful boxer, but never knocked real opponents out before this. He has the strength, but time after time it was claimed that he pulled his punches when the other fellow was in trouble. They also said that Tony was slowed up. If that was true, then Singer is all washed up as far as topnotchers is concerned. Looks like the highly regarded Al has a very brittle jaw. Half an hour.

(Continued on page 60)

HARMONICA GLORIFIED AT FRIARS' SAT. NITE

"I know a lot of good words if I go over them a few times," stuttered Joe Frisco as m. c. at the Friars Saturday night. Borrah Minevitch was parked in the honor seat while his crack harmonica band marked time in another part of the club.

Charles Irwin got up to say that in London things are lousier than here, but Bobby Clark said: "Times are not hard. I have information that the doorman at the James, Boston, has gotten himself a new butler. Every time I see Izzy Herk I have to talk about him. When a fellow is in burlesque for five years, he knows something, as for instance. I am glad to be back in time for the assessment—yes, I'm a good Friar out of work, too!"

Sam Lyons said: "What can I lose anyhow, being an after dinner speaker? I have strictly one accent. Have been trying to find out what Minevitch means or whether he took the name for luck. But I know he is always complaining about his spot." After kidding Will Morris, Jr., Lyons alleged that Abe Lastfogel disappeared, talking to one of the Lyons acts.

Jack Benny kidded young Morris and Irwin and then: "We are paying tribute to a man who plays an odorous mouth organ. It's impossible to look good when playing one. I was once a violinist—on the stage—I think we were playing Wilkes-Barre, where they have mirth control. I also worked in Hollywood three years, making one picture."

Minevitch told something of the technical side of the harmonica and how he paid as much as $100 for one instrument. His boys then performed and made a real hit by playing "Here's to the Friars."

Cammie Sargent (Four Cameros) underwent an appendicitis operation, Nov. 17, at Women's hospital, New York.

Probable Football Winners and Proper Odds

By Sid Silverman

November 22

GAMES	WINNERS	ODDS
Yale-Harvard	Yale	5-3
Stanford-California	Stanford	3-2
Fordham-Bucknell	Fordham	7-5
Notre Dame-Northwestern	Notre Dame	6-5
Ohio State-Illinois	Ohio State	5-4
Nebraska-Iowa	Nebraska	Even
Lehigh-Lafayette	Lehigh	5-4
Michigan-Chicago	Michigan	9-5
Purdue-Indiana	Purdue	8-5
Winconsin-Minnesota	Wisconsin	Even

(Predictions based on fair weather)

The Agent's Routine

By Joe Laurie, Jr.

"Come in Mr. Handy, Mr. J. will see you in a few minutes." "Hello Mr. J. I thought I'd drop in and see you. I'm doing a new act, four people, me, the wife and two stooges. We broke it in at Huntington and it was a panic. That was about three weeks ago and I thought maybe you can get us a few breaks in dates 'cause if we lay off much longer we'll forget the act.

"Yeh, I know it's tough to get break-in dates. Anything will do, it ain't a matter of dough, I just want to keep going and keep my people together and get the act set so we can show it. Oh sure I know things are tough right now.

"What do you think is going to happen to this racket Mr. J.? Yeh? I hope you're right. Well I'll run in tomorrow again and maybe you may hear something. It's a great act Mr. J. I don't wanna compare it with Ted Healy's, but take my word for it we got more laughs than he did and we were just breakin in so you can imagine what it will be when we get set.

"All right I'll give her my name and address and phone number, yeh, you can get me home all day. If I'm not in the wife will take the message, yeh. Thanks Mr. J. Do your best, will you? Thanks."

"You can come in now Miss Jackson." "Hello Daddy." Have you heard anything new? How was the report? It was. Why the big bum wouldn't know a good act if he saw one. I did wonderful, I had to make a speech every show. Can you beat that? Didn't anybody catch me from the office? I thought you said you were going to have the bookers up?

"Well I'm glad they didn't come because that leader up there almost crabbed my best number, you know the one that I have to talk to him? Well the guy couldn't speak English. And the orchestra was lousy but I went over great anyway. Get me a decent house to show, Daddy, and get some bookers up. All right I know you're trying.

"What time are you gonna be through? Six o'clock? O. K., I'll meet you for dinner. So long, Daddy. Wipe off the lip rouge. Now you look all right. See you at six, don't keep me waiting like you did the other night.

The Concert Artist

"All right Mr. De Genda." "I am Mr. De Genda, Mr. J. No doubt you have heard of me, I have been in the concert field. Yes, I am a violinist. I was thinking of going into vaudeville for a short tour and you have been highly recommended to me by a number of artists. I play classical music but I can also play a few popular numbers. I realize that the public you get in the vaudeville theatre today demand popular music, but I claim that they can be educated to the finer things in music.

"The answer is that the large cinema theatres are packed and jammed because of the large orchestras and they are playing the finer things. I tried to get in Roxy's. It was crowded and I am sure it's the music that attracts them. I have a scrap book here with my notices that you can read. Well that is all right, you can read it home.

"Now about salary. Oh, they must see my turn first and then they set a price on it? Yes, I understand, but supposing I do not wish to play for the price they set on me? Oh, I do not have to take it. Very well then. You see this is all new to me.

"All right, you book me in the Palace starting tomorrow and I will play there and show them my act. I will have to wait? How long? Maybe weeks? But by then I may go back to the concert field. Well I guess you had better not bother them.

"I thought I would just tell you that I am willing to play a few weeks of vaudeville and that you would book me at once. Well thank you just the same."

On the Phone

"Gilhooley and Day on the phone, Mr. J." "All right I'll speak to them.

"Hello Jack, how's the new act shaping up? Fine. I think I'll have an answer for you in a few

(Continued on page 63)

ILL AND INJURED

Tony Pace, formerly manager of the b. and o. department at Waterson, Berlin & Synder, and later with Remick, is seriously ill at his Astoria, L. I., home.

Emma B. Lindsey was successfully operated upon for appendicitis in Knickerbocker Hospital, N. Y., Nov. 15. Miss Lindsey was last in vaude with her trained pony, Sultan.

Madge Kennedy, star in "Michael and Mary," in Boston, was injured in an automobile collision while returning to Boston from the home of John Hays Hammond at Gloucester, Mass.

Helen Chandler, pictures, in Hollywood hospital for an appendicitis operation.

NEW YORK THEATRES

BRANDT'S THEATRES THIS WEEK

FLATBUSH BROOKLYN — Elliott Nugent in "The Wife's Away"

CARLTON JAMAICA — "Sisters of the Chorus" with Edna Hibbard

BOULEVARD JACKSON HEIGHTS — Reginald Owen in "JACK'S UP"

WINDSOR BRONX — "F. O. B. PARIS" ALMA TELL

THEATRE GUILD Presents
ELIZABETH, THE QUEEN
GUILD THEATRE
52nd., West of B'way
Evgs. 8:40. Mats. Thurs. & Sat., 2:40.

ROAR CHINA
MARTIN BECK Th., 45th, W. 8th Av.
Evgs. 8:50. Mats. Thurs. & Sat., 2:50.

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE, West 45th Street
Evgs. 8:50. Mats. Thurs. & Sat. 2:30

EARL CARROLL VANITIES
EIGHTH EDITION
87 Glittering Scenes—1,000 Laughs
Herb. WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the
Most Beautiful Girls in the World
EVGS. ENTIRE ORCH. $4 Plus Tax
Wed. and Sat. Mats. Entire Orch. $2.50
Good Reserved Seats every performance 50c
NEW AMSTERDAM West 42d Street
Wisconsin 8312

DAVID BELASCO Presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
A New Play by Lili Hatvany
BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thurs. & Sat.

ROXY
ROXY "The DANCERS"
with LOIS MORAN
On the Stage: "HIT-THE-TOE" Dance Spectacle with 250 artists, Roxy Ballet, 32 Roxyettes, Roxy Chorus, Roxy Symphony Orchestra, Erno Rapee conducting.
50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)

"BROTHERS"
with BERT LYTELL,
Dorothy Sebastian and William Morris. Stage Pop., Chester Hale Girls, Schooler, Banchuk.
CAPITOL B'WAY & 51st ST.

R-K-O—ALWAYS A BIG SHOW
RKO Always A Good Show!
R-K-O KEITH'S PALACE B'WAY at 47th BRYANT 4300
JACK PEARL
WATSON SISTERS
ROBINS
LOU HOLTZ BROX SISTERS
3 DIAMOND BOYS
ALEXANDER GRAY & BERNICE CLAIRE

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Nov. 19-21
JOE. BROWN BERNICE CLAIRE
"TOP SPEED"
FALL FESTIVAL R-K-O ACTS

R-K-O PROCTOR'S 86th ST. COR LEX AVE
Wednesday to Friday, Nov. 19-21
JOE. E. BROWN
BERNICE CLAIRE
"TOP SPEED"
KEN MURRAY in Person

CLASSIFIED ADVERTISEMENTS
AT LIBERTY—FOR SALE AND EXCHANGE

AT LIBERTY—Lilian Kaufer, dramatic, stock, experienced ingenues, French, German; play piano, sing, dance. 220 W. 56th st., N. Y. C.

AT LIBERTY—Pianist, organist, theatre, radio, orchestra experience. Play jazz, classics, sing; arranger; young, ambitious. Morris Thompson, 825 E. Denton st., Gainesville, Texas.

AT LIBERTY—Tap dancers; will take to private or school; will assist dance producer. Mat Burns, 229 W. 48th st., N. Y. C.

AT LIBERTY—Pianist, formerly with Eddy Brown, Fred Frankin, Mme. Shumann Heink, S. Shankman, 2 Duchess pl., N. Y. C., Bryant 2456.

AT LIBERTY—Character man, comedy, straight, characters; can stage-manage; experienced; reasonable. Mr. Mark, 151 W. 23d st., N. Y. C.

AT LIBERTY—Comedian, sing, dance, speak lines. Will accept anything. J. Arthur, N.V.A. Club, N. Y. C.

AT LIBERTY—Johnny Jones, formerly 3 Aces, novelty dancing on roller skates. 1690 Bway, Brklyn. Phone Prospect 6624.

FOR SALE—Silver muskrat coat, beaver trimming; good condition; will cheap; size 14-16. Miss Meburn, 1810 52d st., Brklyn, N. Y.

FOR SALE—Black Duvetyn Cyc, gold and blue backing; silver cloth piano scrim; also trunk. Will sell cheap. Ray Evans, 447 W. 54th st., Circle 9400.

WANTED—4 Jazz accordionists. Work with tenor; good opportunity. Albert Morton, 337 W. 36th st., N. Y. C.

RADIO artist and mother, leaving for Hollywood, Dependable type and disposes. Three Cecils, 46 West 55th st. Circle 1062, after 12. Apt. 12.

The Parisian Front

By Christine

Paris, Nov. 5.

There's a Waiting Wall over here built by American actors that stretches clear across the Parisian Front. You don't see it at first, it's so big, but once noticed you are constantly bumping into it.

It is made entirely out of grievances. Some are so strong it seems as though the creator came over here especially to fortify the Wall with his own particular complaint. The most particular complaint against being in Paris, it might be well to state, is the meager salary situation. There are thousands of others, of course, such as no water in the dressing rooms, foreign language, slow action, constant tipping that must be done for the orchestra leader, concierge of the theatre, dresser, and even stage hands.

Then the grievances against the agents, methods of publicity, costumes, music, the audiences.

A book written by American artists on "What's Right with This Side of the Atlantic" would consist entirely of only the covers.

The funny part is that every complaint is legitimate. Tipping over here is part of the Frenchman's life. Salaries are terrible compared to American's idea of money. Chorus girls are not always snappy and beautiful; fast action is not exactly a virtue of the Frenchman.

Audiences resent hearing songs they can't understand. Agents are very often snakes in the grass or three-faced monsters (aren't they everywhere, though?) and sometimes French producers are entirely absent-minded about the complaints (made in English) by their American guest artists.

In short, once over here Broadway takes on the aspect of a haven of refuge, a street of gold and ease where everything is tended to speedily, and nobody has a care in the world—especially the actor—maybe.

Finds Out

Perhaps the artist doesn't know all these pitfalls are over here and certainly when he gets on the boat in New York he doesn't realize that the French are lining up over here to gyp him the minute he lands. But he does know one thing, or at least he suspects it, and that, incidentally, is the biggest complaint he's got. The Grievance with a big G. In a word, the Money.

"Nudist Bar" Revue

The revue which opened last week and which Harry Pilcer bought in Germany as a play, produced in Paris with song and dance, gives itself two years to startle the natives, one and all. Sitting through it for three hours gives it perhaps three or four more weeks, making a grand total of a one month and one week run. It's called the "Nudist Bar"—"Wonder Bar" in Germany—and although the bar is particularly in evidence the nudity doesn't rate as high as the Folies Bergere can put forth at its mildest moment. The audience sits in back and in front of what would be a stage if it weren't the dance floor of a night club, around the edges of which tables are scattered. A bar is built to one side, with real champagne. This is all so that the story can be centered around a night club gigolo.

Last year the gigolo theme was used for the purpose of poking fun at the species, this year the plays are giving a slightly slobbery angle to them.

Harry Pilcer is the heart-torn gigolo who has a mean time with a blonde and a brunette. Revue aspect is provided by having the night club performers perform at intervals throughout the story. There is a weak French chorus (with clothes), a mighty clever little German infant who could get across in America if it weren't for the child labor law, Scharpini, the stranger, who walks away with the show. He sings the roles of several female opera heroines with gestures, side remarks and facial expressions that are simply riotous. Besides he has an astounding soprano voice.

Colette Andris gets $6 a night for walking on and calmly removing her dress—nothing on underneath except a couple of centralized rosebuds. There is a real live authentic countess of many, too many, years who has a few useless lines for the privilege of saying which she pays four dollars a night.

The side of the theatre up front is lined with gigolos and poules (meaning anybody's willing girl friend) who to all appearances, have just donned their own evening clothes for the occasion. All of which brings us to the point that there is no scenery, no curtain, no costumes and very little else besides the idea which isn't so bad if thoughtfully handled. Pilcer has a swell dressing room upstairs all fitted up in Japanese water colors, fur rugs, incense burners and a set of cocktail glasses.

Dot Morrison's Case

Dot Morrison was practically stepping on the gangplank to go back to Broadway when Varna, the French revue producer, entreated her to take a spot in "Nudist Bar," which needed filling in. She being one of the nine cases out of 100 referred to earlier stayed on and does her stuff at eleven p. m. at the Palace and attends the Berlitz school of languages at 11 a. m. Besides which she has suddenly discovered she can draw, so she takes in a life class too, sometime during the day.

Petrova Rides In

Olga Petrova purred softly into Paris in her best Rolls-Royce. Just to look around she said, and see a few clothes and shows. She looks gorgeous, green-eyed and Junoesque as ever. She has a handsome villa down along the Riviera somewhere, where she entertains her husband about twice a year when he comes over from America. A convenient and practical arrangement.

Mrs. Henry Symes Lehr is entertaining all over the place lately. She gives several dinners a week, announces them before and after in all the American papers, with a full list of guests. It's actually a lesson in social diplomacy to read the choice distribution of names in her rosters. If she isn't careful she will soon find out she is Elsa Maxwell.

'Suspense' Not for Women; Talk and Songs N. G.

"Suspense," British made, is not a woman's picture. The enlisted man's side of the war, minus those charming officers over whose deaths women would enjoy weeping, has not the appeal of a "Journey's End."

Tommy Atkins' ribald remarks and songs are not apt to please feminine audiences, nor will a war picture draw many women to the theatre to have their hearts torn out and their sensibilities offended.

In addition, "Suspense" is not a particularly good picture. It is too theatrical in more than one spot. Its hysteria does not ring true. But for all its ineffectiveness, its final sequence in which a trenchful of men are blown to kingdom come, is a much better celebration of Armistice week than gay news reels of parading armies.

Two Women Pay and Pay In Film and Love It

The plot of "The Dancers" unfolds as though the director, before each day's shooting, tossed a coin to see whether Lois Moran or Mae Clarke would get the hero. Reversing the usual procedure, the two girls do not fight for the man they love, but are nobly intent upon giving him one to the other. Mae Clarke, a true blue Lou cabaret girl trying to fade out of the love interest as soon as she hears of "the other girl," does her best to patch up a lovers' quarrel. Lois Moran, sorrowing over vows broken during the hero's absence in Canada, ostensibly plans suicide in order that he may marry the cabaret girl, but has a script-writer's change of heart and, instead of crashing to earth in her plane, heads it toward an unknown destination in France.

Lois Moran, screening prettily as the giddy, champagne-drinking English heroine, acts rather like the menace for one-half of the film. Mae Clarke, who has more than just a pretty face to recommend her to the screen, does beautifully with the part of the cabaret girl. The picture is silly nonsense but, unfortunately, the sort of thing audiences like.

Did You Know That—

Mildred Keats has returned after an extended visit to South America...Ruth Tester will tour with "Garrick Galeties" when it leaves Chicago...Jeanette MacDonald is in town for three weeks...Violet Heming, Helen Gilliland, Grace Brinkley and Dorothy Hall were among those lunching at the Ritz the other day...Virginia Smith is rehearsing with "Love Thieves," a musical...Sadi Murray gave a big party for Marilyn Miller after the opening of "Smiles"...Lucy Monroe, Blanche Ring and Lynn Overman were guest stars at the "Pleiades Club" Sunday night...In Hollywood, after a big game, the jolly students amused themselves by throwing bottles out the hotel windows at the stars as they left the Mayfair...Nanette Gulliford has taken a beautiful new apartment on Central Park West...Isobel Jeans, in "Man in Possession," wears a stunning morning gown of brown and white polka dots, made with a little bolero jacket; also an exquisite chiffon evening gown in peach...One of the former Keene twins was in the audience Monday night...Ruby Keeler Jolson starts rehearsing any day with the new Green-Gensler show...Florence Eldridge returns to the stage Wednesday night in "An Affair of State"...The Jack Warners and party have returned to California...Marion Spitzer plans a visit to Manhattan...Harlan Thompson and Seymour Felix will co-direct on a new Fox picture...Inez Courtney misses that good old Hollywood sunshine—and how!...Those party Sunday nights at the Central Park Casino look to be the same come-on as the night clubs use, probably dinner on the house for the honored guest.

'Big House' Brings Surge Of Fans to Loew's State

The substitution of men for girl ushers at the State was timely. The girls would have had a difficult time with the crowds that are surging into the house this week to see "The Big House." The combination of the feature, rain and Cab Calloway's hot negro band, which appears to have gained a radio following, had impatient customers standing to the walls at the beginning of Monday's first show.

The band is good hot stuff, wahwahing wailing blues and accompanying Blanche Calloway's sepia chanting. A frankly dark-town gown would suit her style better than the prima donna frock she effects, bouffante white tulle being much too prissy for a brown blues singer.

Beth Challis handles song and chatter with ease in the State's wide open spaces. Any other costume would be better than the one she wears—a sports silk, with an unflattering short skirt and a jacket whose skimpy shoulder-line is emphasized by an Eton collar and a large flowing tie.

Abe Reynold's girl assistant is a capable comedy feeder, well groomed in a long black taffeta and wrap of salmon velvet. Roye and Mae repeat their Revue, transported intact from the Palace.

MARRIAGES

Fritzi Jacoby, with Marks Music, and Harold Solomon, Feist's, were married recently in Brooklyn.

Anita Gray, 24, actress, to James Sauter, non-pro, in the Municipal Chapel, New York City, Nov. 12.

Emma Schoor, Albany, to Charles A. Smakwitz, in Washington, D. C., Nov. 16. Groom is assistant district manager Warner houses in upper New York.

BIRTHS

Mr. and Mrs. Joseph Feldman, a son, Nov. 15, in Albany. Father WB publicity director, upper N. Y.

Nov. 15, a daughter was born to Mr. and Mrs. Milt Berger in Chicago. Father is an agent with Western R-K-O.

Joe Freiberg, host, formerly at the Somerset Hotel, is back again as a guest at the old stand. He has a yen for those dogs of his up in the Pike County Mountains, after a buck up there when snow falls.

RITZY

Edna Wallace Hopper seems but little changed since she appeared in the original "Florodora" at the Casino in 1900. She made a hit on Broadway in "The Girl I Left Behind Me," 1893, having been at the old Star theatre in "The Club Friend," 1891. She was the third of De Wolf Hopper's six wives, and in 1908 married A. O. Brown (Shepherd of the Lambs' Club) just after his sensational bankruptcy. She has never divorced him.

A generation ago Edna Wallace was involved in a lawsuit concerning the valuable estate of her stepfather, Dunsmuir, of California.

It was in 1890 that Fannie Ward made her New York debut, at the Broadway theatre in "Pippino." By that time Mrs. Whiffin was an established favorite, having come from London to appear at Wood's Museum with the Galton Opera Co. in 1868.

The O'Briens in Town

Mr. and Mrs. J. O'Brien, who entertain magnificently in Paris and on the Riviera, are in New York. Jay was divorced by Irene Fenwick, who first divorced Felix Isman and finally married Lionel Barrymore.

Jay was later divorced by Mae Murray, who had divorced William Schwenker and later divorced Robert Z. Leonard, film director, choosing as her fourth husband Prince Mdivani, whose brother married Pola Negri.

Jay finally married Laura Leach, who first divorced Lewis G. Hemingway and then divorced the late Julius Fleischmann. Laura Leach Hemingway had been named as corespondent by the first wife, Mrs. Lily Ackerman Fleischmann. Laura received from Fleischmann over $5,000,000.

Natives

When it was San Francisco's turn in the "Razzing the Home Town" series, a number of well-known show people were listed. Other notables include Edna Wallace Hopper, Ethel Levey, Lillian Lorraine, Truly Shattuck, Minnie Dupree, Marjorie Rambeau, Walter Catlett, Jefferson de Angelis, Frank McGlynn, Lowell Sherman, Helen Ware and William A. Brady.

Fay Bainter is from Los Angeles, and so is Jackie Coogan; Robert Woolsey from Oakland, Lawrence Tibbet from Bakersfield, Edmund Lowe from San Jose, Robert Warwick from Sacramento, Pauline Lord from Hanford and Tully Marshall from Nevada City.

Beth Beri's Return

Beth Beri, back in New York after years in foreign countries, looks as attractive as when in the "Follies" and "Kid Boots." She was reported engaged to Con Conrad, who was divorced by Francine Larrimore. Conrad starred her in a production act, but Beth left the country, and in Calcutta married Mark Hanna, Paramount representative in India. She was in "Rose-Marie" in Belgium.

The stork will soon visit Mrs. William H. Vanderbilt, who was Anne Colby. Vanderbilt, State Senator of Rhode Island, is president of the Newport Casino theatre. His first wife, Emily Davies, has parted from her second husband, Sigourney Thayer.

In Science

More people of the stage and screen who have become students of Christian Science include Morris Ritter, Mrs. Fiske, King Vidor, Mr. and Mrs. Johnnie Hyams (Leila McIntyre), Kate Mayhew, Nance O'Neill, Ralph Morgan, Colin Clive, Clara Butt, the singer, and Albert Spalding, the violinist.

In New York, Mrs. Frederick Guest is a disciple of Mrs. Eddy. A daughter of Mrs. Henry Phipps, she is a sister of Mrs. Bradley Martin, and her husband is a son of the late Lord Wimborne, and a grandson of the seventh Duke of Marlborough.

In Chicago, Mrs. Rockefeller McCormick has had instruction entitling her to be a practitioner or healer. Daughter of John D. Rockefeller, and sister of John D., Jr., she divorced Harold F. McCormick, who then became the fourth husband of Ganna Walska. Mrs. Rockefeller McCormick is the mother of Murlel McCormick, who will manage the Palm Beach Playhouse in Florida this season, presenting dramas, operas and concerts.

Palace Acts Go Into Avoirdupois Syndicate

Palace entertainers come in groups this week: the 3 Broxes, the 3 Diamonds, the 2 Watsons, Claire and Gray—but only one Lou Holtz. He stands unique among masters of ceremonies, building up exits and entrances and introducing bits of nonsense throughout the show.

The Brox Sisters bring a touch of Hollywood with dainty tulle frocks in Technicolor pastelles. They are notable among Hollywood exportations for not stopping to announce every number as the song they created in a particular picture. Without pausing to tell the audience what they're about to do, they plunge right in and do it. With poise, fine enunciation and harmony, they dramatize every number, remaining the best of softly singing trios.

Every audience loves a fat woman, especially when she's as good humored as Fannie Watson whose entrance frock is a terrific achievement in purple velvet and sequins. Acceptable as comedy dressing, it throws Kittie Watson's citron, black and orange dress into hideous relief. The act rides along on good humor and genial comedy until Holtz and the 3 Diamonds pool their tonnage with Fannie for an uproarious finish.

As Usual

Bernice Claire and Alexander Gray fail to follow the excellent example of the Brox Sisters by announcing every number with concert dignity. After individual solos, they combine for a Sigmund Romberg medley, rather disregarding each other during the duet.

Miss Claire's black velvet frock is pretty but ineffective against a black background and the sombre tone of her partner's dinner suit. An eggshell lace is more becoming, but still too indefinite a shade for a picture prima donna. With the exception of a few shrill notes which may have been the result of nervousness, her voice is lovely.

Marion Wilkins follows the trend for single dancers by surrounding herself with a quartet of excellent partners. Her own dancing is not distinctive, but the act is interestingly routined. With the exception of a trim aviatrix suit, clothes could be improved upon. A pale chiffon, for a waltz number, has orchids at the shoulder, and rosebud ribbon and brilliants trimming a lace and tulle bodice and skirt—much too much for any one dress to carry. Conformation of fashion dictates may be noted in the stockings accompanying a sequined dance short, but their style is lost in being too carelessly pulled on to prevent wrinkles at the knee.

ANN SEYMOUR'S PERSONAL

Same Girl Also Has Beneficial Eccentric Style for Stage

Ann Seymour's billing at the 86th Street causes speculation on how "late" an actress may be to be the "Late Star of a 'Night in Venice'." Two seasons ago that play saw Broadway. Miss Seymour has a pleasing personality and eccentric style that adds interest to numbers. At present, conscientious digging for laughs suggests that even she doesn't think her material very funny.

Her first costume is an egg-shell satin, seamed to fit snugly and flare in tiers from the hips. Another is a taffeta bouffante, not being worn at present, but always attractive stage dressing. It is in two shades of rose, hemmed with dark blue tulle edged with gold stripes. Matching blue slippers and shaded blue and rose hankie complete a noteworthy color scheme.

Bonita, with Rulz, must rely on her dancing since her costumes are trite and do not aid dance movement. The last is best—black velvet leotard encrusted with tiny rhinestones, over which a dramatic red and black cape—fastened at the waist—flares into a swell flash of color for a whirlwind finish.

Minna Marlin's light-comedy costume is a cute rig in red and white. Darker stockings would be more becoming.

Gus Edwards is around after being laid up at the Astor for a month, through a peculiar accident. He sneezed and dislocated the fifth vertebrae. There was nothing to do except what the doctor ordered.

Among the Women

By The Skirt

Very few productions are so well cast as that of "As Good as New" at the Times Square theatre. It is one of those plays treating on divorce and the cruelty where children are concerned.

Otto Kruger with the very devil in his eyes takes the part of a father with grown up children. Although looking young, he does the job convincingly. Marjorie Gateson, the mother, and young also, is so fine an actress the play is one of the worth whiles of the season.

Miss Gateson wears one of the new black tailored suits of black trimmed with black astrakhan. A wide collar of blue and a black tricorne hat. Her evening frock is white crepe with the hips surrounded with stripes of silver. A red street frock had a matching velvet coat. Collar of black lynx and black hat completed.

Vivienne Osborne is now black haired. Remember how gorgeous she was as a blonde in "The Three Musketeers?" Miss Osborne in the naughty first act was in a pink satin and ecrue lace pajama ensemble. She changed to a green velvet street frock. A pale blue evening frock made very plain had a cape with a crystal band catching it at the throat.

In this act Mr. Cruger showed a stunning purple and lavender pajama ensemble.

Dorothy Libaire will go a long way in theatricals. Here is a clever girl. Miss Libaire was first in a pink frock made with scalloped ruffles at the hip line and at the hem. Only ornament was a tiny knot of blue flowers at the waist. A blue velvet street costume had steel buttons and was worn with a hat of blue.

Faye Martyn, flaming red head, was on for a few minutes in a lovely black lace and chiffon gown. Stripes of the lace and stripes of chiffon ran horizontally the full length of the gown.

Good Old Days Back at Hip

For those who are crying for the good old vaudeville days, there is still the Hippodrome left. Monday night, with the weather full of weather, a good 25 rows were taken for the last show.

It's quite a treat to see names like Aunt Jemima, Poodles Hanaford and McKay and Ardine.

Opening this program were the Silvertreed Four. Three boys and a girl. The girl taps nicely with two of the boys, in pink chiffon made with a full skirt and side ruffles put on in diamond shape. She changes to green velvet trunks, bolera and beret.

Miss Ardine (with George McKay) was in white chiffon, very much diamonded, with a short black velvet coatee having a high white fox collar. Her head dress was a diamond tiara.

The two girls with Poodles Hanaford were in white chiffon with garlands of orange velvet flowers. Mother was in black velvet, with ropes of pearls, and a huge headdress of white aigrettes. She also had the long white gloves.

And then came Jemima in a black velvet cloak well trimmed with white feathers and underneath was a dress of white chiffon with many ruffles, and slippers and hanky of red.

Marlene Dietrich—What a Gal!

A new Queen has arrived in Hollywood. Other picture femme stars better look out. She's Marlene Dietrich. What a gal! The critics need not compare this girl with anybody, she stands alone.

It is too bad the story of "Morocco" isn't better, but story, good or bad, you will have the time of your life trying to get into the Rivoli while this German girl is there. The story, however, serves its purpose; it trots out a screen star who has everything.

Miss Dietrich appears on shipboard in an all black outfit. In a cabaret she is first a boy in full evening clothes and are they becoming? Another costume is a black velvet romper style with bare legs and worn with a long feathered boa. In her dressing room a negligiee of black has one white sleeve with the other sleeve black top and deep white flowing cuff. A spotted velvet short sleeved coat and skirt had a white satin blouse.

The rather large hat worn well off the forehead had a facing of the velvet. Her one evening gown seemed to be of black chiffon. Made long and flowing, the neck was cut high with the yoke in tiny tucks. A white afternoon dress was also of chiffon. There was a large hat trimmed in wide velvet ribbons. In an automobile a silk rain coat was worn with one of those new wrap around caps. A white sport dress with polka dot scarf wrote finis.

Par's Dull Stage Show

Paramount theatre is giving patrons plenty this week. The show preceding the picture is endless. During a long overture by the orchestra a chorus is seen behind a scrim curtain. Piano and two harps, also a groupe of girls in exaggerated hooped skirts and huge parasol hats sing a regular dirge. Following is the weekly, and a comedy cartoon. Then comes the stage band, and the girls in a sort of court costume of red and ermine, with crowns for headdresses.

The girls are once again in a number dressed in white rompers, diamond trimmed. On their heads are high hats and they also wear short black gloves. A number using 12 girls has six in full skirt of black, orange and white, while the other six are in green pants with mauve jackets and high hats.

The talker, "Laughter," is good entertainment. Nancy Carroll is surrounded by an admirable cast. Especially good is Frederic March, who is fast becoming one of our best male screen artists. What good photography can do for a girl is proved in this picture. Nancy Carroll on the screen classes among the most beautiful. The clothes worn by this young woman could have been more carefully selected.

As a show girl married to a rich man, Miss Carroll has but an ordinary outfit. Her first dress was of lace, with a panne velvet jacket. A pajama ensemble of the usual satin and lace, so popular at present. A street dress had a plaited skirt with the cowl neck. A small hat and a fur scarf with this costume. Another street affair had a coat with a high flutted collar of organdie. For a costume ball, Miss Carroll was in a Juliette costume of white satin with a long scarf. Then followed a black velvet suit with matching hat.

Dorothy Hall's Spiced Pears

Eight pounds cooking pears,
Four pounds granulated sugar,
One-quarter pound crystalized ginger,
Four lemons.
Peel pears and cut in small pieces.
Pour sugar over them,
Add ginger, cut fine, and let stand over night,
In the morning peel the lemons, remove the seeds, and ... mixture,
Put on to boil and cook slowly for three hours,
Pour into jelly glasses and seal.
(When do you eat them?)

Catherine Dale Owen and "Today"

The picture at the Central this week is "Today." In 1913 Emily Stevens did this on the stage, produced by Harry Von Tilzer. That show cost Mr. Von Tilzer $200,000. And now in this year of 1930 Catherine Dale Owen is playing the part of the screen.

Don't the funniest things happen in the moving picture world?

And Conrad Nagel, of all people, playing opposite Miss Owen. Well, Mr. Nagel has had a try at all of them.

As the wife of an influential financier, Miss Owen is in an evening gown of net and crystal. The crystal is a solid band around the hips, just the place Miss Owen is most prominent. As the husband loses his money the dressing becomes more simple. When the cleaning of the wife begins, smart clothes are in evidence. A three-tier dress had bands of blue fox at the elbows. A velvet suit had a tiny bolero edged with lace and worn over a blouse of white.

The name of Conrad Nagel must have drawn the fairly good house Monday afternoon.

"David" Makes Tears Pay

If a picture's success depends upon its ability to draw tears, "Tol'able David" should do very well. The Hergesheimer story about the young mountain lad who suddenly became head of his household has a plaintive quality that tugs at the heart strings. It's a beautiful picture, well acted as far as one reporter could determine through tears. Richard Cromwell is such a grand David.

Joan Peers, as "kin of the Hatburns," gives able support, as do Helen Ware and Barbara Bedford in lesser parts. It is a positive joy to hate "them Hatburns" as led by Noah Beery.

CHI. GIRLS GO BUNCO CRAZY

Chicago, Nov. 18.

Besides hunting the guns who held up the Mayor's frau, the cops are trying to keep pace with the sudden revival of the gambling idea called bunco. As fast as the cops close one joint a dozen more open.

In the past three months the dice game has extracted about $1,500,000, with femmes composing 95% of the fish.

Femmes are devoting all afternoon to the game, leaving home and kids.

Attractiveness of the game for the dames is its simplicity. All the excitement of bridge without any of the drawbacks of finesse, rules or demands on intelligence. Just roll the dice and the score-keeper figures everything.

So great has become the patronage that a bunco syndicate has been formed. Syndicate supplies the necessary outfit and gets its share from the prizes which it sells to the operators. Syndicate alone operating about 250 games throughout the town.

Ticket costs 75c a person. Roll the dice, make your point and you win a prize. With the trade all femmes, prizes show the influence—tablecloths, lamps, dishes, cosmetics, bedspreads, etc. Profits for the operators enormous, with some of the more successful spots grossing as much as $1,500 a day.

Besides the bunco, the houses have a sideline, running off a daily raffle at a buck a copy. Sell players hot-dogs and cheap pop for additional shekels.

Golden Glitter in Set At Capitol Overdone

There can be no doubt about the gold in "Golden Rhythms" at the Capitol. The stage is draped in a blaze of metallic cloth that is painful when high-lighted, a background that steals the thunder from the finale parade of gaudy gold costumes. It is one thing to dazzle an audience, quite another to blind it with glare.

It is a relief when a beautiful curtain of gold fringe shuts off the background and lights dim for a Chester Hale Jungle number, costumes for which are excellent. Exotic plumage trims sequined leopards and fuzzy black wigs and long black gloves add a sinister note to the dance routine.

Chamberlain and Himes repeat with success their knockabout Apache dance and the 3 Queens execute complicated tap rhythms.

Duet Hero of 'Brothers' Swamps Solo Heroine

Dorothy Sebastian, a capable and personable screen actress, seems doomed to unimportant roles. In "Brothers" she plays a stereotyped heroine whose performance is insignificant in contrast with the dual role played by the hero.

In the implausible but interesting plot, Bert Lytell plays the "two other fellows," with a minimum of subtlety and maximum of heavy acting. But, judging from the delighted laughter greeting every attempt at comedy, the fun will be well received.

A Night at the Mayfair

By Grace Green

Hollywood, Nov. 15.

When Hollywood goes to the Mayfair it goes in all it glory, expensive raiment, "the works" on sartorial brilliance—and a grand air of boredom. After a while these grand manners wear off and the supervisors, along with all the aristocracy of movieland, unbend and is itself. But when, as happened, Marion Davies and Bessie Love with their partners cut up on the dance floor with May-pole and ring-around-the-rosey capers early in the evening, everybody arches an eyebrow, forgetting that an hour later they'll be doing the same themselves.

Thus, while the small outer lobby leading into the Mayfair has its goodly collection of gaping saps, the greater exhibition goes on within.

Sartorially, of course, these functions are breath-taking and eye-filling, probably even beyond the hopes and expectations of the celebrated exhibitionists.

Dolores Del Rio, who wears clothes with poise and dignity, was a credit to her couturier in a gold creation. Her ermine wrap with an enormous brown fox collar wasn't to be snickered at either.

Another ultra smart gown was Ruby Keeler Jolson's of pink bugle-bead material. It had a cute little peplum and a held-up train. Mrs. Jolson, who seemed to be keenly delighted listening to her husband deliver a number, as no one else can.

Louise Dresser, in a garnet lace gown with a full trailing skirt, wore a beautiful cape of garnet velvet with fox collar. She sure looks grand and sedate, off and on.

Marion Davies, about the peppiest one in the entire room, was attractively girlish in a long, light-blue satin gown, fitted tightly around the figure with a slight fullness in the blouse. Tiny bows of the self material tied across the low back decolletе was a cute and different treatment.

Lilyan Tashman, who is always impeccably and sophisticatedly clothed, wore a form-fitting white chiffon, gradually flaring from the knees down to the floor. With her enviable form and carriage she can well afford to wear those slinky models. Miss Tashman, making whoopee all evening, was there with her husband, Edmund Lowe.

Youthful Bessie Love

Bessie Love, actually boyishish looking in her wind-blown, extremely blonde bob, has gathered youth instead of age in the past five years. Even her gowns have acquired a certain sexiness, particularly the white one onveloping her pleasant curves Saturday night.

The three Bennett sisters (Constance, Joan and Barbara) attended and one would have difficulty in selecting the prettiest or best dressed one of the three. One wore a light-blue, another a turquoise and the other a black satin. Which was which only an intimate would know.

Well dressed as usual, but not strikingly so, was Norma Shearer in white satin. A bright color or black is more suitable to Miss Shearer's type. She possesses the necessary qualifications for wearing sophisticated models and should defy the ruling powers who say "bloused waists."

Still another to write home about was Thelma Todd, simply grand looking in a black velvet gown and a black capelet, practically covered with small mirror discs which dazzled in the light.

The beautiful Hope Hampton was the most gorgeously jeweled person at this swelegant affair, but her gown, the same as worn to the Hearst dinner, wasn't quite elegant enough to cope with this ultra fashion parade.

Lupe's Short Speech

At a dinner given by Dimitri Tiomkin, husband of Albertina Rasch, who composed the music for Universal's "Resurrection," Lupe Velez, who is cast opposite John Boles, wowed the entire party when called on for a speech. She protested. "Lemme alone, will ya." But when they insisted, she said, "All right, if you want a speech here it is, Aw Nuts."

This vivacious star looked great in a brown velvet dress, a brown hat and a mink coat. Her husband, Gary Cooper, who accompanied her, looks drawn and tired after his recent nervous breakdown.

John Boles obliged genially with a song from the picture, with Lupe posing properly opposite him.

Clothes, Jewels and Furs

The assemblage at the Ambassador for the awards by the Academy of Motion Picture Arts and Sciences was breath-taking if one attempted to calculate the money represented only in clothes, jewels and furs.

Norma Shearer, whose perfect acting in "Divorcee" won her the award of best acting for the year, accepted the small bronze statue with a lovely speech. Miss Shearer looked divine in a deep coral velvet gown with large silver beads sewed around the deep decollette. The front had an Eton jacket effect. Her long, fitted, uneven hem, matching coat had sleeves almost entirely of chinchilla.

Frances Marion, winner of the writer's award ("The Big House") is a surprisingly charming (and young) personality for an authoress. One thinks of authoresses as sedate, bespectacled, serious-minded and looking people. It's a pleasant shock to view one who looks like a screen prospect—not an ingenue type exactly, but a handsome enough woman. Her attire that evening was a smart black chiffon with a black velvet coat heavily trimmed in ermine.

Among the near adjoining diners, one of the cutest tricks seen in a long time was Joan Marsh. Her fine light-blue lace gown and the matching coat of velvet, trimmed with white fox, all tended to further enhance her blond, baby-face beauty.

Leila Hyams, accompanied by her young husband, was very aristocratic looking in a black chiffon gown with gardenias on the shoulder. Her wrap was plain black velvet.

Lois Wilson looked especially slim and charming in a black velvet evening ensemble, of which the short jacket was fitted. She has just recovered from a recent illness.

Units Well Dressed

The Fanchon & Marco "Espagnol" idea at Loew's State was unusually long, but quite peppy and entertaining. Costumes were flashy, colorful and good looking, especially in the Havana number, when the girls wore ruffled skirts in rose with edging on ruffles and bandeaux in gold-cloth. Rose bandannas were tied around the heads and scarfs of green across the shoulders.

The last act saw the ensemble beautifully costumed in gowns of various styles, all in chartreuse satin, with solid gold sequin-cloth, arrayed either on the skirts, bodices or sashes. The head-dresses of either chartreuse lace, gold, or a combination of both, were very effective.

All the Spanish scenes held uniforms throughout which were quite different. One number had part of the ensemble in toreador costumes of rose trousers and white blouses worn with gold sequin Eton jackets and capes of chartreuse lined in rose. The hats were of rose, too.

The "Way Back When" F. & M. idea at the Pantages had well trained and costumed girls. The 19th century gowns were of bright green with which white flounced petticoats galore were worn. The be-ruffled underthings were white with pink bows. One of those ruffles would now more than comprise the entire wardrobe of the modern girl.

Unusual were the short black velvet rompers with an enormous band of white material applied on the bodices. The head-dresses were also large white hand-shaped bats, which gave a weird appearance.

...ite of the specializing in stunts," entertainers are drawing crowds of the curious, some of whom have never before been seen around the gay haunts. Not usual to see a score of ladies (women) trooping into the Abbey without escorts and sitting through the show, sipping lemonade in the good old coffee klatch manner.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Marion Roberts, show girl and sweetheart of Jack (Legs) Diamond, a material witness in his shooting in the Hotel Monticello Oct. 15, was secretly released in bail three weeks ago. She is said to have returned to her parents in Boston. Bail of $6,000 was provided.

Navy Department announced that a contract has been given to RCA Photophone for 200 sets of sound motion picture equipment for use on naval vessels. Contract price was $589,848. Delivery is to begin April 1 and to be completed within 110 days.

Fight to determine the status of Mrs. Charlotte Fixel Erlanger, who says she was the common-law wife of the late Abraham Erlanger, was postponed to the December trial term of Surrogate's Court.

A suit for $17,737 damages was filed in the Supreme Court by Jeanne Gordon, opera singer, against the stock exchange house of H. L. Horton & Co.; Steven Martindale, formerly manager of a branch office of that firm, and Carl Payne Tobey, alleging that the defendants had operated her account without authority and caused her to lose the sum sued for.

Miss Gordon charges she was induced to sign a paper on representations by some of the defendants that she was signing a "margin waiver agreement," but she had learned since that she signed a power of attorney in favor of Tobey.

Rose Perfect, musical comedy singer, sailed for Paris last week where she will begin divbrce action against her husband, Edward Rieder, manager of the Mayflower Hotel, New York.

Frank Cans, 20, clerk, was arrested charged with selling business men time on radio station WABC which he could not deliver. Police charged that Cans canvassed men over the phone, using Ted Husing's name. Husing, CBS announcer, found that his name was signed to contracts, the police said.

E. Z. Rowl, who said he was head of the Harlem Broadcasting Company, was also arrested on the same charge.

Sidney Franklin will throw a few bulls in Newark. Franklin, the Brooklyn bull-fighter, was signed by Dave Mackey, boxing promoter, to show how good he can throw the bulls in the Newark baseball park Nov. 30. Franklin recently appeared for one week at Loew's Metropolitan, Brooklyn. General belief that the authorities will never permit any actual bullfighting, even in Jersey.

Harry Milhan, assistant stage manager for Carroll's "Sketch Book," road show, was arrested in Baltimore on a charge of conspiracy and held in default of $5,000 bail for hearing Nov. 25. Milhan is said to be behind an organized New York vice ring, under investigation by the N. Y. Appellate Division. He was taken into custody on a "John Doe" warrant after being found in a Baltimore theatrical hotel registered under an assumed name.

Milhan may resist extradition into New York.

A picture operator was badly burned and near death and another employe slightly burned when fire broke out in the projection room of the Rivoli, Hoboken, Nov. 12. About 400 persons, mostly children, were in the theatre. They were escorted to the street by traffic policemen.

In his reply to Gladyce Deering's suit for divorce and alimony, Claude H. Rosenblum, her husband, counter charged that she was caught in a room in the Park Central Hotel with Gilbert Mosby and that both were in pajamas. Mosby is known as the "patent medicine playboy" and backed "Woof, Woof," in which Miss Deering starred.

Miss Deering denied it all and said she and Mosby merely were discussing business.

At a memorial service for the Episcopal Actors' Guild in the Cathedral of St. John Sunday, Bishop William T. Manning divided his address into an attack upon what he described as "the present orgy of filth, degeneracy and corruption" in the theatres and a defense of the memory of E. E. Albee, who died last spring.

The Bishop declared the theatre is ideally one of the greatest of all agencies for good in human life but that the present situation falls far short of the ideal. "Something must be done to put an end to the vile and filthy plays which now disgrace our stage," he declared.

Albert Kimble, booking agent, was given the alternative of either paying his wife her alimony or going to jail. The wife, Mrs. Geraldine Kimble, former actress, charged that her husband had paid her none of the $15 per week he was ordered to give her 27 weeks ago, when she sued him for separation. Kimble was ordered to pay up the arrears, totaling $405, within 10 days.

Mrs. Oscar Hammerstein has taken to selling apples on the street. With a sweater jacket under her topcoat, she is at Chambers street and Broadway crying "Help the unemployed! Buy an apple!" Asked why, Mrs. Hammerstein replied in part, "Because ladies must eat. Mr. Stetson, Arthur Hahmerstein, has written me through my attorney that he can no longer live up to his agreement to pay me $40 a week. He says he can no longer help himself, let alone anyone else."

Mrs. Vera Holmes, who said she is a dancer out of work, is recovering in Bellevue Hospital after found unconscious on the floor of the kitchen in her apartment in the Hotel Ventig. An odor of gas was detected coming from her room and the police called.

Bobby Jones, golf champ, has quit golf to go in pictures. Jones signed a contract with Warners Nov. 13 to make a series of 12 one-reel pictures devoted entirely to exhibiting and explaining the methods he employs in playing the various shots.

LOS ANGELES

Gloria Swanson paid him $10,000 cash and gave him a note for $15,000 for lining her up with United Artists, Maurice Cleary claims, and now owes him $45,000 additional allegedly due when she had collected $200,000 on her contract. The agent is suing.

John D. Spreckels, 3d, trying hard to get along on $350 a month until he comes into a fortune next year, got in a jam for using second-hand auto license plates.

Robert Ames, legit, kept his wife awake nights arguing. Also, charges Mrs. Ames, he promised to quit drinking and kept his word for only a year. Divorce granted.

Edwina Booth's answer to the balm claim that she stole Duncan Renaldo's affections on location in Africa is that she didn't do it.

The Noonan sisters, better known as Sally O'Neil and Molly O'Day, have turned $15 amounting to about $40,000 over to a bankruptcy referee. Sally owes around $30,000 and Molly over $10,000, exact amounts unknown, as several thousands in assigned claims are listed twice in their schedules.

Kay Johnson's offer of $2,750 to compensate Sterling Easton for a spinal injury in an auto accident last summer was accepted. Easton sued for $75,000.

Susie Myers, dancer in "New Moon," forked over 35 cents to a couple of bandits. Her husband, W. Boshears, dug up 65 cents. The young bandits handed it back, saying it was their first job and they didn't want to rob anyone.

Zella Younk, daughter of L. A. Young, president of Tiffany, among other things, cuts Tiffany's films for the foreign market.

When Hollywood cops rushed out on two burglar calls, one turned out to be Frank Perry, stage manager, climbing thorugh a window of the Playhouse because he'd forgotten his keys.

Number two was a private detective engaged by Jocelyn Lee Reed to check up on Luther Reed for cross-complaint evidence, but was snooping around a house in the wrong neighborhood.

Mary Garden in town, sings only for Long Beach.

Austin C. Calhoun, ilia extra, divorced because he didn't work regularly. Pauline E. Calhoun charged he'd rather drink.

Ethel Gordon Crain, charactor actress, left $40,000 when she died last month. A friend is sole heir.

Julien Josephson wants an injunction restraining Pathe from releasing a talker based on the silent "A Ship Comes In," made from his script called "The Patriot." He says Pathe bought silent rights only.

Charles ("Whattaman") Shires called off that sound-stage wedding, saying Carl Laemmle refused to come through with a $1,000 wedding present. The ballplayer took the knot quietly in Superior Judge Crawford's chambers instead.

Richard Halliburton bought a plane here to be shipped to London and flown to Morocco for Foreign Legion romancing.

CHICAGO

Guns took $2,500 from the manager at the Hoosier theatre in Whiting, Ind. Paulina theatre gave up its receipts for the second time in two weeks, when bad boys grabbed $350 from the cashier.

Mrs. Mae J. Harmon, widow of "Paddy" Harmon, dance hall operator and promoter of the Chi Stadium, filed a petition in bankruptcy last week. Listed liabilities of $92,774 and no assets.

Irene Pavloska, of the Chi Civic Opera, and her husband, Dr. Maurice E. Morsirow, were sued last week by the doctor's first wife for back alimony. The singer had signed a contract with the first wife guaranteeing the doc's alimony up to $5,000.

LONDON

"Gone to Earth," adapted from Mary Webbs' novel, has been dramatized, to be produced at the Players.

Dryden's "Marriage a la Mode," revived by Sir Nigel Playfair at the Lyric, Hammersmith, has proved sufficiently successful for it to be transferred to the Royalty, West End.

"Dying to Live," new farce by Cyril Campion and Wallett Waller, opens in the sticks and comes to London at the end of the month. George Gee starred.

Matheson Lang is to produce "General Crack" in London next spring.

"Tommy Tucker," new musical show, due at Daly's Nov. 19.

Jack Hulbert and Paul Murray's new show, "Folly to Be Wise," starts at the Piccadilly in December.

United Artists theatre in Leicester square opens at the end of month, after many postponements.

Lenton Murray is producing "The Great Silence," new play by Percy M. Skyes, at the "Q."

Cinematograph Exhibitors' Association has circularized members owning small houses, with a view to formulating a scheme whereby the small timers can get back to profitable business. Houses drawing less than $750 a week on the gross have been practically put out of business by the talkers.

British International is reported to be in a deal for control of the production side of British Instructional, which has a highly successful record of educational talkies to their credit.

John Hastings Turner's play "The Scarlet Lady," is being revived at the Embassy.

Anna Pavlova and her husband M. Victor Dandre, were ordered to pay $1,000 and costs to Elsa D'Arcy, dancer, who sued them for slander, arising out of an alleged incident during a tour in the East.

Barbara Hoff is to appear in a new play, "Monsoon," by Percival Sykes, at the "Q."

Andre Charlot's Savoy premier of "Wonder Bar" takes place Dec. 1.

Edgar Wallace has authored "The Mouthpiece," a new three-act comedy. Margaret Bannerman, Cronin Wilson, Emlyn Williams and James Raglan will play in it at Wyndham's around Nov. 20, with probability "On the Spot" will move over to the Cambridge, ousting Charlot's Revue.

Walter Summers is to direct Bernard Nedell in "The Flying Fool," aerial meller, for British International.

Brooklyn Stock Chain

Following the opening of the Oxford in Brooklyn with stock playing four shows daily plus films, S. Marks, operating the Nostrand (pictures), takes a lease on the Fulton and also the Liberty in East New York, planning stock for both. The Fulton is expected to get under way around Dec. 1, with the Liberty opening shortly after. The burlesque policy will be similar to that in vogue at the Oxford.

Liberty, San Diego, Last Coast Stand For Noisy Burleycue With Bouncer

San Diego, Cal., Nov. 18.

This town, a U. S. naval base, adjacent to the Mexican border, not far away from Tia Juana and Agua Caliente, is as picturesque as the brief description suggests, but especially hotsy-totsy is that sector west of Broadway (the main thoroughfare), where the Liberty burlesk house is the fulcrum of nite life for gobs.

The Liberty burleycue is one of those humpty-dumpties where the rear rows are occupied by leisurely ladies whom the gobs, in quest of theatrical edification, can readily see on entering or exiting. For the 50-cent admission it's as comfortable a center of operations as out on the street.

The Liberty is a polygot theatre with hard wooden seats, playing a burlesk tab and pictures on a grind twice nightly, with matinees Saturdays and Sundays in addition to a Saturday midnight show. Burlesk portion starts around 7:15 and 9:30 nightly, with the silent feature and some shorts in between.

Eight Heaving Chorines

The stock company comprises eight chorines, each of them doing a stand-out number on the runway and whose chief qualification for casting apparently is a quivering predilection superinduced by the basic necessity of excess avoirdupois. This necessity was perfectly demonstrated by the slim blonde who tried to shake that thing without any great success, and who would cause one to wonder why she's included in this galaxy excepting for the reason that she reads the lines best for the feminine end of the blackouts.

The comedians are Dutch and tramp. There's a straight with a back-room baritone and the burliness of a bouncer.

Dance routines the most elementary. Probably the candy butcher doubles as the stager; no special evidence of any more expert contribution in this department.

Production is strictly drapes, with the exception of two set-pieces being utilized by a couple of "production" numbers.

The Liberty is more or less famed among the Hollywood excursionists into the unusual as a throwback from the old Barbary Coast days, but an actual flash is very disappointing. It is altogether too dull, drab and terrible a place of "entertainment," offsetting by far any basic color.

Bouncers Prevent Grabs

It may have been a wilder sort of a place, where the sailors, as legend built it up, would literally grab the dames from off the runway, but the two alert bouncers flanking either side of the stage boxes curb any of that. The bouncers have a simple psychology of quickly stepping in and down on any of the slightest infractions, and that almost immediately stops anything.

The best summation of the Liberty was one gob's audible comment at the overture: "Bring on the horses." That's what threw the bouncers into quick action, but that also was the perfect summation.

"Tap Teachers"

The Liberty's slides advertisements also herald Celeste's establishment, catering to sailors only for lessons in ballroom and tap dancing. A nite club is also generously ballyhooed in the theatre.

All around one in proximity to the Liberty are "uncles" dotting the four corners like the old-time saloons, where needy sailors can convert odds and ends into cash.

Abel.

Ann Corio Quits Wheel

Ann Corio is quitting her Mutual wheel show "Girls in Blue," having handed in her notice effective next week. The rift between Miss Corio and the wheel execs is said to have come about when Miss Corio refused to take a chop in salary.

Miss Corio was one of the few draw souls left on the wheel and had to pass up an offer from Earl Carroll for "Vanities" because of her then existing Mutual contract. She has been signed for several weeks as added attraction with independently operated stocks.

Burlesque Changes

Helen Windsor goes with "Nite Life in Paris" Co. (Mutual), replacing Dee Cee.

Ida Shaw out of "Frivolities."

Cress Hillary, Babs Day, Billy Roberts and Ethel Lee for Scranton, Pa., stock, opening Monday (17).

Almost a complete elimination of principals for the Minsky National Winter Garden stock Nov. 17. Out went Eddie Kaplan, comic; Jack Pearl, straight; Jack Coyle, Fay Norman, Bobbie Burch and Louise Miller. Also Bobbie Gordon, number producer. Main replacements were Joe Rose and Ben Bernard.

Mutual Wheel

Weeks of Nov. 17-24

Arlington's, Rev.—Gayety, Detroit; 24, Cleveland, Ohio.

Big Rev.—Modern, Providence; 24, L. O.

Dimpled Darlings—L. O.; 24, Empress, Cincinnati.

Fine Feathers—Trocadero, Philadelphia; 24, Route No. 1.

Flapper Follies—L. O.; 24, Rialto, Chicago.

Frivolities—Gayety, Brooklyn; 24, Empire, Newark.

Girls From Follies—Empire, Newark; 24, Orpheum, Paterson.

Foolin' Around—Hudson, Union City; 24, L. O.

Girls in Blue—Orpheum, Paterson; 24, L. O.

Jazz Babies—Columbia, Cleveland; 24, Hudson, Schenectady.

Kuddlin' Kutics—Empress, Chicago; 24, American, Chicago.

Laffin' Thru—Hudson, Schenectady; 24, Gayety, Montreal.

Legs and Laughter—Howard, Boston; 24, Hudson, Union City.

Let's Go—Lyric, Bridgeport; 24, Apollo, N. Y.

Nite Life in Paris—Star, Brooklyn; 24, Howard, Boston.

Novelties of 1930—Rialto, Chicago; 24, Gayety, Detroit.

Oriental Girls—Academy, Pitt; 24, L. O.

Peek-a-Boo—American, N. Y.; 24, L. O.

Powder Puff Rev.—Fox Jamaica, N. Y.; 24, Irving Place.

Radium Queens—Irving Place; 24, Star, Brooklyn.

Record Breakers—Ft. & S. Apollo, N. Y.; 24, Fox Jamaica, N. Y.

Silk Stocking Rev.—Garrick, St. Louis; 24, L. O.

Speed Girls—Empress, Cincinnati; 24, Garrick, St. Louis.

Speed and Sparkle—Gayety, Washington; 24, Academy, Pitt.

Step Lively Girls—Gayety, Montreal; 24, Gayety, Boston.

Steppe's Big Show—L. O.; 24, Lyric, Bridgeport.

Sugar Babies—Route No. 1; 24, Gayety, Baltimore.

Take a Chance—Gayety, Boston; 24, Gayety, Brooklyn.

20th Century Girls—L. O.; 24, Trocadero, Phila.

Watson Show—L. O.; 24, Modern, Providence.

PEEK-A-BOO

(MUTUAL)

This one has Erin Jackson, a real personality for burlesque; a gig with looks, a figure, an ingratiating manner of working tease numbers and the best singing voice heard around the burlesque houses this season. Rest of the principals outside of straight man, Bert Saunders, and a good one, are the regular run of Mutual talent, doing the old, familiar bits dished up weekly at the American Music Hall.

Biz Monday night was way off, with five empty rows downstairs and just a scattering of customers in the shelves. Looks like burlesque is doomed to disappear from Times Square shortly with the morons getting wise to the fact that all shakers shake alike, and all the so-called comics read the same joke book.

House boards claim there are "30—pretty, peppy girls—30 on the illuminated runway," but if the truth must be told, there are only 17—pretty tired girls—17, all grinding away with hopes.

Comics are Hal Rathburn and Leo Fields, the latter suggestive of Tom Howard, who stopped out of burlesque. Rathburn, doing hybrid Dutch, uses all the hoary gags that have served burleycue comics for the past decade or more.

None of the skits rate special mention, while in two of the ensembles the girls bring out the same props, wands surmounted by red

(Continued on page 63)

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Worcester Back on Wheel

Mutual circuit added a stand, returning the Plaza, Worcester, Mass., to the wheel.

The Plaza becomes a full week date starting Dec. 22.

Shows go from Boston to Worcester prior to the Providence date.

Montreal Out for Good?

Looks doubtful for Mutual to resume in the Gayety, Montreal, following the closing of the house as a burlesque stand Nov. 11.

The wheel started playing Schenectady as a full week Monday (17). Mutuals continue going into Schenectady from Cleveland.

Illo at Mayfair

Frank Illo, for several years stage manager of the Columbia, N. Y., now the Mayfair (R-K-O) when it played burlesque, is back in charge back stage of the picture place.

VARIETY

Trade Mark Registered

Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....35 Cents

VOL. 100 No. 12

15 YEARS AGO

(From Variety and Clipper)

Trade was all steamed up over a report Wall Street was working on a $50,000,000 film merger of World, Equitable, Pathe and others with a working understanding with Paramount. Basic idea was to approach some sort of pool for distribution, saving many millions.

Arthur Buckner was temporarily in retirement due to a misunderstanding over selling too many fractional interests in his school of acting in New York. Uncle Sam took him up on a mail fraud order. He had sold the business twice over, in quarters and eighths.

Billy Sunday had worked up one-man gospeleering into Big Business, but he grandly waved aside an offer of $5,000 a week to carry the light into vaudeville. Billy said "he couldn't commercialize himself."

"Birth of a Nation" approached the end of its New York engagement after 725 performances and a total gross of about $400,000. It had never fallen below $8,400 in any week.

New York newspapers were blanketed in rival advertisements exploiting Fox's Theda Bara "Carmen" at the Academy and Riverside, and the Geraldine Farrar "Carmen" by Lasky at the Strand, one of the first display advertisement campaigns for films.

American burlesque circuit, after two of its shows had been sloughed, made the grand gesture of threatening to cancel any producer's franchise if he allowed offensive stage shows.

Harry Woodruff, one of the most popular matinee idols of the day, was reported dying in a San Francisco sanitarium.

Lily Langtry closed her American tour suddenly, due to bad business.

50 YEARS AGO

(From Clipper)

Effort of all show business to welcome Sarah Bernhardt overshadowed other events of the week. The Divine Sarah attended the first performance of Clara Morris's new play and was the subject of a tumultuous demonstration. Customs inspectors went over the French star's trunks on the stage of Booth's theatre and assessed the property at 60% on $8,000 value, or $4,600 to Sarah's voluable indignation.

Mention is made of a street hawker who appeared in front of the Fifth avenue hotel facing Madison Square park with a telescope charging a nickel to look at the new comets in the sky. (The institution became practically permanent, for there has been a telescope man thereabouts ever since in summer time.)

Kokomo was a mining camp in the Colorado mountains and boasted two music halls. Its chief claim to fame was that it had a greater altitude than Leadville. Town comes into the news at this time through the announcement of the marriage of one of the music hall girls, Jenny Parker, to William F. Corbett, described as a bonanza king.

This being presidential year, the Clipper admonishes all show people not to neglect the privilege of the franchise and urges them to vote.

P. T. Barnum made it known that he would make his temporary winterquarters in Bridgeport, a permanent establishment and purchased five acres. Construction was started, beginning with a magnificant elephant house.

Inside Stuff—Legit

The Shubert Theatre Corp. has lost its appeal to the Appellate Division from the decision of Supreme Court Justice Frankenthaler refusing to punish Harry H. Oshrin, lawyer and former owner of the Waldorf Theatre Corporation stock, for contempt of court. Shuberts got a judgment against Waldorf in 1928 for $7,680 which it has been trying to collect ever since. In its efforts to do so it examined Oshrin at great length but he failed to carry out a court order requiring him to produce all the books and papers of the corporation on his explanation that he sold out his stock, in which he had invested $140,000 to one Abraham Knapper for $10,000 at about the time Shuberts got the judgment, and that he was unable to produce any books or papers.

The application to punish Oshrin for contempt was made on the ground that he had deliberately disobeyed court orders, had evaded questions concerning the Waldorf company's property, had concealed or caused to be put out of reach the books of the corporation, and that his story about the sale of $140,000 stock for $10,000 was a fabrication. The courts decided there wasn't enough evidence on all these charges to warrant punishing the lawyer.

There was bedlam at the Ritz late last week when crowds with cheap coupons applied for tickets to "Sisters of the Chorus" which went out last Saturday. Each coupon and 50 cents entitled anyone to enter. The theatre has a toy lobby and there were more coupons presented than could be seated.

Show's financial troubles included an action by Martin Mooney to collect $413 he claimed due for press work. Mooney was one of the show's authors but relinquished royalty rights when the troupe was in Chicago. He attempted to collect by attaching Edna Hibbard's salary.

Another show using the 50-cent and dollar coupon idea and getting by to small grosses is "Stepping Sisters," which has been playing in one house or another here for six months. It is now at Jolson's.

The unexpected in show business often manifests in England as well as in America. When "Sons o' Guns" opened at the London Hippodrome, it was a failure. R. H. Gillespie, of Moss Empires, of which the Hip is the key house, set about to get a successor, and bought in with Julian Wylie on "Nippy." But it was not ready. To keep the house open Gillespie cut the rental for "Sons o' Guns," immediately rushing "Nippy" into rehearsal.

While this was going on, "Sons o' Guns" suddenly showed signs of life, picking up steadily and is now one of the standard hits of the season.

Then Gillespie had no London house for "Nippy," and was compelled to play it at the Prince Edward, thereby sharing the gamble with another theatre. Both are now apparently big hits, with Moss Empires thus finding itself with an additional profit-maker through accident.

Cut rate scenic artists, who have been having a hard time of it this season, are going frantic. One, it is reported, is in danger of being blacklisted by the artists' union. Union is tied up in taking action as none of the complainants is willing to make an affidavit to provide proper evidence.

One of the charges against the "artist" is that a legit producer gave him a set to remake and that he substituted an inferior set. It is also claimed he used non-union help and forged the union label. One new shoestring outfit, with three sets to be made, offered another artist $500 on delivery of the job, balance "when able." The sets for a shoestring musical en route to Broadway were designed by an artist who was paid off with 5% of the show.

There are 42 people getting royalties from "Three's a Crowd." Many of the flock are in on the lyrics. Others had a hand in the sketches or tunes. Computation of the royalty checks is no cinch. It took the accounts in the Erlanger office over seven hours to check up the amounts for the first week. Four persons are concerned with "Body and Soul" number alone. Howard Deitz gets the biggest percentage of the royalties, guaranteed 3%. He is now in Florida on a vacation. Among the other getting royalty are Laurence Schwab, Fred Allen, Corey Ford, Marc Connelly, Groucho Marx, Arthur Schwartz, Philip Charig and Hazel Flynn.

When Charles Dillingham produces "All at Sea," with book by Ring Lardner, it will bring a new composer to Broadway in Paul Lannin, who has supplied the musical numbers. He is a son of the former baseball and hotel magnate, the latter at one time owning the Boston Red Sox in the American League.

When Lannin, Sr., died Paul inherited plenty, but young Lannin's ambition is to do something in a musical way. He's an orchestral director and working at it, despite a reported legacy of some eight millions. It is reported that his dad left him the controlling interests in the Garden City Hotel and the Westbury Country Club on Long Island.

"We, the People," which had been scheduled as Chester Erskine's next for the Frohman company, will be set back, permitting Erskine to make his own selection as to which production he will do next.

And inside has it that Erskine was not over enthusiastic about producing "Stepdaughters of War," his first assignment with the Frohman company, but went ahead with it after considerable pressure. With the flop of the piece, and Erskine of a mind that his judgment was right in that instance, he now wants to pick his own.

Erskine has been going through a raft of scripts but has not made a selection as yet.

Just as the case was about to go to arbitration the Shuberts settled the claim of Oscar and Joe Martin, acrobats. The Shuberts let the boys go when they learned that they were unable to handle dialog, their counsel claimed. That defense was a complete reversal of the part of the Shuberts in a previous case in which Pete and Joe Michon, acrobats, were the complainants. The Michons claimed that their contract called for them to speak lines in one of the flop Shubert revues and on that ground sought a release, while the Shuberts countered by stating that the boys were hired solely for their acrobatic ability.

The backer of E. Ray Goetz in the production of "The New Yorkers" which opened to promise in Philadelphia last week, is supposed to be quite a secret. A wealthy social registerite is said to be supplying the coin and Mrs. Harriman is mentioned. Hope Williams, who is one of the featured players, is her protegee. Another report has A. C. Blumenthal on the money end.

"New Yorkers" was reported coming to the Broadway (formerly the Colony) but will probably land at the Lyric under a rental arrangement.

Radio Pictures' recent entry into legit producing on the coast, which resulted in one flop play, the resultant loss and the closing of the Mason theatre, optionally leased by Radio, is reported as the end of Radio's legit fling. Executives of the company are seen finished with the idea that Radio can produce profitably in legit, and at the same time find material for talkers.

Out with the idea, also, in Radio's aim of bringing the plays to Broadway.

Broadway ticket brokers have not been doing well with tickets to college football games this season. The Army-Illinois contest was a disappointing draw, with some agencies losing from $600 to $700, representing tickets they failed to get rid of. Same loss went for last Saturday, mostly because of the rain. Another factor was that two big games opposed each other—St. Mary's vs. Fordham and N. Y. U. vs. Georgia—with the most important game getting the call.

The Chanins are razing the Century theatre which site also takes in Daly's. The original plan to make a French cultural and business center there has been abandoned. A 33-story apartment hotel will rise instead. On the Broadway side of the plot a business structure will later be put up.

Russell Janney, who has been out of show business for the past couple of years is planning a comeback with a new musical; untitled as yet.

Janney quit show business after his flop with "White Eagle," an operetta which he produced three years ago and which folded owing salaries. Janney has since gotten together with Equity and will liquidate the claims before starting production of the new musical.

Earl Carroll and B. S. Moss had an argument over Carroll's "Sketch Book" and the producer and may put it into a house other than the Broadway.

Moss, owner of the Broadway (formerly the Colony), New York, didn't think Carroll could have the revue ready by January as scheduled, which was what started the argument.

Owners of the Craig and New Yorker theatres, both on 54th street, have been consistently unable to land shows that last for their houses, even when backing them. Both are considered "jinx" theatres.

Latest idea to keep the New Yorker open is lease the house at a low rental to indie producer and put in shows at a $2 top.

The Anti-Tuberculosis Society, which annually sponsors the sale of Christmas seals, is favoring lay-off actors to handle the sale of the stamps in the hotels around New York. Boys must own a wardrobe and present a neat appearance. Those engaged earn $4 a day.

Inside Stuff—Pictures

(Continued from page 20)

$350 a "take" that means plenty of Dunning footage when the total approaches $50,000.

Despite the announcement from Radio that Amos 'n' Andy will make another feature next summer, there is already considerable doubt on this being expressed by executives in other Radio subsidiaries and those closer to the broadcasting situation.

Some of these men have registered themselves unalterably opposed to a repeat film, figuring that while the initial one was okay it grossed solely on its freak angle. All agree that if the A-A boys wane in ether popularity between now and then there won't be need for further discussion.

Through the local situation, Warners' State at Lima, O., had to play Metro's "Big House," while Warners' own "Numbered Men" went into an independent house there at the same time.

The State put on a big campaign for "Big House," with the opposition hopping onto it with a display for "Numbered Men," but wording the copy so that upon reading that "Numbered Men" in "The Big House," with The Big House in the larger type, the locals didn't know which theatre "The Big House" was at. The clash is said to have helped trade at both theatres while the Big House excitement lasted.

In going after economy, some of the picture circuits forget or overlook they have theatres in neighborhoods and small towns. They cut as indiscriminately in those houses as in the downtown de luxers. But in the small places the neighbors hear about it.

Cutting the overhead with judgment may be the best economy. Four classes to be avoided are advertising, ushers, cashiers and doormen. Cutting them down or out may do the most damage in town, especially for good will.

Hearst would like "The Greeks Had a Name for It" for Marion Davies but won't go over $100,000 for the rights. Howard Hughes was interested at $125,000 but a crack by Louella Parsons, the Hearst chatterer, inferring that only Hughes would go for that kind of dough, chilled the boy producer.

Whether the Hearst connection had anything to do with it is not established.

Harley Clarke is reported to have called up the editor of a downtown financial paper last week to inquire why the daily had not printed the Clarke statement regarding Fox. The editor is said to have replied he doubted that part of Clarke's statement which mentioned Fox's "Big Trail" would gross $4,000,000.

When the financial dailies can keep as close as that to the picture business, it may indicate how closely Wall Street keeps tab.

Jim Ryan of Wurlitzer's got in the New York dailies first with a displayed announcement headed "Wurlitzer Pledge to Employees and Public." Advertisement stated economic conditions could be relieved if current workers were assured of continued employment, with the following:

"We hereby pledge to retain the services of our regular employees just as long as they care to remain in our employ and perform their duties efficiently and satisfactorily."

Latest shake up in Publix operating divisions with but little attention given to the Pacific Coast suggests Paramount is still holding the idea of passing its coast houses over to Fox West Coast for operation.

Such passing would return to Paramount a guarantee on its coast theatres that would mean a profit to Par, despite what Fox WC might do with them in the way of grosses.

No especial base for that story but the signs seem to say something.

Sam Goldwyn finally decided on "One Heavenly Night" for the Evelyn Laye-John Boles-Leon Errol picture, after the theme song of that name.

Louis Bromfield and Sidney Howard wrote this pseudo-operetta in al fresco vein with an eye to making it a nonsense story. Meantime the anti-musical evolution compelled its being played more or less straight.

To simplify matters and not with the idea of affecting any economy except that of time, is reported as the reason at the home office for Publix theatre managers being obliged to write out their own house expense checks.

The checks are mailed into the home office which endorses them, and mails them to the debtors.

Publix is extending its cut on pass lists by limiting the privileges all over the circuit. On recent orders all passes must be first okayed by the home office.

On local individual courtesies the passes hereafter will need a double signature of both the house manager and the p. a. Latter now can no longer issue passes on their own.

So that they'll know what it's all about if they're put under contract and shipped out to Hollywood, the educational department of Paramount Pep Club is offering a special course in law to employees.

Classes start in the home office building on the evening of Nov. 11.

Overabundance of Publicity on B'way Ticket Situation Fine for Postal, Not So Hot for Theatres

While the publicity may be great in the eyes of Postal in the ticket situation, part of it is not good for the theatres. The dailies are referring to the ticket situation as the "Broadway War."

Broadway's ticket situation continues in eruption. Some ticket experts say the arrangement between the Theatre League and Postal Telegraph figures to blow up within three weeks. Others think the new agency (Postal) is permanent, and the league sponsors claim things are working okay.

Box offices were instructed by the League that starting this Monday 1% on tickets allotted to the several agencies is to be paid by the League. Originally that was the way the League expected to operate with the 16 accredited brokers. The order plainly indicates the League does not expect to pay expenses from the 10 cents paid it by Postal on each ticket. Some of the managers are reporting squawking about that 1% idea, also producers who are not in the League but are playing houses which are.

"The Vanderbilt Revue" closed after playing a little more than a week and its sponsors are reported figuring it "another victim of the League." Lyle Andrews, whose Vanderbilt theatre had the show, resigned from the League, then returned, not knowing how to turn in the muddle of things. Show would have been better off doing business with the other brokers since it was hardly a heavyweight, Andrews thinks.

Nothing Definite

Everything about the League appears to be tentative, nothing definite. The constitution has not been changed but those steering the League have gone ahead regardless. Membership requirement is that a manager must own, operate or lease a theatre, not merely produce.

Three producers without theatres are sitting in as "invited special members," among them Brock Pemberton and Laurence Schwab. One manager who sought the aid of the agencies, when times were rather lean for him is railing against the brokers and that is true of other managers.

Herman Shumlin again protests against tickets for his shows going through the League, although his "Grand Hotel" hit is in a League house. He is one certain to protest any payment of 1%. At least 2,000 tickets for that show will not reach the League for the next four months, a deal for that many having been made by Playchoice, a subscription office, prior to the show's opening. Jed Harris' "The Inspector General" is expected also to be outside the League, aimed for a buy.

Close observers point out that the league and its changing plans is not making it easier to attend the legit theatre, but actually it is becoming harder. People buying order slips from Postal for the hits have been harassed when applying for the tickets at show time. Idea of Postal and League people is to check up on how many slips are going to the hands of gyps. They didn't find out, although Broadway knows that a majority have been obtained by diggers.

David Belasco resigned from the league and Flo Ziegfeld says he would do business for "Smiles" with both Postal and Western Union, if it helps ticket distribution, also the agencies. He isn't in the League.

Belasco Out

League is preparing to enjoin Belasco from withdrawing, claiming he signed a two-year contract. Tickets for Belasco's "Tonight or Never" have been taken as a buy by the brokers. Sam H. Harris started injunction proceedings against Jack Pasternack, indie broker, seeking to stop him reselling tickets for "Once in a Lifetime" at excess prices. Robert V. Newman began proceedings against Postal for refusing to handle tickets for his "Bad Girl," filing a complaint with the Interstate Commerce Commission on the grounds that it being a public utility it cannot discriminate. The former accredited brokers not in on the new shuffle of allotments are looking on. Some are handling Postal orders and all seem to be getting enough tickets for the present.

Forcing tactics of the League in the Belasco matter are regarded with surprise. The producer appears to have good reason for withdrawing because it looks as if the League itself had broken the contract. When Belasco signed the constitution provided there be 16 accredited brokers. Now there is none, but only six agencies are getting allotments from the League, and a new agency installed in Postal. Belasco believes the League's scheme cost him plenty with "Dancing Partner," which was taken off Saturday but which might have run through the winter on the old basis of doing business with the brokers.

Postal went through with its advertising schedule, spending about $15,000 in New York alone the first week, with the first day's copy costing $7,000. It is reported that it costs Postal $1,200 a day to operate its ticket department, so that the first week's expense was well over $20,000.

No Profit

One ticket expert declares it is impossible to sell tickets at the premium of 40 cents and make a profit (premium is 50 cents, but 10 cents goes to the League). Postal early last week was averaging 650 tickets daily. Of that 400 tickets were for the hits, the balance being spread among some three dozen other shows. It is said that business from the suburbs figures in Postal's business, but not materially. Later last week Postal's ticket sale increased to about 1,000 tickets daily through all its branches. Postal's total sales last week were about 6,000 tickets. It announced it sold $10,000.

It is no trick to sell tickets for hits, so the value of Postal as a distributing system is yet to be proven. Claimed that Western Union turned down the League's plan after investigating it, while Postal rushed into it for promotional purposes, with publicity Postal's first thought. That would explain why wire company's willingness to take a loss in the ticket department.

The action against Pasternack is to be a test case. Parties in the proceedings besides Harris are Irving Berlin and Lee and J. J. Shubert, all in on the ownership of the Music Box, which has "Life Time." The League is also a party to the suit, the idea coming from O'Brien, Malevinsky & Driscoll, attorneys for the League.

The papers in the case allege that so-called "gyps" corrupt the box-office men by slipping them coin, a form of bribery. Broadway, or that part that is knowing, believes that smart theatre treasurers skillfully distribute tickets and are entitled to a gratuity. If the men really received big money that applies only to the real hits and, if in too large amounts, it may be regulated.

Diggers Get Bulk

The Pasternack case may bring out some facts, as did the go-rounds' ticket investigation two years ago. The government has ruled that money given box-office people in an excess on tickets, and some have had to pay one-half of such takings to the tax collector. Legal advice insists the money is a gift and collection from most of the treasurers awaits a final decision. Affidavits supporting Harris' claim were signed by Henry Moscovitz of the League, Gilbert Miller and Lee Solomon, latter the Music Box treasurer. Latter acted upon the order of Harris. Bernard Sandler, attorney for the indie brokers, suggested that eminent counsel be engaged to defend the Pasternack action, and Emory R. Buckner, former U. S. Attorney, is named.

Proof that diggers get the bulk of tickets for the smashes is daily evident. Postal opens its reservation booth at 8. Five minutes later all orders are presented. Otherwise the reservations would not be picked up until close to the curtain time. The diggers secure possession of the tickets, walk down the street, place the tickets in an agency envelope, return to the theatre and place them in the box office to be picked up by their customers.

In one theatre housing a hit, two orders calling for 10 tickets were presented, but there were no tickets. Investigation found that people were sitting in the very seats designated in the Postal order. That's all that was found out, the error not being traced, and the patrons who failed to get their tickets left disappointed.

In the small lobby of another hit, the people calling for reservations were not given the tickets until some time after presenting the orders. That caused irritation and some comment.

It is funny to watch the gyps working. Opponents of the League say that rarely happened before now and it is just a clean-up for the chiselers. Even the Guild theatre had a digger outside last week. That house has subscriptions taking in most of the house for six weeks. But the diggers had tickets.

BILLING FOR THREE

How "Sweet and Low" Did it, Giving Barton First Race.

"Sweet and Low," the Billy Rose musical current at the 46th street theatre, is wobbly for billing tricks. The big question on whom to stick top and otherwise finally resulted in co-billing the three headliners, James Barton, Fannie Brice and George Jessel. Barton's name first. That's because Barton is on loan from the Shuberts. Miss Brice is Rose's wife, and Jessel is a personal friend of all three.

Barton will probably stay first for about six weeks. The billing order may then be reversed and the beginning spot given to Miss Brice. About that time Barton's contract with the Shuberts expires. Both are willing it should not be renewed, it is said. Under the terms of that contract Barton headlines in whatever, when ever and wherever. Takes in lending contracts, too.

Hammerstein's Title of "Ballyhoo" Is Disputed By Beth Brown, Writer

Beth Brown, novelist, through her attorney, Henry Turin, has started action to prevent Arthur Hammerstein from using "Ballyhoo" as the title of the musical comedy now in rehearsal.

Claiming prior rights to the title, Miss Brown has notified the producer her novel, "Ballyhoo," was published three years ago by the Dial Press, and that Metro has since purchased the talking picture rights to the book.

BELASCO NEAR CRISIS, IN GRAVE CONDITION

David Belasco was ordered to bed Monday nigh stricken with pneumonia. His condition was regarded as grave.

Dr. Evan Evans in consultation with Dr. Jerome Wagner, confirmed the latter's diagnosis Tuesday afternoon.

The producer had just returned from Baltimore where he was watching his new show, "Tonight or Never," which opened at the Belasco last night (18).

The doctors here stated the patient has been ill with pneumonia for five days and should not have been permitted to leave Baltimore in such condition. Medicos there thought he had a cold. His recovery is a matter of his power of resistance.

Bond and Note Juggling Bring "Experiment" Suit

Equity has taken action against Miller & Durandy, producers of "A Noble Experiment," to collect $1,500, a week's salary for the cast of the piece which folded after a week at the Waldorf, New York.

The producers had the usual two weeks' bond up originally, but withdrew half the amount after playing Paterson, N. J., prior to coming into New York. Equity demanded that the withdrawn amount be restored before the New York opening, but let the performance go on after the producers had signed I. O. U.'s for the players, guaranteeing two weeks' salary although but one week was up at Equity. When the blow off came the notes were not lifted and the cast was paid only one week's salary from the bond at Equity.

Durandy operates several night clubs in Paterson, N. J., and "Noble Experiment" was his first fling at legit producing. Miller, a casting agent, was declared in as co-producer for lining up cast but was not financially involved.

Mason's Nose Broken

Opening of a stock company in Mount Vernon, N. Y., by Sidney Mason, Jr., has been delayed for several weeks.

Mason was in an automobile accident, suffering a broken nose. He will be in the hospital for a week.

Equity Starts Search After Non Dues Paying but Working Members

Equity members delinquent in dues through subterfuge of withdrawal cards, although working are being ferreted out by Equity's new check-up system recently adopted.

Equity has invoked a new collection system. Company deputies have been petitioned to make a thorough check on all members of their companies to ascertain that all are in good standing, notifying Equity headquarters about those who cannot flash a paid-up card.

Complaints had reached Equity that a number of members holding withdrawal cards, upon plea of unemployment, have been working for months, especially in the far out stocks.

The new collection arrangement is figured to enhance the treasury of Equity and also partly counterbalance the non-paying members, who are carrying legitimate excuse cards, temporarily, through lack of employment.

STAY-OUTS SCARCE

Explaining Why Dillingham Drops "Midnight Revue" Idea

Charles B. Dillingham has abandoned plans for his proposed "Midnight Revue" at the Fulton, New York.

Check up on the business of stay-out-lates at the night clubs influenced the decision.

SUNDAY LEGIT SHOWS FOR UNEMPLOYMENT

Mayor Walker invited New York's legit managers to his office Friday (14) to talk over the unemployment fund, some 30 showmen or their representatives responding. It was agreed to give Sunday night performances, each show to play at least one time for the purpose.

Equity was represented and gave assent to the plan for Sundays. Representatives of the stage hands and musicians' unions were also on hand, saying they had to consult their executive committees but assured the mayor that their men would work without pay for the unemployment benefits.

Alfred E. Aarons was named as chairman of the Theatrical Unemployment Relief Committee. Some shows will play a special matinee instead of Sunday, it being felt that the hits especially would do better in afternoon performances. That was rather an indication that some showmen do not highly regard Sundays for high priced attractions.

Lew Leslie put one across last Sunday night by giving "Blackbirds" at the Royale. Show was announced as a concert but was reported to be the regular performance. No benefit. Business claimed to have been good and no police. If the colored revue is not interfered with, Marty Forkins, who has "Brown Buddies," intends playing Sundays at the Liberty.

1 Wk. for Trenton Stock

Trenton, N. J., Nov. 18.

Stock company calling itself the Trenton Theatre Guild opened and folded here in one week. First and only play, "Take My Advice."

Similar stock experiments here during the past few years all met the same fate.

Sam Harris' New Revue

Sam H. Harris will revive his Music Box revues shortly after Jan. 1. New show will star the Marx Brothers, with a book by George S. Kaufman.

Adrian Samish and Ken Friede, newcomers, are doing the score.

Hassard Short will stage.

A 13th Guy

The opening of Herman Shumlin's "Grand Hotel" was postponed for two days so that the 13th would be the play's opening date. It's Shumlin's pet superstition.

He has 13 letters in his name and his last play, "The Last Mile," opened on the 13th.

"Band" by Erlanger

"Strike Up the Band," Edgar Selwyn's musical which closed Saturday (8) in Chicago, may be taken over by Erlanger's and rerouted over the road.

"Band" has only played in Philadelphia and Chicago.

Ruth Etting Obliges

Ruth Etting filled in a wait last night (18) at the Ziegfeld for "Smiles" just to oblige Ziegfeld, and for one night only.

The producer provided a fast run for the singer from the Albee, Brooklyn, where Miss Etting is appearing this week.

HALF STAGEHANDS IDLE; UNION TO STAGGER JOBS

Despite activity in legit producing for the past two months there are still 900 members, practically half the membership of the stage hands' union New York Local No. 1 without employment.

Fewer big musicals at this time in comparison to last year, an increased number of one set shows and very little in the way of road productions are given as causes. Unless there is a production spurt to remedy employment union officials may adopt a "stagger" scheme similar to the voluntary arrangement tried last summer, having some of the steady workers lay off a couple of nights a week to provide part time work for jobless members.

Some of the steady workers already are taking time off to give the unemployed a chance.

For the few open night jobs several hundred members turn up nightly at headquarters, but with only enough work for a handful. The unemployed group draw lots via a pill system with the low numbers getting the jobs.

Attraction Famine for Legit Subway Circuit

Scarcity of attractions is giving the operators of the "Subway Circuit" around New York much grief.

With few of the new attractions willing to hazard the close by spots for break-ins and most of the shows closing in New York jumping direct to Cain's instead of road tours. It has been a problem to keep the subway houses lighted for the past two months.

The Shuberts, operating the Majestic, Brooklyn and Shubert-Riviera, New York, have managed fairly well to date through using both stands for break-ins on their own productions and making it compulsory for outside producers to play these dates when angling for a New York Shubert booking.

The Brandt enterprises, booking independent, have four houses and find it a problem to keep them tenanted.

The Brandts have thus far been able to keep the houses open by taking over shows ending in New York runs when possible and guaranteeing the attractions for additional four weeks. They recently took over "Subway Express" and are reported angling for "Sisters of the Chorus," which folded last week (15) at the Ritz.

'Romance' Loss $125,000

When "Well of Romance" folded at the Craig, New York, last Thursday night (13) after eight performances, the hust bankrolled by downtown capital represented $125,000 loss.

Although the piece played to poor business from the start the premature closing came as a surprise to the players since the closing notice was not hung until before the final performance Thursday night. The cast was paid off and dismissed.

"Chasing" Producers Fool Pretty Girls, and Don't Give Them Jobs

When looking for jobs, actors get a better break than actresses—at least the men get a "no," but the girls are held in suspense, returning again and again, quite needlessly. The old story of men unable to keep from stringing along girls who are in any way attractive, the girls say. The encouragement and groundless hopes held out to all young, attractive girls looking for stage jobs is the most disappointing and nerve-wracking thing they have to meet.

Almost all the nice looking girls, no matter what type, who call at some producers' offices when a play is contemplated, are told to come back; there will most likely be a part for them. This is obviously a waste of time. But the producers can't seem to give a flat refusal until forced to, although to do so at once would be the kindest action.

The girls are kidded along so much most of them stay in the show business through it. The girls have begun to think that many times many producers have little to do to while away their time interviewing girls and letting them read parts, because the producers think they are cute little things.

Just Bullers

Sometimes girls are astounded to find, after a producer's enthusiastic treatment, that there is no part in his show, and that he must have known that there was not from the outset. Girls are told not to think of leaving show business; that they are much too valuable to do so and that a job will surely be found for them soon.

It takes many of such experiences to make the girls realize there is nothing but baloney in the talk. Yet many can't leave, after they have been told that they "have a place in the theatre," or other things they imagine were meant sincerely.

LEGIT JOB-TIP SHEETS PROSPER FROM JOBLESS

Tipster sheets is a new departure for legit with several agencies already in operation in the Times Square district and having as clients the army of unemployed in the legit field.

The tipsters give their clients a weekly service for $1 which consists of a sheet showing what activity is current in the production field with addresses of the producers casting shows and of others with productions in the offing.

The idea has been a cleanup for the tipsters, netting as much as $200 weekly with little outside expense other than multigraphing charges and desk room rent.

Casting agents who figure the tipsters opposition, have complained against the bureaus to Equity with the latter unable to do anything about it, since the tipsters do not pretend to be agents, do not procure their clients jobs, but are merely "selling information."

The tipster scheme has mainly hit a number of Equity licensed casters operating under the employment agent classification and who specialize in casting, usually using methods similar to the tipster by listing what's going on in the production field and sending their clients around to the producers, everybody being for himself, but commission for the agents if any of the clients hit jobs.

Bond Tap Ruled Out

Short roll producers have been given another setback by Equity, which has established a new ruling forbidding any salary chops without sanction of Equity Council and also requiring that the producer guarantee three additional and consecutive weeks of employment.

The short roll boys previously were considered a jump ahead of the shoestringers through at least digging up sufficient coin to bond their troupes, knowing they'd be able to tap the bond for salaries after the piece opened. Equity's new ruling will obviate this condition and will make the short roll boys dig deeper now before going into production.

AL JOLSON IN SHOW

Reported Going in a Gordon-Erlanger Musical — First Time Away from Shubert Stages

Al Jolson was expected to place his signature yesterday (18) to an agreement with Max Gordon to appear in a Gordon-Erlanger musical.

It will mark the first time since Jolson has been a star he has appeared away from a Shubert stage.

The Broadway production may link in with Mrs. Jolson (Ruby Keeler), who is now in New York, to rehearse with a Green & Gensler musical (Ted Healy). Jolson consented to his wife's reappearance on the stage, he remaining on the coast.

Jolson has not appeared in a stage production for about six years.

MAX GORDON BRINGING 'EVERGREEN' OVER HERE

Max Gordon sails Friday (21) on the "Ile de France" to see Charles B. Cochran's "Evergreen" musical in London. It opens there Nov. 28. Hassard Short, stager of Gordon's hit, "Three's a Crowd," accompanies the producer.

If the duo conclude the Cochran production is adaptable to Broadway, they will produce and stage the show over here, under arrangement with Cochran. On this side the musical will be American-cast with probably the exception of a couple of English principals.

Gordon's new comedy by Owen Davis opened Monday (17).

London, Nov. 18.

Jack Potter saw Cochran's "Evergreen" twice at Glasgow last week. He is considering a deal for it on behalf of the Erlanger and Dillingham interests in New York.

He regards the production as a prospect for the States with minor changes.

KAUFMAN'S NEW PLAY STOPS HIS ACTING

George S. Kaufman will withdraw from the cast of "Once in a Lifetime" to complete a new play. Kaufman's understudy will bridge the gap during his absence with a possibility of him returning to the show upon completion of his playwrighting assignment.

Kaufman co-authored "Lifetime" with Moss Hart and appears in it as Lawrence Vail, underworked playwright in Hollywood. Kaufman receives $400 weekly salary for "acting," and some say he's worth it.

New Theatre and Bldg. At B'way and 45th St.

Property on the northwest corner of Broadway and 45th street, where the Astor theatre and office buildings now stand, will be torn down in January, 1933, replaced by a large office building on the Broadway front and a theatre, with entrances on 46th street. Property is controlled by Walter Reade.

Demolition will start at the expiration of the lease Loew's now holds on the Astor, which runs until the end of 1932.

The Bijou, which backs onto the Astor on 45th street, may be included in the land upon which the new theatre will be built. Shuberts who have the Bijou on lease, will, at the time of demolition, be paying approximately $40,000 per year for the 600-seater Bijou.

It is felt that rather than pay this rental Shuberts will turn the house back to Reade, the property to be included in Reade's new building. Inclusion of Bijou property will run the seating capacity of the new theatre to 2,800.

The Majestic next to the Imperial will not be touched.

A Copper's Salary

Harry Fender, musical comedy tenor, who left Broadway flat while at the height of his career, returning to his home in St. Louis, is now said to be angling for appointment to the police force in that city.

Two years ago offers from musical comedy producers for Fender's services ran as high as $1,500 a week. If he turns copper, Fender's yearly salary will be around $2,000.

HOUSE OF MAGIC IS AUTOMATIC THEATRE—W.E.'S

General Electric is setting out to dramatize the application of scientific instruments with an aim to keep to the literal meaning of its radio slogan, "House of Magic." It is constructing a special theatre with atmosphere in the courtyard of its laboratory series at Schenectady. The house will seat 500, electric and automatic in every way. The only human touch actually will be the attendants.

The theatre will be completed by February. It will have a special picture auditorium where films will be projected automatically.

Films will be projected on a sensational angle and be propelled automatically. There will be a series of scientific subjects that will not be shown elsewhere and wherever possible in color.

To keep the magical aim only a certain number of visitors will be permitted entrance at any time. The scientists are so fixing things that after a certain few are in or maybe the auditorium is full, the doors will remain locked unless opened from the inside.

It's to be as real a "House of Magic" as Aladdin and his lamp, but created by human minds and hands, although if Dr. W. R. Whitney, v. p. of General Electric and director of research were asked, he might say, "It's the will of God that made those things possible." He's only 62 but if asked why he doesn't write on God, says he's not old enough.

On his office door visitors will read: "Dr. W. R. Whitney—come in, rain or shine."

Erlanger's Three Hits To Stand Off Losses of $130,000 on 4 Flops

Going into the red on four flops, for an estimated loss of $130,000 at least, with the outcome of the Arch Selwyn shows with picture stars still in doubt, has resulted in Erlanger's financing program getting a bump.

Three flops scored by Charles Dillingham, with Erlanger's in, is reported at losing $100,000 with Dillingham's fourth show, "As Good as New" current, doubtful. Dillingham's other three were "That's the Woman," "Suspense" and "Canaries Sometimes Sing."

Fourth failure was Crosby Gaige's "Blind Mice," set at $30,000, but reported at $45,000.

It is felt the decisive factor in the program will be the financial outcome of the shows produced by Arch Selwyn, representing the largest single backing Erlanger's has made.

Against the losses are the hits, "Fine and Dandy," with Erlanger's interest set at $35,000; "Three's a Crowd," with Erlanger's in for $55,000, and $20,000 for "Pagan Lady," all doing capacity.

Hill's "Sex" Interest

Kansas City, Nov. 18.

A writ of attachment, in a suit to collect $500 was filed against Mae West's "Sex" at the Shubert by attorneys for Gus Hill, who claim that Miss West owes him $500 on two notes for $250 each which are past due.

It was stated that the money was advanced to Miss West, but was to be paid out of the profits of the show.

A Girl Hasn't Got a Chance When Hollywood Gossips—Wives See to It

DE PUTTI TEMPERAMENTAL

Threatened to Walk on "Made in France," but Changed Mind

Lya de Putti, the Hungarian picture star who is playing a French girl in "Made in France," was on the verge of walking out on the show Friday night at the Cort. It opened early last week with the critics panning it as caustically as anything this season. That appeared to turn up Mme. de Putti, who each day became more temperamental.

She was persuaded to continue after it was pointed out that she would be identified with a three-day flop if walking. Show will play this week and next. Business so weak actors went co-operative, with the understanding they are to share in one-third of the picture and stock money. Show was presented by Laura D. Wilck, with the backing of Walter Blumenthal.

RKO'S CHANGE IN PLAY PRODUCING ON COAST

Hollywood, Nov. 18.

In the future R-K-O will lease theatres for its plays here as the plays are ready, instead of taking a lease on a theatre in advance. It had the Mason under the latter plan but will not return downtown.

R-K-O's next and second play will be "Fish Gotta Swim," by Bernard Schubert. "Go Get Your Man," by Martha Stanley, reported off when rehearsals suddenly stopped, doesn't open until after Schubert's play.

Schubert, brought west to assist Fred Latham in casting and details, was placed under a six months' contract to R-K-O and will double by writing dialog for pictures.

It is improbable that the first play, "Women Who Take," will be done as a picture, due to tightness of program.

SPENCE TRACY RARIN' BUT TIED TO CHICAGO

Chicago, Nov. 18.

Spencer Tracy, here with "Last Mile" at the Harris, and missing big doings in Hollywood, thought he had an out on his run-of-play contract last week when the company manager posted a closing notice. Notice, however, was taken down 40 minutes later on orders from New York.

Tracy is dickering both with Equity and with Shumlin, owner of the show, asking for the right to blow in two weeks. He's got a Fox contract, too.

Rodgers-Hart Musical At Hollywood, N. Y.?

It's most likely that the new Rodgers and Hart musical will make its New York debut at Warner's Hollywood. If so it will mark the first stage production at this theatre, although Warners' announced intention has been to use the house for both pictures and stage productions.

This is the musical for which the studio sent on Irene Delroy and Jack Whiting with Inez Courtney, Gus Shy, and John Hundley also among the principals. Warner is evidently behind the venture.

Dick Bennett Is Ill

Los Angeles, Nov. 18.

Dick Bennett is really ill. He's on his ranch near here, sent west by the doctors from New York. Bennett's trouble is reported as a slight temporary swelling of his legs and arms.

When Dick Bennett announced his illness and the closing of the play, "Solid South" at the Lyceum, New York, a couple of weeks ago, the illness part was looked upon as the customary alibi of a flop that ended suddenly on a Monday night.

Young stage ingenues who have been out in Hollywood are pretty glad to get back to Broadway where they feel their innocent reputations can remain intact. Hollywood is a cache for scandal, they say, and no young single girl's name is safe.

Even the Hollywood sob sisters will print stories and names that would make an eastern gossip writer sit up and gasp. Scandal is just in the air out there and is so taken for granted that the little Broadway ingenues, with their attempts at lily white reputations, get scared to death. They hardly draw an easy breath while on the Coast and feel if they get out of there without being tagged with a scarlet letter they're lucky.

Though there are lots of nice people in Hollywood, and plenty of nice, and eligible young men, the eastern girls say that because of the gossip they hardly dare have any boy friends. If a girl goes with the same chap all the time, dirty work is suspected. If she goes with many men she is said to be more than a hussy. If she confines her friendship to women, she is that way, and if she doesn't go out at all she's a general flop.

Be Married or Else

The predicament is awful, the girls say, and only the married couples who have their own clique can manage to survive and keep aloof from the scandalous rumors. How the others in Hollywood, who have their names and doings bandied about can bear the situation is a mystery, say the stage girls. Conditions there are just too much for the Broadway ingenues who want to cling to clean publicity.

"And some of the terrible stories printed out there are never even retracted, or denied in anyway," one young lady said. "It looks as though either the people don't care, or else that the stories are true. It's really awful. Why even lovely young girls I know out there have the most terrible things said about them. They're in pictures all the time and have to stand it, but anyone who is from the east is glad that they have a chance to escape it—for awhile anyway."

When any single girl goes to Hollywood the wives of the executives of the studio in which she is to work immediately become panic stricken. They watch the girl like hawks, are suspicious of her every move, and if she does start to run around there is nothing that can save her. Many wives have kept many single girls out of pictures—just on suspicion out there.

Ticket Dispute Extends To G. & G.'s "Julie" Show

Difficulties between Morris Green of Green & Gensler and the Erlanger office, with Green insisting on himself replacing Marcus Heiman of Erlanger's in ticket distribution, have resulted on production holdup of "Rock Me, Julie." Similar difficulties caused postponement last week of "The Gang's All Here," G. & G.'s musical with Ted Healy.

Cast of "Julie," headed by Helen Menken and Dorothy Sands, is practically set, Frank McCoy directing.

It had been planned to open both shows on Broadway Christmas week. Delay has caused openings to be deferred, with the shows not figuring to open until after Jan. 1.

Green, satisfied with the success of "Fine and Dandy" and "Pagan Lady," is reported as not being anxious about opening the other shows. G. & G., it is claimed, were forced to refuse brokers' "buys" on their first two and will not open "Gang" or "Julie" until Morris Green is given charge of tickets and is able to arrange for "buys."

Seattle Stock Folds

Seattle, Nov. 17.

Bainbridge Players (stock) closing here next week.

Business fair but not considered encouraging.

Louis Calhern's Film

Louis Calhern now appearing in "The Tyrant," current on Broadway, goes with Paramount for "Stolen Heaven," to be made at Long Island.

FUTURE PLAYS

"Back to Paradise" goes into rehearsal next week for Martineau Productions, Inc., and bows in Dec. 4 at Wilmington preliminary to New York.

Cast includes Edward McLaughlin, Jeanette Murray, Florence Kane, Eugene Skinner, Adele Hemmings, Robert Carraway, James Brady, Frank Clark, Arthur Perry and Margaret Flynn.

"Frisco Kate" is set as Mae West's next upon completion of her current tour in "Sex" and with the Shuberts financing the new one.

Miss West authored the piece.

In "Purity," Florence Reed will play a French scrubwoman, the locale being Paris. Piece opens Thanksgiving Day in Hartford and goes into Boston for four weeks and then into Philadelphia for a month. Then Broadway.

The support includes Malcolm Williams, Richard Bird, Walter Fenner, Loretta Shay and Maude O'Dea.

"Washington Heights," by Vincent Lawrence, is set as next for Philip Goodman and goes into rehearsal next week.

Hal Skelly will head cast.

Philip Rossiter has taken "Lest We Forget," by Frank Marcus, a former p. a.

S. Jay Kaufman has taken "Nearer to the Stars," to follow "The Lottery." Latter opened in Great Neck Saturday (15). Original title of "Stars" was "Garbage."

"Monkey Business," by Ferenc Herzbec, went into rehearsal Monday (17), produced by Fred Young and Charles Teichner. Cast headed by Harry Ellsworth and Barbara Clegg. Directed by Kent Thurber.

Jed Harris has taken Dorothy Gish for femme lead in "Inspector General," which Harris put into rehearsal this week. Romney Brent is opposite.

"The Man I Killed," by Maurice Rostand, produced at the Theatre Maturin in Paris, contemplated for production by Gilbert Miller. Paramount has the film rights.

"Taxi Fare," farce by Martin J. Mooney, goes into rehearsal next week (24) as next for Robert W. Newman, producer of "Bad Girl."

Newman had previously announced "Storm Song" as his next but has had to sidetrack it temporarily because of casting difficulties. Newman had been angling for Judith Anderson as star of "Storm Song," but Miss Anderson is otherwise occupied.

"With the Tide," drama adapted from the German, will be produced by Edward Dolgien, former press agent for George Wintz. Small cast, one set play goes into rehearsal in two weeks.

"French Dressing," musical by Kenneth Burton, is next on list for Herman Gantvoort, due for spotting at a New York house after out of town break in around the holidays.

Piece now casting and due for rehearsals in two weeks.

Shuberts will hold a one-third interest in "You Said It," the musical which will be produced by Lou Holtz and Jack Yellen.

Cast now completed and headed by Holtz as star comprises: Stanley Smith and Mary Lawlor, Allan Lane, George Haggerty, Billie Leonard, Hughie Clark, from vaudeville; Helen Virgil, Giles O'Connor, Vladia Vestoff and Oscar Grogan. Show goes into rehearsal Nov. 30.

"A Modern Virgin," by Elmer Harris, will be given immediate production by the Shuberts.

Piece goes into rehearsal in two weeks under direction of Stanley Logan.

David Belasco has begun casting for "Lady of Veils," in which Beth Merrill will be featured.

"Five Star Final," by Louis Weitzenkorn, is being readied as next for A. H. Woods. Arthur Byron will head the cast.

The piece goes into rehearsal next month and will bow in at Baltimore Dec. 29, following into New York two weeks later.

"The City Chap," musical by Arthur Pearce and Gene Murray, will reach production next month via Thompson Productions, Inc., of which Hal Thompson is managing director.

Cast includes Marion Carr, William Hemmings, Virginia Wintz, Ellwood Ennehardt, Joseph Harvey, Evelyn Searle, Joseph Donlon and others.

Robert Newman lining up Chicago company of "Bad Girl."

Chrystian Hemmick, former manager of the Ethel Barrymore theatre, has turned legit producer, taking the American rights to "Age of Youth," by R. H. Maltby, currently showing in England. Pat McCoy will direct.

Lohmuller & Emery have dissolved their legit producing partnership. Curtis W. Emery will function as a solo producer with "Life Is Like That," by Jo Millward, which goes into rehearsal next week under direction of Paul Martin.

Goes Into Bankruptcy As 30 Days in Jug Near

Los Angeles, Nov. 18.

With a 30-day jail sentence to start in three days if he had not paid up a wage claim dating from his comic opera fiasco of last summer, Ferris Hartman has filed petition in bankruptcy, with $3,501 debts and no assets.

Albert Gran, of pictures, went into bankruptcy last week. Liabilities of $34,926 include $25,000 owed five members of one family in Los Angeles and $2,500 owed in Norway. He is on the cuff $3,500 to Al Rosen, agent, who is suing him and has tied up $1,000 salary due Gran from Warner Brothers. Gran lists his assets at $4,566.

Shanghaied, Says Actress

Seattle, Nov. 18.

Edith Ransom, former star of "White Cargo" brought back to Seattle a few weeks ago from the Orient, as alleged stowaway, and suffering from nervous breakdown, has filed suit for $1,000,000 against Matson Navigation Co., Inc.

Miss Ransom says she was imprisoned on Matson steamer Malolo in Honolulu last September, through desire of the company to avoid publicity occasioned by her discharge as hostess at the company's hotel in Honolulu.

Brought to Seattle she was held in custody until her lawyers freed her.

Guild Readies Two

Two new Theatre Guild productions went into rehearsal this week and will open out of town within a week of each other before coming into New York.

The productions are "In the Meantime," by Paul and Claire Sefton, which opens in Baltimore Dec. 1, and "Green Grow the Lilacs," by Lynn Riggs, which opens in Boston Dec. 8.

Angel Sees Lawyer

Los Angeles, Nov. 18.

"A Cup of Sugar," play which was brimming over with anything but sweets for almost everyone connected with its 72 performances in Hollywood, San Francisco and Los Angeles, now breaks into the court records.

Barton Hepburn, who was fired as an actor but stuck as an angel, is suing Joseph Weinblatt for the return of $776 the latter failed to spend on the production.

COOKE-FRIEDMAN CLAIMS

Claiming he was engaged on four weeks' guarantee as company manager of Leo S. Friedman's "The Bridge of Sighs," which folded in Mt. Vernon, N. Y., Charles Emerson Cooke has started suit against the producer for $315 salary.

As part of his second week's salary Cooke says he received a check for $65 on which payment was subsequently stopped. When he inquired at Friedman's office the reason, he says he was served with a summons in an action in which Friedman claimed the manager had breached his contract and asking damages of $256.

ROAD FOR SPOONER PIECE

Chicago, Nov. 18.

"House of Fear," mystery melo, will not fold this week (22) as reported.

Cecil Spooner, featured in it, has taken the production over from Ray Productions, original producers, and will continue it on tour.

Tilden's Show Idea

Bill Tilden, tennis player and occasional actor, may tour this season in "Under Orders." Show produced by A. H. Woods in 1917 and eventually eight companies on tour. It is a two-person play, the original cast having Effie Shannon and Henry Hull. Tilden intends playing the sticks.

Shows in Rehearsal

"Life Is Like That" (Curtis Emery), Craig.

"Petticoat Influence" (Gilbert Miller), Miller's.

"Negro World" (Carey Productions), Cort.

"Black Sheep" (Frank Warren), Bryant Hall.

"A Smart Woman" (William A. Brady), Playhouse.

"Ballyhoo" (Arthur Hammerstein), Hammerstein's.

"Love Thieves" (Michael Kallesser), President.

ROAD 'FLYING HIGH' PLAYING 1-NIGHTERS

Altoona, Pa., Nov. 18.

Jaffa Shrine Mosque, opened in September, with vaude and stage shows, intended to aid in paying off the debt incurred in construction of the building, didn't do well through faulty acoustics, which made hearing almost impossible by reason of an echo.

Considerable money is being expended to correct the condition and the improved auditorium, seating 5,000, will reopen Nov. 24 with "Flying High." Vaude is out.

A one-night company of "Flying High" opened at Lancaster, Pa., Monday (17). It will tour the South principally, playing Publix houses. Latter are booking in shows occasionally as a change of pace. Shuberts said to have 25% of the one-nighter, George White having the balance. Original company is current at the Apollo, New York.

Thomson Burtis Must Pay Wife Alimony—Annoyed

Although Thomson Burtis said in the N. Y. City Court that his wife, Mrs. Frances Ryan Burtis, has annoyed him so much that she has broken the terms of a separation agreement by which he was to pay her $175 a month, and is no longer entitled to the money, which he says he can't pay anyhow, his defense was thrown out and a judgment directed against him for $1,648, due under the agreement.

Burtis told the court that although his wife agreed not to molest him, she has interfered with his earnings to such an extent that $20,000 he had saved has been dissipated and his earnings as an author have been reduced by half. He said she has him written up in the tabloids and that last August she and two other women whom he understood were chorus girls from a night club broke into his apartment in Atlantic City. He said that his wife is now suing him for a divorce as a result of this raid.

Burtis and Martin Mooney wrote "Sisters of the Chorus" and "The Town's Woman."

Order of Arrest

Next thing Burtis knew his wife secured an order from Supreme Court Justice Peters for his arrest on the ground that she was applying for alimony in her divorce suit, and that he had threatened to go to California to prevent her from collecting anything. Burtis spent Wednesday night in the County Jail and was released Thursday, when he raised a $2,000 bond he had been ordered to give to secure the alimony.

Mrs. Burtis has named Emily Ross Lanning as co-respondent in the divorce suit and says she was in the Burtis apartment at Atlantic City with the playwright when Mrs. Burtis raided it July 20, 1929.

"There is not a woman in the world for whom I would take a $2 taxi ride to see, from a romantic angle," Burtis wrote, according to his wife.

Guarantors Back Down

Memphis, Nov. 18.

The Auditorium, which plays road attractions, announced a ton price of $2.50 for its attractions after canvassing the city on a $3 scale and selling a guarantee of 2,500 seats at that price.

The guarantors would not come across at $3 after agreeing to it.

BETTY DAVIS FOR U

Betty Davis, legit, placed under contract by Universal. She will shortly depart for the Coast.

Miss Davis' last appearance in New York was with "The Solid South."

Concerts

By Sallie

5 Shows Out

Four shows were suddenly withdrawn last week in addition to those listed, and at least one will drop out this week. All flops.

"The Vanderbilt Revue," presented by Lyle Andrews and Lew Fields, stopped at the Vanderbilt after one week and a half.

VANDERBILT REVUE

Opened Nov. 5. Allison Smith (World) had "hilarious evening." "Exceptionally engaging," thought Seldes (Graphic). Garland (Telegram) figured "nothing much to cheer about."

"Variety" (Bige): "Fails to warrant elevation over the flop class."

"Mr. Samuel," at the Little by George Tyler and Erlanger's, stopped Saturday at the end of first week.

MR. SAMUEL

Opened Nov. 10. "Moderate success," predicted Mantle (News). Others unanimous against show's chances but divided over Edward G. Robinson's performance.

"Variety" (Ibee): "Does not figure to run."

"This One Man," independently presented at the Morosco, will go to the subway circuit after this fifth week. Business around $6,000 and doubtful of climbing.

THIS ONE MAN

Opened Oct. 21. Paul Muni's impressive performance had the boys no-opinioning all over the copy paper. Darnton (Eve. World) was most firmly convinced: "The play has about as much chance of becoming popular as the idea itself."

"Variety": "Triangular love theory only serves to clutter and make success more deferring."

"Room of Dreams," presented independently at the Empire, stopped Saturday after playing two lean weeks.

ROOM OF DREAMS

Opened Nov. 3. Hammond (Herald-Tribune) went liberal to give it "at least a fortnight's run." "It all seemed too hard on the grand old Empire," said Lockridge (Sun).

"Variety" (Ibee): "Will do for the subscribers, but that's about all."

"The Well of Romance" was taken off at the Craig Thursday last week.

WELL OF ROMANCE

Opened Nov. 7. "Very tiresome and inept drop in the old hokum bucket," wrote Anderson (Journal). Mantle (News) was more kind than right with "should stand a chance of moderate success."

"Variety" (Ibee): "Did not quite make the grade."

Also an independent. Sponsors refused to go further than one week.

Par Boys Write Play

Hollywood, Nov. 18.

Ken Whitmore, p. a., William Wright of the title department, and Richard Diggs, censor contact man, all at the Paramount studio, have written a play about Hollywood. They're dickering for Hollywood production with Henry Duffy.

Kendall's Plays

"Volcano," by Alan Rinehart, casting as first for Messmore Kendall, Robert Milton directing. To open out of town in six weeks.

Kendall, w. o left for Europe last week, is leaving production in charge of Milton. He has switched plans to show "The Painted Veil," by W. Somerset Maugham, which Bartlett Cormack is adapting, as his first. "Veil" will follow "Volcano," Milton directing both.

"New York" Off for Present

"New York," which had been in rehearsal for several weeks, has been temporarily called off and it's cast disbanded.

Show had been scheduled for the President, New York. Cast had been in on commonwealth suns hond protection at Equity.

The first performance of "Norma" this season, at the Met, drew the large following for Rosa Ponselle. In the role of Norma she is exquisite. Her velvet voice has no equal. The audience broke in on her singing in the first act of the aria, Costi Diva, nearly spoiling the effect.

This opera gives Ponselle's voice the great breadth it requires. Her night is filled with tragedy, romance and love; she is deserted by her lover and attempts to kill her two children and herself, but is finally reconciled. A sort of a lively operatic evening.

This being a Roman opera, Miss Ponselle wore white flowing gowns with a sweeping drape of blue, in good contrast to her auburn tresses and brown eyes.

Marian Telva, as Adolgisa, is much improved in voice this season.

Mr. Jagel, as the Roman Proconsul, was in excellent voice. The scenes of this opera are elaborate and colorful.

Tullio Serafin, as usual, conducted.

Toscanini's Return

Toscanini returning to the Philharmonic to replace Kleiber as conductor at Carnegie, there were bursts of applause as he resumed his baton. Program was chiefly in the classical mood and he seemed to feature the German composers.

Boxes were filled with the high lights in the musical world.

Italian Talker in Village

At the Eighth Street Playhouse is the feature picture, "Sei Tu L'Amore?" ("Is This Love?"), showing for the first time. It is a likeable light Italian comedy, story by P. A. Mazzolotti.

Georgiana, played by Luisa Cascelotti, is living on the top floor of an apartment house, an apprentice in a dress shop. She faints and is carried into one of the lower apartments occupied by an architect, and two friends. They revive her, recognize her beauty, dress her in the height of fashion, and give her a beautiful time. She finally buys the shop and is reunited to her lover, played by Alberto Rabagliatti. Miss Cascelotti is handsome, the usual dark hair, eyes and white skin of the Italian woman. She wears engaging clothes.

The lounge of this little playhouse is not only most attractive, but most comfortable. Walls are in black and the furnishings modernistic in black and red. Coffee and cigarets free to all.

Graham's Third Stock Bust in Grantwood, N. J.

Stock blew up this week at the Opera House, Grantwood, N. J., with cast left holding the bag for two weeks' salary.

John Graham, who operated the stock, paid the company off in I. O. U.'s Monday afternoon, telling the company he was dispossessed for arrears in rent. The company, in on waiver of bond, agreed to hold Graham's paper for 30 days before filing any claims against him on Graham's promise that all will be paid by then.

The Grantwood blow up was the third for Graham this season, the previous busts having been in Passaic, N. J., and Peekskill, N. Y.

Bid for Lambs Low

No radio commercials have yet signed for the array of talent the Lambs Club has assembled and offered for a six months' or one year period.

Reported several made bids but below minimum set by the Lambs, understood to be $200,000.

SYLVIA SYDNEY'S TEST

Sylvia Sydney has a screen test on the Coast ready to be looked at by Metro.

Miss Sydney, currently appearing in "Bad Girl" at the Hudson, was previously on the Coast under contract to Fox.

Editing "Trade Winds"

"Trade Winds," melodrama by Lawrence Schwab and produced by Schwab & Mandel as their first dramatic production, folded after a week in Philadelphia Saturday for script revision.

REVUE A BUST IN AUSTRALIA

Sydney, Nov. 18.

The vaudeville-revue policy has met with sudden failure in Sydney. As a result Hugh McIntosh has quit the St. James.

Ernest Rolls has taken the house from Union Theatres on lease and will offer musical comedy there.

The specialty revue scheme operated in Melbourne by McIntosh also has gone into a tail spin, the reason here apparently being a lack of suitable vaudeville material. It started with brilliant promise and the sudden reversal came as a surprise.

Chevalier Cuts Terms, And House Cuts Scale, But Still No Crowds

Paris, Nov. 18.

Chevalier's engagement at the Chatelet has tapered off in attendance since the gala opening. The former music hall idol is now taking a percentage return on the gross instead of the original guarantee of $40,000.

A reduction in the scale from $6 to $2.40 does not seem to bring the people in, perhaps reflecting the two handicaps of recent adverse publicity affecting Chevalier and the continued business depression.

TO AVOID A FLOP, CALL ON 'VARIETY'

London, Nov. 4.

If you want to save the flop, come to "Variety."

American acts playing in England have always been advised to call at "Variety's" London office before making the plunge—to get the lowdown on the conditions under which they will be trouping.

Some take the advice; some don't.

The most successful of all Americans here—Sophie Tucker, although she knows more about English audiences than most Englishmen, never fails to call on "Variety" when playing a return, and check up on the likely audience reaction of her stuff.

Sophie has never taken a flop here. And probably never will.

Weston and Lyons are an example of the American act which flops here. They got the bird at the Palladium, probably due to being too early in the bill and that their material was not Anglicised.

This team spoke about nickels and dimes and the audience remained cold. It was a different language. Wilkie Bard once went to New York and sang about tizzers and tanners. He also flopped. When changing his language, he was a smash.

"Variety" is about to celebrate its 25th anniversary. During most of the time it has offered a London service to vaudevillians. And most of the time vaudevillians come around after they have opened and flopped.

Maybe some day they'll come first and save the flop.

Millicent Green Here

London, Nov. 18.

Millicent Green, from the London "Street Scene" production, sailed for the States late last week.

She is of Polish extraction and is going to take out her second papers for American citizenship. Her role in the play was taken by Barbara Williams, formerly with the Albertina Rasch girls in the Victoria Palace revue.

IN PARIS

Paris, Nov. 3.

J. Carle Barcus, John Stone, Charles Fyle, Carl Josef Anderson, Evelyn Laye, Mr. and Mrs. Richard le Gallienne, Albert Roussel, Harold Samuel, Jack Potter, Robert Florey, Karel Kozolub, Ray Long, Mrs. Alfred Knopf, Mrs. Lawrence Tibbett, Betty Tibbett, Estelle Reed, Edward Stevenson, Eunice Norton, Yehudi Menuhin, Mischa Elman, Elizabeth Rethberg, Wheeler Beckett, Elisabeth Schumann.

Follow 'Bar' Play With Circus Show and Hit In Vienna; Air Stuff

Vienna, Nov. 18.

The Kammerspiele where they made a hit by turning the auditorium into an American bar for the play "Wunder Bar," looks as though it will score again by turning the theatre into a circus arena for the play, "An Intermezzo in the Circus."

Theatre is now the upper reaches of a big top, with trapezists and tight rope walkers doing their stuff over the heads of the audience. Characters of the play at the same time are performing as circus acts in regular circus rings.

In this novel atmosphere a witty play by Fritz Gruenbaum and Willy Sterk is carried out. Audiences have given every evidence of enthusiasm. Christa Mardayn and Elsie Altmann are co-starred.

Local wise cracker says next year they're going to turn the house into a baseball field.

UNIVERSAL PLOT HITS HOME IN PARIS, TOO

Paris, Nov. 18.

Theatre Michel opened successfully with "Cette Vieille Canaille" ("This Old Bandit").

Comedy deals with a wily old politician who maintains a girl. When she falls for a night club musician, the old man shrewdly meets the new rivalry and butts the interloper out, regaining the girl.

Much of the success of the piece is due to the masterful playing of Maurice de Feraudy as the old politician.

London Openings

"At No. 15," by Alma Bronson, at the Players' theatre, is revealed as the best this company has had. It is an excellent story of humble life, but, by its nature has small appeal for the commercial theatre, here or in the States. Well produced and well played.

"Wooden Shoes," new adaptation of Ouida's "Two Little Wooden Shoes," presented and played by Beatrix Thomson at the Kingsway, is a slight, sentimental comedy, of no particular atmosphere and small consequence.

French Single Duty

Paris, Nov. 3.

When sound and photography are sent to France on separate films, the French customs have now agreed to charge 20% ad valorem duty for the picture on only one of these two films, treating them as one.

Consequently valuation will in future be reckoned on the film carrying the photographs only.

Bands in Holland

Amsterdam, Nov. 18.

Jack Hylton's second Holland tour did not turn out so successful as his first visit financially.

Paul Godwin's German jazz band is now touring the country with considerable success, under the auspices of the National Broadcasting company.

Lady Hawtrey Dies

London, Nov. 18.

Lady Hawtrey, 78, widow of Sir Charles Hawtrey, noted actor who made many American tours died in London Saturday (15).

Reinhardt Selling

Berlin, Nov. 18.

Report is current that Max Reinhardt is about to sell his castle, Leopold-kron, in Austria, owing to the difficulty of obtaining capital during the business depression in Europe.

Carpentier Coming Over

Paris, Nov. 18.

Georges Carpentier, former champion boxer, sailed Sunday on the "Columbus," for New York, headed for vaudeville engagements in the states.

HUMPHREYS RECALLED

Returns as Director of Kit Cat Club, London

London, Nov. 18.

Capt. Robin Humphreys, originally director of the Kit Cat Club, who resigned more than a year ago upon disagreeing with the other directors on policies and took charge of the Cafe de Paris which he has been operating profitably, has been recalled to the Kit Cat.

He takes charge again under a carte blanche understanding. Kit Cat has been on the down grade lately owing to lack of attractions and the right direction.

Humphreys retains an interest in the Cafe de Paris. With his new connection there is every probability of an amalgamation of the two interests.

G-B AFTER ACTS AGAINST PAR

London, Nov. 18.

Gaumont British has circularized the agents instructing them to line up as many acts as possible at salaries of $250 and upward, starting Dec. 1.

Move is designed to forestall Paramount which will start on extensive booking of acts starting Dec. 15.

'Evergreen' Delayed in Opening—Costly for Adelphi's Builders

London, Nov. 18.

The reconstructed Adelphi will not be ready as expected for the opening Nov. 24, necessitating postponement for a week.

Meanwhile the owners are paying a penalty of $2,000 a day to Cochran for deferment of "Evergreen's" premiere.

KID BERG NO DRAW, AGENT GOES IN RED

London, Nov. 18.

George Foster paid "Kid" Berg, boxer, $1,700 for a week at the Holborn Empire, acccpting in return 25% of the gross.

Foster took a loss of $500 on the transaction when the fighter failed to draw. Business was $2,000 below the house average.

London Dept. Store Closing Depressed Trade Angle

London, Nov. 7.

Slant on the bad trade depression now crippling business here is the fashion store, Magasins du Louvre, on a big site at Oxford Circus, closing before Xmas.

Reasons given are the high ground rent and very heavy overhead and the fact the store is feeling the current trade depression.

This is the third of the big London stores to get into a bad way this year.

Against this is Marks & Spencers, the Woolworths of this country, who usually deal in 10-cent stuff, opening a general clothing store at ordinary prices along Oxford street.

Shop started this week.

Woman Wants $10,000

Paris, Nov. 15.

Mrs. Henry Taker, American, living in Nice and using the nom de plumb of Gwyn Griffiths, has filed suit against Metro for $10,000, alleging piracy.

Plaintiff sets up the claim that the scenario of the picture, "The Untamed," was lifted from her unpublished novel of the same title.

Jack Haley in London

London, Nov. 18.

Jack Haley is set as juvenile lead for the new Alfred Butt Drury Lane production, according to inside report.

Beatrice Lillie in Vaude Sketch; Matinees Off in London Monday

Rothschild Backing?

London, Nov. 18.

Independent production unit is being formed for the release through Fox of the Harry Lachmann production of "The Outsider."

Tip is circulated that the outfit is backed financially by the Rothschilds.

AWARDS TO AUTHORS BY EGYPT OF $40,000

Cairo, Nov. 18.

The Egyptian Government has put up a group of awards amounting to $40,000 for authors.

Awards are restricted to translations into the native tongue of standard foreign dramatic works.

ALIEN PERFORMERS IN FRANCE GIVEN SCARE

Paris, Nov. 18.

After enforcing working regulations upon all foreign musicians now in France, the authorities have turned their attention to alien talent employed in stage work.

Strict observance of the letter of the law is difficult since it is difficult to obtain the required identify cards at the proper time.

The Wirlwinds, now at the Marigny, were fined $8 for a technical infraction of the rule, throwing a scare into all foreigners.

Depression and Circus

The Hague, Nov. 18.

This city's entertainment schedule is overcrowded for the second week, aggravated by the presence of the Schneider circuit under canvas and the general depression.

At the Scala is an American operetta-revue staged by Bouwmeester called "The Love Boat." Grand Guignol troupe from Paris is touring here successfully.

B. I. and B. I. P. Deal

London, Nov. 18.

British International has contracted to handle the distribution of productions by British Instructional Pictures under a provisional agreement.

B. I. P. may later on take over supervision of the company's production.

Egyptians Get Over

Cairo, Nov. 18.

Cables from Rio Janeiro report a major success for the Egyptian troupe headed by Youssef Bey Wahby there, one of the rare venture of native players so far abroad.

Cable reports make it appear that the company has been extremely well received in the disturbed Latin-American republic.

Lauder as Opposish

London, Nov. 18.

Harry Lauder has been booked at the Palladium Dec. 1, as counter attraction, to stand off the engagement of Maurice Chevalier at the Dominion.

Laddie Cliff's Show

London, Nov. 18.

Laddie Cliff's new show, "Ship Ross," with George Clarke, Roy Royston, Vera Dryer and Jean Colin, opened at Birmingham Nov. 15.

It goes to Edinburgh for four weeks, after which it comes to the Gaiety, replacing "The Love Race." Latter starts a provincial tour, with cast intact.

"Corner" at Gallery

London, Nov. 18.

"A Warm Corner" goes into the New Gallery Nov. 24, following the withdrawal of "On Approval."

London, Nov. 18.

Beatrice Lillie, direct from the Charlot revue, headed the Coliseum's new show yesterday (17) in a sketch, "References," supported by two people. Act finishes with a group of songs, including "Snoops, the Lawyer," a veteran. Turn did fairly well.

Frank Vosper, Frances Carson and Co., in "The Splendid Liars," turned out to be piffle unworthy of standard players.

Eve and a quartet of Russians in a group of dances did nicely.

Matinee reached about 60% of capacity.

At the New Victoria film house, Jerome and Ryan, singing banjoists, did well. Harmony was pleasing, but characterizations superfluous. Lewis Winthrope and Wright Dancers, pleasing. Kendall Capps, acrobatic dancer and saxophonist, scored.

Scale has been cut here from 36 to 24 cents.

At the dinner show attendance was off, with the appearance of the better seats deplorable.

New Palladium show is headed by Jack Payne and his orchestra. Also featured is a new dance invention called "Moochi," based on a Zulu war dance and demonstrated by Sielle and Mills. This number failed to impress.

Supper show was about 70% of capacity, much below recent average.

SOPH TUCKER'S SHOW PEOPLE ASKED TO CUT

London, Nov. 18.

A reorganization of the salary list of "Follow a Star" has been ordered, together with a revision of the general overhead, with Sophie Tucker, all due to business depression which is everywhere. The cast has been asked to accept a salary cut all around.

Show has been playing to $14,500 a week while its overhead is $14,000 or more, leaving no profit.

It is likely a basis of agreement will be found, in which case the attraction will continue indefinitely.

Members of the company acquiesced in the salary reduction without an exception.

All the current successes were off in takings last week. "Sons o' Guns" dropped below $15,000, at which figure it just breaks even. Other hits slipped off, although it is not yet time for the usual pre-Christmas decline.

No Coronation Film

Paris, Nov. 18.

Owing to Gilbert Lanc's death when taking off to fly to Ethiopia to film the local monarch's coronation, no film of the ceremony was taken. Gilbert Lane, of many activities, was also manager of the Sonor Film, local reproducing equipment. Lanc was born in 1893 in Val-les-Bains, France. He had been a pilot on an American plane during the war.

'Toy Cart,' Artistic Hit

London, Nov. 18.

"The Toy Cart" opened at the Lyric, Hammersmith Saturday (15), scoring an artistic success. Piece is of Indian origin, 3,000 years old.

It has been excellently adapted to modern purposes along interesting artistic and humorous lines and should have strong appeal for the West End and also for Broadway under appropriate auspices.

Webb's Talker for G-B

London, Nov. 18.

Millard Webb, producer of the Paramount talker, "Gentlemen of the Press," is over here preparing to film a talker dealing with the newspaper beside for Gaumont British.

Opera Co. in So. Africa

Capetown, Nov. 18.

Gonzales Opera Co., from Italy, will tour South Africa next year if present plans are carried out.

Ventures will probably be handled by the Chernivsky Concert bureau.

Philly's Legit Grosses Up—Big Hit By "New Yorkers," $24,000 in 5 Days

Philadelphia, Nov. 18.

Legit business took another turn for the better with all but one of the six houses open reporting good box office. That's the best average so far this season.

Ray Goetz' "New Yorkers," which opened Wednesday night after a postponement, was a smash in its five performances at the Chestnut at $4.40 top. This big musical revue got over $24,000, sensational. Opinions were divided, but the advance was so heavy, plus the postponement of the premiere, that second and last week ought to see almost $35,000. That would give it the record for the season here to date.

"Simple Simon" in the previous week had been the lone musical in town but felt the competition of "The New Yorkers" starting at mid-week, but grossed $27,000 on the week.

Two dramatic shows clicked nicely for the second week in a row were "Berkeley Square" and "The First Mrs. Fraser." The first named, at $3 top in the Forrest, got about $13,500, not showing the gain expected, and the latter getting $12,500 of better at $2.50 top, with many seats sold at the subscription price of $2, according to the professional player's scale.

Only flop was "Trade Winds," Schwab & Mandel's dramatic tryout at the Broad. Notices uniformly bad and so was gross. Around $4,000 and that due to week-end football crowds which may have helped some.

Six New Ones Next Week

No openings this week, first time that has happened in Philly's theatrical season since spring of 1929. Next week, six new ones are promised and with Thanksgiving coming in, ought to create plenty of activity.

Monday (24), four are lined up: "Dishonored Lady," at the Forrest (two weeks); "It's a Wise Child," at the Broad; "Sketch Book," at the Shubert (three weeks) and new Max Gordon production, "The Wife's Away," by Owen Davis, at the Garrick, Tuesday, the Shuberts are bringing in their new operetta, "Arms and Maid" to the Chestnut, and according to present plans the latest Arthur Hammerstein musical "Ballyhoo," with W. C. Fields, will reopen the Erlanger Wednesday (26). Last named is scheduled for Monday, Dec. 1, but they're trying to rush it in for Thanksgiving.

Only opening Dec. 1 now is "As You Desire Me," Pierandello drama, with Judith Anderson. Third by Professional Players, at the Walnut.

Estimates for Last Week

"The New Yorkers" Chestnut (2d week). Big musical opened 18 and sensational in five performances; $24,000 at $4.40 top.

"Berkeley Square" Forrest (3d week). Still clicking, although not up in second week as hoped; $13,000.

Thurston, Garrick (2d week). Magician with usual $1.50 top. Got $9,000.

"Simple Simon" Shubert (3d week). Felt competition of "New Yorkers" some, but good at $27,000.

"First Mrs. Fraser" Walnut (3d week). St. John Ervine play going along very smoothly. Up $500 to hit $13,000.

Broad dark this week, "Trade Winds" brutal at $4,000 last week.

Newman's "Storm Song"

Bobby Newman's next show is reported as being "Storm Song" by Robert Buchman. Latter is the author of "This One Man," the Paul Muni show.

Frank Shannon is named as already cast for "song."

Brandts in on "F. & J."

William and Harry Brandt, who are operating several subway circuit theatres, have taken an interest in "Frankie and Johnny," which comes under their management.

Play was written by John M. Kirkland, who produced it at the Republic, New York. Closed there Saturday. Laying off this week and resumes in the neighborhoods next Monday.

Healy Out—Hale In

Philadelphia, Nov. 18.

Dan Healy is leaving "The New Yorkers." Georgie Hale is coming on to superintendent the dance numbers.

Show is due next week at Newark, then New York.

Dick Maney, G. M.

Dick Maney has replaced Charles Hertzman as g. m. for Jed Harris. Hertzman has returned to Schwab & Mandel.

Maney is also Harris's p. a.

Screen, Then Stage

Hollywood, Nov. 18.

"The Registered Woman," Chas. R. Rogers' third indie under a Radio Pictures' hook-up, will also be done as a stage play. It's by John Farrow and Radio was to have done it out here when they had the Mason under lease for stage material tryouts. Now that Radio plans taking over some other theatre, Farrow's original may be done independently.

After the Farrow piece Lily Damita in "Parisian Love" will follow.

Rogers is making his pictures at Universal.

$1.50 Top for Hartford

Hartford, Nov. 18.

Parsons theatre, legit house, announces a slash in admission Nov. 21 with the engagement of Lois Moran in "This Is New York." Night top price will be $1.50 and the matinee top will be $1.

Parsons, in an attempt to bolster biz, is advertising its attractions in Springfield, Mass., newspapers. The two cities are only 30 miles apart.

WB's "Heat Wave"

One of the Warner stage productions this season will be "Heat Wave," the Roland Pertwee drama which Gilbert Miller produced in London. Pertwee also wrote "Interference."

Film firm is scheduled to get this one on a stage before the first of the year.

SCRANTON'S LEGITS

Scranton, Pa., Nov. 18.

Par-Publix opens its road show season here Thursday night (20) with George White's "Flying High." Production scaled at $3 top in new Masonic Temple, leased by Par for $23,000 a year.

If natives show support, other road attractions are to be booked.

"Wines" Bonded

The cast of "Light Wines and Beer," current at the Waldorf, New York, although operating on percentage arrangement in lieu of salary, were bonded this week under a minimum salary arrangement at Equity. The amount covers for one week.

The piece is operating on a week to week basis and can fold any time without further obligation on the producers.

"Love Thieves" Going North

"Love Thieves," musical headed by Reynor Lehr and Eldora Sanford, which Michael Kallesser is producing, due to open Dec. 4 in Albany, Montreal, Dec. 8.

Stevens' Staff

Thomas Wood Stevens has formed the Thomas Wood Stevens and Associates.

Staff is Whitford Kane, Theodore Viehman and Roman Bohnen. Wood expects to shortly produce a play.

Morosco's Latest Show

Oliver Morosco now on the coast, will return to New York Dec. 1, showing "Between the Covers," by William A. Jefferies.

Morosco's show stars Max Davies, from pictures.

O. K. Legit Doubling

Apparently the Shuberts are having a change of heart as to its people doubling in night clubs or radio work. Permission was granted Monday to the Negro Jubilee Singers from the Chic Sale show, "Hello, Paris," to double at the Hotel Commodore.

Tabs After Civic Group

Birmingham, Nov. 13.

Musical tab opens at Pantages Nov. 22, headed by Charles Stapleton.

House used by Birmingham Civic Theatre Players, who are closing this week.

The Palace, second house in city to change programs Saturday.

Miami Chatter

(Continued from page 42)

knocked off for sixteen of his "Big Berthas" by the boys out of the sheriff's office.

Miami Biltmore hotel will open Jan. 2, according to Marcel Gottchl, who left for New York yesterday to complete arrangements and confer with J. J. Raskob.

Little "Bunny" Shiker, nine-year-old tap dancer, who made such a hit last year at the Roman Pools, is here for the winter months. Bunny is a niece of Col. Abe Hallow, the betting commissioner.

"Doorway to Hell" is the current attraction at the Olympia. On the stage Whitey Kaufman and orchestra. First stage show at the Olympia in two years. Business picked up.

The yachts "Ara," Vagabondia" and "Arcadia," owned respectively by W. K. Vanderbilt, W. A. Mellon and Mrs. Huntington Reed Hardwick, arrived at the city yacht basin Saturday. These yachts are among the largest that come to South Florida waters. Their owners will arrive later.

Tourists are beginning to flock in Miami but the same does not go for the Beach. The Beach boasts the smallest crowd in years for this time of the year. It is probably due to the high rents asked and the geneal high cost of living at this resort. Money crowd never arrives at the Beach until the holidays are over.

"Ritz" Reister, owner of the Plaza miniature golf links, has one of the finest small courses in the country and the first to hold a National Open Miniature Turnament. Reiser has added a 19th hole, known as the "Drink Hole." At present the course is playing to an average of 200 people a day at two bits a throw. Winter schedule of prices goes into effect Jan. 1.

Pig stands on the beach and in Miami are getting a big play. These stands are open-air affairs that specialize in barbecue sandwiches of all kinds, especially pork. Some have put in small bands and dance patios, but the main attraction are the girl waitresses. Where they dig up these gals is a mystery. Some are real beauts and very young, from 13 to 17 years. Carroll dug up Faith Bacon here last year.

Local officers staged a search of the estate of "Scar Face" Al Capone in an effort to serve a capias on Albert Capone, brother of the Scared Face one, for assault and battery. The younger Capone is sought in connection with an assault on Percy Long, night clerk of the Alcazar Hotel. Long was taken to the hospital suffering from a deep scalp wound. It is reported Capone decamped for Chicago immediately to escape arrest and service of suit by Long for $50,000 damages.

Paris Chatter

(Continued from page 42)

in electrics all over the avenue des Champs Elysees, Calling attention to her dress and lingerie shop.

Wheeler Beckett to follow Costes and Bellonte on American Club program, to tell American business men the experiences of an orchestra conductor.

Tommy Ladd talking about his next engagement with Mistinguett, when she and Earl Leslie return from the States, where they will go soon.

Joe Zelli still talking about making a talker, now that he doesn't have to talk until dawn every morning getting Zelli's across to the college boys.

Bruno Lessing stuffing himself with Ritz potato chips before keeping his luncheon date with a couple of girls who knew where they could eat for 16 cents.

Otokar Bartik, Metropolitan ballet master, is coming back to New York with a pretty sad idea of European ballet. The only place he found the dancing interesting was in Russia.

Anglo American Press Association's stag party this year is to be graced by Colette Andris, who will dance nude, and for nothing. There will also be, however, a squad of French policemen.

Grand Guignol has a comedy now playing wherein there is a line that says "She is an American girl—she has a kind heart." Probably for the first time in the history of the French theatre.

Thelma Edwards crying from rage in the Pizella night club because of a table of noisy drunks who couldn't be quieted while she was singing "Lover, Come Back to Me," hit of the show. Audience thought they were sentimental tears.

Since Paris nudity in revues has become monotonous and lost its kick for visiting Americans, and as the visitors can't understand the dirt because it's in French, it's up to the cabaret to give the thrill. So Bricktop's swank American night haunt here now has Louie Cole from "Blackbirds" singing all the verses of all the smutty songs in recent history.

Mr. and Mrs. Laudy Lawrence gave a great Hallowe'en costume party in their Ville d'Avray estate, suitably decorated with "Green Spook" props. Guest list included Pol Rab, who won first prize for costumes; Lily Chatain, Alexandre Stein, dressed as a doctor; Charles Boyer, Mr. and Mrs. Pierre Blanchard, latter as an Apache girl; Philippe de Rothschild in an Arabian costume; Pasquali in military attire dragging along a Chinese girl; Borotra, the tennis player, and Gunderloch, dressed as a green spook.

London Chatter

(Continued from page 42)

they can almost be had for the trouble of removal.

Illuminated sign of "Hell's Angels" at Pavilion playing hell with all other Piccadilly signs.

J. Drawbell, "Sunday Chronicle" editor, writing American experiences. Some of them.

Noticeable the best variety show on the air last week was a list of picked phonograph records.

"Daily Mail" just imported six old Etonians to their staff. Idea to make the paper more aristocratic?

Inside dope on Nellie Wallace being split by a chatterer. Not very inside and not much dope.

Amil Fleischfreffer, one of the 10 Asgards, actrobatic team, badly injured at the Palladium in a trapeze fall.

Switchovers in most of the Gaumont houses West End way. Managers don't know which house to report to.

A film group is being started here, which is only another way of saying the long haired lads are getting an outing.

"Bad Linen, by—" in a program announcement of new play made one critic bet dough there was a bedroom scene in it.

Donovan Pedelty, out in Hollywood for various papers here, is sending back stuff knocking most people except Pedelty.

Albert de Courville is to direct a three-language version of "77 Park Lane," stage play made over talker for United Artists. De Courville's wife is Edith Kelly Gould, sister of U. A.'s Arthur Kelly. New Victoria, where De C. is producing the P. C. T. stage flash has agreed to release him for the Babylonian opus.

Sidney Hayden sails for New York November 18, and Basil Dean November 22. Latter to arrange second year's production schedule this side with Joe Schnitzer. Dean is very much sold on producing Bernard Shaw's "Arms and the Man," with R.-K.-O. not thinking it so hot.

Broadway Chatter

(Continued from page 42)

Coast, okayed the engagement for his wife.

Joe Smith, advertising manager for the Vanderbilt theatre, is seriously ill from gangrene in the left leg. Smith has already lost his right leg from the same cause.

Larry Rue, "the flying reporter," who formerly covered Central Europe for the Chi. "Tribune," is associated with Floyd Gibbons, editing that roving reporter's syndicated daily column.

New York is flooded with spurious Canadian rye, offered at such a low price the counterfeit is all the more noticeable. Some of the buyers claimed that the bars in which it is being delivered are wet.

Down in the sheriff's office a judgment went through whereby a bank deposit of Edna Davenport Tinney, former wife of the black-faced comic, was found and attached for $1,155.30 in favor of Alex Lyons. Mrs. Tinney is on the west coast.

Joe Glick is parked in the Friars again after a couple of weeks in the hospital, and not so funny either. They found out that he had a sacroiliac condition (back) that an operation was mandatory on the lower intestines and that his tonsils had to be removed. That was done within three hours on the operating table.

Leo Donnelly Blames "Pat" in Divorce Suit

Referee John Proctor Clark, on Monday, reserved decision in the divorce suit brought by Leo Donnelly, which was not defended by his wife, Mrs. Edna L. Donnelly.

Donnelly, who has a leading role in "Pagan Lady," lives at the Hotel Forrest. The negro maid, Nana Luacaw, of 187 Lenox avenue, formerly employed by his wife, and her husband, John, were the witnesses.

The actor declared that he had been married since Jan. 12, 1926, and said he and his wife lived during the early part of the year at 200 West 54th street. On March 25, last, he said, he came home about 10 o'clock and when he entered his wife's bedroom he found her clapsed in the arms of a man described as "Patrick."

When he stepped into the room, he testified, he was met with a flood of abuse for intruding.

"I begged their pardons," Donnelly said, "and left the house."

He returned about five o'clock that afternoon, he continued, and his wife and "Patrick" were still together.

The maid gave similar testimony and was corroborated by her husband.

Stocks

Macon, Ga., Nov. 18.

The Grand Theatre here, after a complete renovation, costing about $20,000, opened this week with dramatic stock by the Peruchi Players. This is a second company playing under the management of C. D. Peruchi, for 36 years in the field. His other company is playing in Chattanooga and his plans call for expansion in two or three other southern cities.

Prices are 60c. top at night, with three matinees, Tuesday, Thursday and Saturday, one play a week. Matinee top price 35c.

Omaha, Nov. 18.

After a year of darkness, except an occasional drama league road show, Brandeis opens for 15 weeks with stock under lease of Auiger Brothers, Inc., Minneapolis, Nov. 30 with "The Bride."

Eight men and four women in company, 12-piece orchestra and 50-cent general admission to battle movie houses, A. M. Augler.

"BRIDGE" IN NEW TRY

"Bridge of Sighs" will not be permanently scrapped after all but will be revised and given a fresh start next month with Leo Friedman, attorney, continuing as producer.

The show was withdrawn after three performances two weeks ago.

Chaliapin's Russian Season

Paris, Nov. 18.

Season of Russian opera opened at the Champs Elysees with Chaliapin singing "Prince Igor."

He received an ovation in spite of poor conducting in the orchestra.

Jacques Isnardon Dead

Paris, Nov. 18.

Jacques Isnardon, operatic baritone and conservatory professor, died in Marseilles of heart disease.

Arden Play Withdrawn

"In the Balance," produced by Harry Arden, will not steer into New York as per schedule next week, but has instead folded for repairs after two weeks out.

After revision and recasting Arden will send it out again.

ENGAGEMENTS

Grace Kern, Frances Fuller, "Five Star Final."

Philip Leigh, Alan Brooks, Ruth Langdon, "As You Desire Me."

Malcolm Williams, Maude Odell, "Purity?"

Henry Stephenson, "Petticoat Influence."

Mary Sawyer and Katherine Crawford, "Sweet and Low" (Billy Rose).

Pearl Adelaide with "Wonderbar" (Shuberts).

Spencer Barnes, "Up Pops the Devil."

Eric Cowley, "Petticoat Influence."

Mary Lawlor, with the new Lou Holtz show.

Ruth Gordon, specialty dancer, "The New Yorkers."

Alise Dugel, the Milwaukee school teacher, whose soprano voice landed her a contract with the Shuberts, has been assigned to "Arms and the Maid."

A. P. Kaye replacing Ivan Simpson in "A Kiss of Importance."

High as $150 Pair Paid for 1st Nite Tickets for Ziegfeld's "Smiles"

Broadway's legits are undergoing a change of admission scales, but the trend isn't all one way. Some shows are cutting the box-office price, but that does not apply to the newer hits, several of which jumped the rates after opening.

Last week two shows topped off $2 plus the tax, "Vanities" dropping from $6.60 to $4.40, and "Lysistrata" going from $5.50 to $3.85. It was stated that the balcony trade of both shows was holding up, but the lower floor trade was off, and the houses looked lopsided. Both have substantial runs to their credit.

The latest show to boost is "Grand Hotel," which opened Thursday (13) at the National, and immediately ordered the top raised from $3.85 to $4.40, starting Monday. At least two other successes did the same thing earlier in the season.

In the face of what seems to be a general price adjustment, Ziegfeld's "Smiles" opened last night (18) with a $22 top, which applied to the entire lower floor. Regular scale is topped at $6.60. Ticket demand for a premiere rarely has been exceeded, and even the rear rows were bringing $10 over the scale. Theatre League or none. Premier pairs were reported selling at $100 to $150, as Ziegfeld is not a member of the league. It was announced 25% of the first night's gross would be given to the unemployment relief fund.

"Grand Hotel" Leader

Last week's new play crop was a very poor lot until late in the week "Grand Hotel" opened to general acclaim. It will be the new dramatic leader, the weekly gross probably going around $28,000; "Mr. Samuel," at the Little, was panned and taken off Saturday; "Made in France," similarly received and won't last at the Cort. "The Tyrant," also unfavorable and doubtful at the Longacre; "Hello Paris," Saturday entrant into the Shubert, got as poor or even worse rating than the others.

The casualties last Saturday had "The Vanderbilt Revue" added, a quick flop at the Vanderbilt, as were "Room of Dreams," Empire, and "The Well of Romance," Craig, "This One Man" goes out of the Morosco this week. Other closings not definite.

Both the Guild shows are doing real trade, "Roar China" having bettered $18,000 last week and "Elizabeth the Queen" almost as good. Business generally was on the upgrade last week. "Lifetime" held to its $23,000, while "The Greeks Had a Word for It" going to a new high at $20,000. Similar marks for "Green Pastures" and "Lysistrata"; "Pagan Lady" and "That's Gratitude," about $18,000; "Man in Possession" up a bit to $12,000; Jane Cowl claimed $13,500 in "Twelfth Night." "Girl Crazy" and "Fine and Dandy" are the musical grossers at better than $40,000 ("Smiles" will probably take first rating this week), but "Three's a Crowd" has had the strongest ticket demand.

Promising crop of new attractions listed for next week: "Oh, Promise Me," Morosco; "Scarlet Sister Mary," Barrymore; "This Is New York," Plymouth; "First Night," Eltinge, and "Jack's Up" in an unnamed house.

Estimates Last Week

"An Affair of State," Broadhurst (1st week) (C-1,118-$3). Presented independently (Benjamin David); written by Robert L. Buckner; opens tonight (19).

"As Good As New," Times Square (3d week) (C-1,057-$3.85). Audiences seem to like this comedy and may develop; starting grosses light; about $6,000.

"Bad Girl," Hudson (8th week) (D-1,094-$3). Bucking Theatre League with resultant publicity; most agencies selling tickets; approximating $12,000, and making money.

"Blackbirds," Royale (5th week) (R-1,118-$3.85). Only fair, expected improvement not materializing; colored revue cast took salary cut; $11,000 estimated.

"Brown Buddies," Liberty (7th week) (M-1,202-$3). While not big colored show doing somewhat better trade; probably bettering even break at $12,000.

"Elizabeth the Queen," Guild (3d week) (C)-914-$3). Looks like cinch for Guild, which will alternate with "Much Ado About Nothing" with same leads; $18,000.

"Fine and Dandy," Erlanger's (9th week) (M-1,531-$6.60). Went to extra space adds to counter ticket confusion which provided added box office activity; helped to $16,000.

"Flying High," Apollo (8th week) (M-1,185-$5.50). Going along to very good business considering length of engagement; averaging around $30,000 weekly.

"Grand Hotel," National (2d week) (C)-1,164-$4.40). At last drama that evoked critical raves opened Thursday and jumped to capacity at once; trade terrific to $4.40; probably new non-musical lead.

"Girl Crazy," Alvin (6th week) (M-1,387-$5.50). Solid musical success contending for money leadership, with grosses around $41,000 mark.

"Greeks Had a Name for It," Harris (9th week) (C-1,060-$3). Trade better than ever; last week's about $2,000 up for $20,000, putting it up with money leaders.

"Green Pastures," Mansfield (39th week) (CD-1,050-$4.40). Banking on run going through new season; pace went to $20,000 last week.

"Hello Paris," Shubert (2d week) (R-1,395-$5.50). Opened Saturday (15); drew panning.

"Ladies All," Bijou (17th week) (C-608-$3). Spotted in small theatre, trade moderate at about $8,000; apparently turning a slight profit.

"Lysistrata," 44th St. (25th week) (C-1,323-$3.85). Lower floor trade started to slide and price cut from $5.50; balcony always strong; still good at claimed $20,000.

"Made in France," Cort (2d week) (C-1,043-$3). Notices bad and business same; may go another week after this on co-operative basis.

"Man in Possession," Booth (4th week) (CD-708-$3.85). Exception to rule; this English show looks to have chance; 2d week improved to $12,000.

"Marseilles," Henry Miller's (1st week) (CD-946-$3). Presented by Gilbert Miller; adapted by Sidney Howard from French; opened Monday (17).

"Mr. Samuel," Little. Closed Saturday; one week.

"Nina Rosa," Majestic (9th week) (M-1,717-$5.50). Claimed to have picked up somewhat last week; theatre parties helping and date indefinite; about $25,000.

"On the Spot," Forrest (4th week) (D-1,015-$3). Good at $15,000.

"Once in a Lifetime," Music Box (9th week) (C-1,000-$3.85). Real smash; comedy leader over capacity all performances for over $23,000.

"Pagan Lady," 48th St. (5th week) (C-969-$3.85). Ranked with non-musical leaders and making plenty; average gross past two weeks about $16,000.

"Pressing Business," Republic (1st week) (C-901-$3). Presented independently; written by Alfred White and F. William Tell; opened Monday (17).

"Princess Charming," Imperial (6th week) (O-1,446-$6.60). Moderate at $26,000; may move; "The New Yorkers" may follow.

"Roar China," Beck (4th week) (D-1,189-$3). Showed strength last week by bettering $18,000; pace indicates show will go well beyond subscription period.

"Room of Dreams," Empire. Closed Saturday; three weeks; house dark until "Petticoat Influence" ready.

"Stepping Sisters," Jolson's (31st week) (F-1,776-$3.85). Does fine business with cut rate coupons; able to make some money at low grosses.

"Schoolgirl," Ritz (1st week) (C-945-$3). Presented independently; written by A. Washington Pezet and Carman Barnes; opens Thursday (20).

"Smiles," Ziegfeld (1st week) (M-1,622-$6.60). Presented by Flo Ziegfeld; opened Tuesday (18).

"Strictly Dishonorable," Avon (62nd week) (C-830-$3.85). Should last until holidays and perhaps longer; $11,000 last week.

"Sweet and Low," Chanin's (1st week) (R-1,413-$5.50). Presented by Billy Rose; called "Corned Beef and Roses"; variously reported out of town; opened Monday (17).

"That's Gratitude," John Golden (11th week) (C-900-$4.40). Continues good pace and should run through winter; quoted average $16,000.

"This One Man," Morosco (5th week) (D-893-$3). Final week; goes to subway circuit; about $6,000; "Oh Promise Me" next week.

"The Tyrant," Longacre (2nd week) D-1,019-$3). Panned. In doubt after this week.

"The Vinegar Tree," Playhouse (1st week) (C-968-$3). Presented by Dwight Deere Wiman; written by Paul Osborn; well regarded out of town.

"Three's a Crowd," Selwyn (6th week) (R-1,067-$5.50). Smash and leader in musical ticket demand up to new standee business at more than $35,000.

"Tonight or Never," Belasco (1st week) (D-1,000-$3.85). Presented by David Belasco; written by Mr. Belasco from the Hungarian; highly regarded out of town; opened Tuesday (18).

"Up Pops the Devil," Masque (2d week) (C-1,015-$3.85). Trade off to about $11,000.

"Vanderbilt Revue," Vanderbilt. Stopped Saturday; West end of hall.

"Vanities," New Amsterdam (2d week) (D-1,716-$4.40). At top price; more than holding up; $37,000.

"Well of Romance," Craig. Closed Tuesday; one week.

Other Attractions

"Art and Mrs. Bottle," Maxine Elliott's. Moved from Belasco Wednesday; $3,500 last week.

"Uncle Vanya," Barbizon-Plaza. Opened Monday (17).

"Mrs. Moonlight," Henry Miller's. Opened last week.

"Light Wines and Beer," Klaw. Opened last week.

"Bird in Hand," 49th Street. Opened last week.

Frisco Grosses

San Francisco, Nov. 18.

"Spring in Paris" in its second week at the Curran held up strong. Gross came close to first week of this Viennese operetta having its American premiere here. Got close to $16,000, which means little profit account heavy nut.

"Death Takes a Holiday" held over a fourth week at Erlanger's Columbia and hit the best stride since its opening at better than $10,000. Management would have held a fifth week except for booking of Mrs. Patrick Campbell in "Ghosts."

"Stepping Sisters" at Henry Duffy's Alcazar in second week increased pace over first stanza. Gathered close to $6,000. President with "Dracula" topped $7,000.

Tivoli made its bow as a legitimate house with "Ladies of the Evening" and business of first four days indicated a $5,000 week. Despite low prices management can get out with profit at this gross.

'ALOMA' $10,000 L.A.'S WEAK TOP

Los Angeles, Nov. 18.

Five local legits are open this week, with the other five saving for light bills. "The Bird of Flame" in its opening week at the Belasco did the best biz at 10,000. "Aloma of the South Seas" re-tagged for the Pacific. Continued hot weather through the first part of the week hurt most of the houses. Rain and a drop in temperature on Thursday may make them think of the theatre again.

"Parlor, Bedroom and Bath," at the El Capitan dropped to $4,300 in its eighth week. It has averaged close to $5,600 for the run and folds in one more week. Henry Duffy and his wife, Dale Winter, follow in "Michael and Mary." This will be Duffy's first local showing since he ran into financial difficulties last spring.

At the Hollywood Playhouse, "Mr. Antonio" on its second week was a general surprise at $6,000. Production didn't fare well in the notices and was figured to take a dive. Draw is credited to Leo Carrillo, who is plenty local fav.

"Apple Cart," Civic Repertory's offering at the Music Box, dropped to $4,500, almost two g's less than last week. Talky play was expected to hit the intelligentsia strong but it looks as if all the highbrows in town got in on the first week.

"Green Bottle," new mystery-melter by John Murray, failed to get any real dough at the Vine Street, finishing the first week to less than $5,000. In for two weeks, with Mrs. Patrick Campbell in "Ghosts" set to follow.

Estimates for Last Week

"The Bird of Flame"—(Belasco, 1st week). Fair at $10,000; for opener. Little chance of picking up, with the public no longer hungry for the South Seas.

"Parlor, Bedroom and Bath"—(El Capitan, 8th week). Still showing a profit at $4,300.

"Mister Antonio" — (Hollywood Playhouse, 2nd week). Better than average at $6,000.

"Apple Cart"—(Music Box, Civic Rep, 2nd week). Too much talk for the natives. $4,500 take is about average.

"Green Bottle"—(Vine Street, 1st week). Looks like the town is off mysteries, even at $1.50 top. $4,700 on the first week.

Pittsburgh Figures

Pittsburgh, Nov. 18.

"Strictly Scene" got close to $10,000 in first week at Alvin and holds over for second. Cast not so hot, which may have accounted somewhat for slight sagging near end of week. This is a word of mouth town and it got around.

Contrariwise, "Strictly Dishonorable" cast, headed by Florelle Fairbanks, at Nixon compared favorably with original company and comedy hit well liked and plenty profitable at $17,250.

"Like This" at Fitt an Armistice Week special and held up for sharp stock.

Chaotic Ticket Sales Methods in Chicago Hurt; Flops Multiply

Chicago, Nov. 18.

A rebate war between Erlanger party arrangers and Shubert enticers isn't helping the Chicago legit situation. It's a poorly informed native who doesn't know about those special rates and since the system is not standardized as in New York by Joe Leblang endless bickering and suspicion has resulted.

Among the things that ultimately hurt is the practice of deliberately misrepresenting the other fellow's show in an effort to steer clubwomen, etc., into some palooka attraction that's starving, and deserves to. Inevitably the stungees discover the deception and resent it.

More and more in Chicago the shows are depending on parties. According to the smartness of the committees, the parties get, or do not get, consideration. In some cases the house demands that the whole floor must be taken to get seats in front of the 10th row. Clubs or committees taking a loss on tickets they can't dispose of become boosters for the simple honesty of the picture theatres.

About the only legit theatre in town that really gives a club a rebate to make money is the Lawndale Yiddish Theatre, which sells the whole house, everything included, for a small amount. This has lost the downtown legits plenty of Jewish party trade, with the latter possibly one of the most consistent theatre-going groups.

Bargain Trouble

In peddling two-for-ones trouble is also created. Joe Smith, who knows that Bill Brown got two seats for $3 refuses to pay $6 and being unable to find or get one of the magic coupons distributed through various office and factory channels he passes up that particular show entirely.

Estimates for Last Week

"Cradle Call" Selwyn (1st week) (C-1,086-$3). Came in Monday (17) jumping from Atlantic City and points east to become the first of the Hollywood theme epidemic to reach the local flatlands.

"Death Takes a Holiday" Princess (2d week) (D-598-$3). Shubert show transfers to the Harris Nov. 23 to enjoy the larger capacity. Will then launch Sunday performances. Madge Kennedy in "Michael and Mary" is due Dec. 1 as the third subscription attraction around $10,000.

"Garrick Gaieties" Blackstone (3d, final week) (R-1,217-$3). Agency demand had steadily for the Guild's intimate revue, much altered and improved since its New York engagement. Pair of good ducats commanded $9 a pair despite $3 top. Goes to Detroit on spec, then Minneapolis under guarantee. Ruth Tester added to cast while here. Regular Guild subscription resumed with "A Month in the Country." Figured around $10,000.

"House of Fear" Playhouse (12th week) (D-602-$2.50). Took a 20% salary cut; grosses under $3,000, entirely 2-for-1 method. Seams any minute. Probably the town's most economically hooked up show house.

"It's a Wise Child" Erlanger (5th week) (C-1,319-$3). Around $10,000. After 50 odd weeks in Manhattan, six weeks ample to accommodate Chicago demand. Like its contemporaries largely using rebates.

"Subway Express" coming in, called back little-heard scene from $2.50- to $3 for 2-for-1 trade. Cut rate attraction from opening night.

"Last Mile" Harris (1st week) (D-1,806-$3). They haven't had an execution in this town in years so this deathhouse drama not realistic enough. Playing to empties with not more than $8,000 indicated.

"Lysistrata" Majestic (1st week) (D-997-$3.50). Some agency call for classic farce but not much at the box office; $13,700.

"Mendel, Inc" Adelphi (2d week) (C-1,310-$2.50). Good seller with Jewish parties and as funny a show as the town holds. Seems to be getting a break both ways. Legged around $12,000. House reverts to Shuberts shortly.

"Old Rascal" Garrick (1st week) (D-1,276-$3). Came in Sunday (16), William Hodge generally a Chicago favorite, although present piece wholly novel type for him.

"Sons O' Guns" Grand (2d week) (M-1,260-$4). Doing a Brodie here. Chicago isn't overly partial to Harry Rickman, although star's performances in former Jack Donahue role highly commended by critics and in general. All of cast took 30% slice and $5 out of all the Saturday receipts. Show posts grosses daily on call board. Legey is said to be $30,000, which means show must improve about 80%. About $16,500.

"Sweet Adeline" Illinois (4th week) (M-1,500-$3.85). Moderate trade, combining with fairly hotter weather, lifted house to $14,000.

"Three Little Girls" Great Northern (1st week) (D-1,500-$3). Opened Monday (17) at Tuesday (18). Legit [illegible] Chicago is liked but [illegible] Friend $3.00.

"Young Sinners" Apollo (17th week) (C-1,100-$3). Moderate trade, [illegible] Chicago is liked but [illegible] Friend $3.00.

Boston's Top '30 Mark $42,000 for "Smiles"

Boston, Nov. 18.

Ziegfeld's "Smiles" closed three-week run at the Colonial, setting a season's record with a $5.50 top at $42,000.

Maurice Moscovitch as Shylock at the Tremont started out poorly, but the last of the week saw an increase and show should do better this week. "Street Scene" is drawing 'em in at the Wilbur. Show did fine biz and is here for another week (24).

"The Blue Ghost" in its first week at the Majestic does not look so good.

Estimates for Last Week

"The Blue Ghost"—Majestic. Now in second week. Poor biz; $10,000.

"The Merchant of Venice"—Tremont. Biz picked up at end of first week for $12,500; Should do better this week.

"Michael and Mary"—Plymouth. Fair biz. Now in third week. $13,500.

"Street Scene"—Wilbur. Fine gross; $17,000. Now in third week.

"Smiles"—Colonial. House now dark. $123,000 for three weeks at $5.50 top was Boston's best.

Balto. Tries $3.50 Top

Baltimore, Nov. 18.

Leonard B. McLaughlin, manager of the Shubert-booked Maryland Theatre, used his weekly radio hour over a local station the other week to acquaint the public with his idea of scaling big musicals at $3.50 instead of $4.40, the price heretofore prevailing.

McLaughlin tried to sell Ed Wynn on the lower scale but Wynn stuck to $4.40. Carroll was more receptive and the $3.50 scale was used for the local showing of the "Sketch Book" which did well, but not capacity. Largely a male draw. Navy-Texas Methodist game on Saturday ruined the matinee. About $25,000 claimed on the week.

Minneapolis Box Office

Minneapolis, Nov. 18.

"Marigold," at the Metropolitan, proved a little too slow and tame for local theatregoers and fared badly at the box office. Grossed about $4,000. Poor.

"What a Woman Wants" at the Shubert (Bainbridge dramatic stock company) was a good card, attracting satisfactory patronage. Got around $6,000. Good.

Presenting an entirely new burlesque stock company offering "Pep and Ginger," the Gayety continued profitable. About $4,800. Good.

Seattle Stock Good

Seattle, Nov. 18.

Almost equaling its opening week, Bainbridge Players took close to $5,000 for the past week with "Nice Women." Management considers biz slow, but looks for building. Lots of good attractions divided showgoers, who have the shopping habit.

On 17th the old President, now called the Moore, opened "The New Moon," and first night near capacity.

Frisco's New Legit

San Francisco, Nov. 18.

Another production house was added to San Francisco's legitimate theatre with the opening last night (Monday) of the old Tivoli under management of Richard Mar[illegible]

[illegible] of the Tivoli is the [illegible] the building and [illegible] Hall of Music [illegible] Tivoli [illegible] Opera [illegible] Opera [illegible] Opera

PLAYS ON BROADWAY

GRAND HOTEL

Drama in three acts presented at the National, Nov. 13, by Herman Shumlin in association with Harry Moses; translated from the German of Vicki Baum by William A. Drake.

Senf	Walter Vonnegut
Preysing	Siegfried Rumann
Flaemmchen	Hortense Alden
Suzanne	Raffaela Ottiano
Baron Von Gaigern	Henry Hull
Kringelein	Sam Jaffe
Desk Clerk	Walter Baldwin
Witte	Lester Alden
Dr. Otternschlag	Romaine Callender
Justice Zinnowitz	Harry D. Southard
Reception Manager	Frank W. Taylor
Chauffeur	Joseph Squirin-Calleja
Meierheim	William Nunn
Grusinskaja	Eugenie Leontovich
Porter	Fred Eckhart
Chalmbermaid	Audrey Bauer
Insurectress	Florence Pendleton
Gerstenkorn	Harry Hanlon
Schweinmann	Stephen Irving
Waltz	Richard Lloyd
Gigolo	Milton LeRoy

In its 18 scenes, adroitly and swiftly changed, "Grand Hotel" supplies an evening full of interesting theatre. There are exciting moments. The change of pace is subtle rather than sharp. Maybe not sensational to some, because of the rave notices for one thing, but a sure hit.

Some managers scurry to Europe to raid the play crop in a hit or miss fashion. "Grand Hotel" was there in Berlin and scoring. Herman Shumlin didn't have to take a trip, however. He was smart enough to pick the play after at least one other producer hesitated, rating it too expensive to stage. Shumlin has been on the verge of making his mark among Broadway showmen for some time and now he has done it. His "The Last Mile" may have aroused a difference of opinion, but it made money and scored a run.

"Grand Hotel" is not an adaptation. It appears to be literally translated and is presented probably in original form. However, the managerial skill is still there. Starting at 8.30 instead of 8.50 as most dramas do these days, and with two four-minute intermissions, the final curtain still does not fall until 10 minutes after 11. Only because audiences might tire, the show could run without intervals. It's that kind of a play.

The start recalls "A Telephone Tangle" of vaudeville. The various characters are disclosed one by one in 'phone booths, the one-sided conversations indicating their characters and establishing purpose of staying at the Grand Hotel.

There is Preysing, wealthy textile manufacturer from inland, who faces a business crisis; Baron Gaigern, handsome young black sheep; Suzanne, maid to Grusinskaja, temperamental premiere danseuse; Flaemmchen, a stenographer who is not lily white; Krinkelein, an overworked bookkeeper from the sticks, in to have a fling at life, knowing he has not long to live; Dr. Otternschlag, soured on life.

First scene of the play proper change discloses the lobby of the hotel. It is the best of the play as to detail and action. The baron is in league with crooks, stooping to steal the dancer's pearls because he is broke. But he falls in love with her. The scenes of their love making and the manner in which she thrills to a new interest in life make one of the fine things of "Hotel," with the audience reaction almost solid. The baron befriends the sick man, filches his wallet filled with money won at the gaming table, then returns it. He invades the room of the rich man, just as the latter is about to have an affair with the stenographer in an adjoining room. The attempted theft results in a killing. Disgrace is the future for the hard-listed manufacturer, bitterness the cup of the brilliant baron, while the sick man is off for Paris with the stenographer, bound for the high spots.

Good actors and good acting pervade this play that portrays the happenings within "Grand Hotel" within 36 hours. Honors are carried off by Eugenie Leontovich, who came here with the Ballet Russe half a dozen years back, had to enter a Winter Garden chorus and attracted attention in Chicago in "And So to Bed." It is her first chance at Broadway and a triumph for her.

Henry Hull is excellent as the baron. Sam Jaffe as the man taking a last fling came through flying. Siegfried Rumann, who attracted attention a season back, gave a faithful idea of the caddish manufacturer. Hortense Alden fine as the stenographer. Romaine Callender scored as the doctor and there were other good performances.

"Grand Hotel" atmospherically is a wonder. It is of Berlin, as "Street Scene" was of New York's west side. The admission scale was boosted to $4.40 after the opening. That is about the only factor that may curtail the run. *Bege.*

PRESSING BUSINESS

Comedy in three acts by Alfred H. White and D. William Tell; produced by Algeo Production Company, Inc. Staged by James H. Doyle. Presented at the Republic, New York, Monday evening, Nov. 17.

Lophius	Mark Adams
Fanny Small	Mildred Elliott
Izzy Small	Richard Gurney
Beatrice	Edith White
Walter Chase	William Myron
Alice Windiman	Alfred H. White
Peggy O'Day	Nina Walker
Ben Goodman	Alan Lowe
Mrs. Wilkinson Chase	Muriel C. Rogers
Peter O'Day	Andrew Mack

"Pressing Business," which opened at the Republic Monday night, is in the main a feeble imitation of "Abie's Irish Rose," and won't do even at cut rates. Had it half the ingredients of the former show and more expert handling the play might have raised a brief chance, but is hopeless as it is. Even the friendly audience at the premiere vanished in part before the show had gone half way.

The piece as to plot is a mixture of the early "Potash and Perlmutter" comedies with the essence of "Abie" creeping in now and then and neither effective.

Goodman & Small have a modest pants pressing establishment in Greenwich Village. Both have clouk and suit aspirations, inspired by Ben Goodman, scribe partner's son, who has his matrimonial eye focused upon Peggy O'Day, the Irish lass whom his father has brought up from babyhood.

Ben makes a deal to dispose of the Greenwich Village establishment and with the ensuing money takes over an uptown cloak and suit business, shooting the works for the down payment and still plenty of notes. The crash comes in the second act when the unknown buyer of the downtown places doesn't take up his option and the creditors are ready to close in upon the partners. Pete O'Day, Peggy's father, who had left the girl with Goodmans 16 years before when he had to make a get-away, thinking he had killed a man in a brawl, shows up in time to save everything and cajole Goodman into consenting to the marriage of Peggy and Ben. The tag is apparent after the first act. So is everything else, and consequently the outfronters know all the answers before questions were asked.

H. H. White and Bernard Gorcey are the quarrelsome partners, Goodman and Small, with the undersized bewhiskered Gorcey handling the comedy and White devoting himself to the sentimental touches of the piece, with some showing a slight spark here and there, but not enough to amount. Gorcey's comedy is of slap-stick variety, with the under-sized comic doing everything but neckfalls for laughs.

Mildred Elliott as the rotund wife of Gorcey also helps along the comedy, while Nina Walker is attractive as Peggy, while Andrew Mack gives good account of himself in a brief but showy characterization of the Irish father. Alan Lowe is not very convincing as the younger Goodman nor is William Myron as a bashful swain. The remainder are figures hardly through, miscasting or bad direction or perhaps it's their own fault.

"Pressing Business" had attempted to come in "As Abie's Children," until Ann Nichols, author of "Abie," insisted on a title change. It's initial failure doesn't help either, but it, anything, suffers by comparison. White, Gorcey and Mack appeared in the cast of "Abie," which ran nearly five years at the same house. "Pressing Business" will do well to weather five weeks, unless Oliver D. Bailey, house lessee, carries it along longer until another attraction bids for the house. It's booked up cheaply on cast, aside from the names and could stick around for awhile with cut-rate and two-for-oneing aid. *Edba.*

MARSEILLES

Comedy drama in three acts presented at Henry Miller's New, 17 by Gilbert Miller; adapted from the French of Marcel Pagnol by Sidney Howard, staged by the producer.

Honorine	Jacqueline Logan
Escarfaigue	Hubert Druce
Marius	Alexander Kirkland
Picquoiseau	Arthur Lysons
Engineer of Ferryboat	Ted Pelzer
An Arab Rug Seller	Henry De Koven
Fanny	Frances Torchiana
Cesar	Dudley Digges
Panisse	Guy Kibbee
Monsieur Brun	Douglas Wood
A Malay Girl	Enid Raphael
Honorine's Mother	Alison Skipworth
A Gendarme	Jefferson Lloyd
Petty Officer Goelec	Colin Hunter
Suzanne	Natica De Nogales
Arabs	Ria Hassan and Hassan Farss

"Marseilles" was a hit in Paris, a comedy drama considered excellent over there (called "Marius"). Its chances on Broadway are not so bright. First night audience classy and polite, but a bit reticent in plaudits. Indications are negative.

What the difference is in the two presentations is not clear. Certainly the production is as good and Sidney Howard adapted the play from Pagnol's original. "Marseilles" seemed spotty. Perhaps some of the acting or the selection of one or two of the leads may be the explanation.

"Marseilles" is a sort of French folk play of the old seaport, characters by people more interesting to Parisians than Americans. Story is laid in a bar on the quay in the old harbor. Cesar, an old widower, is the proprietor and his son Marius, the chief aid. A seafood stall just outside is conducted by the widow Honorine, assisted by her 18-year-old daughter, Fanny. Cesar's cronies, also his principal customers, include Panisse, widowed and wealthy sail-maker, Escarfigue, the master of a tub ferryboat, and Brun, the customs inspector.

The relationship of father and son is affectionate. The boy yearns for the sea and is on the point of signing up. Because he wants to see the world beyond, he deliberately avoids contact with Fanny, though they had been kid sweethearts.

Panisse is smitten with the girl and offers her marriage despite his 50 years. Fanny pretends to regard the offer seriously. That stings Marius into jealousy, just what the girl wanted to know. It is she who propels their course into renewed love and she gives herself to him. Every Wednesday when her mother was away visiting a sister in another town they would spend the night together at her house.

The affair becomes known to their respective parents but the couple plan to marry. Fanny finds out that Marius had promised to sling upon a vessel to be gone three years on a scientific mission and she makes the sacrifice sending him away under the pretext that all along she planned to wed the old sail-maker. She felt he would ship aboard some other boat later. So he leaves without a farewell to his father or the girl.

The story of "Marseilles" is the romance which isn't important. Play appears to depend more on color and atmosphere and the other characters. There is some fun in the interchanges of these mostly mature commonplace people, yet

(Continued on page 55)

TEX McLEOD
Oriental, Chicago
Chicago, Oct. 17.
Affirmative evidence for vaudeville was given Saturday by Tex McLeod, the rope and gag-spinning entertainer, Entirely conversational despite the constant whirling lariats, he is vaudeville throughout and in no sense a regulation picture house act or type.
McLeod disarms everyone in advance by stating he has a bunch of old gags to tell and the sooner they laugh the sooner they can go home. This is humorous exaggeration as his jokes are exceptionally well-assorted, up-to-the-minute, and free from the thumb marks of usage.
Only for a moment upon his shuffling entrance is there any retardation of the unit's tempo and he is thereafter such a welcome variant from the customary monotonous succession of singers, hoofers and acrobats seen at the Oriental that the audience referendum was a wholehearted "yea."
His remarks on Mr. Hoover were particularly pungent and relished with laughter, then an echo. In living out its programs the Oriental has never become more topical than a nod in this direction of semi-holidays, the football season, or Santa Claus. A topical monologist is quite revolutionary and a good idea.
"Variety."
Direction
HARRY SANTLEY
WM. MORRIS OFFICE

PAUL WHITEMAN
Booking Exclusively Through His Own Office
1560 Broadway
New York City
JAMES F. GILLESPIE
Personal Representative

OUT-OF-TOWN REVIEWS

THE NEW YORKERS

Philadelphia, Nov. 18.

E. Ray Goetz's much-heralded star-studded revue, "The New Yorkers," made its postponed opening here Wednesday (12), at the Chestnut Street opera house and impresses as a potential smash, but because of certain unusual angles, doubtful of clicking to the money tune that would be necessary in New York to overcome expense of cast and production. Show lasted until midnight at opening, but with plenty of cuts curtain was down at 11:15 by Friday night.

First act was topheavy in material over the second at the premiere, with many of the customers complaining about raggedness and tedium of last half of the show. This was probably accentuated by undue length of the performance and lack of rehearsals of second act, which undoubtedly does have some strength of its own.

"The New Yorkers" is programmed as a "sociological musical satire." That sounds very pretentious. Herbert Fields is announced as doing the book "from a story by E. Ray Goetz and Peter Arno." The latter designed the costumes and did the sketches, from which Dale Stetson designed the settings.

Story starts with a young society girl (Hope Williams) visiting a physician's office to get treatment for her nerves, which she admits are shattered from partying, gin, etc. Under the influence of opiates she falls asleep, and the rest of the show is her dream, concerning her love for a night club gangster (Charles King).

It includes a police raid, multiple shootings, "a ride" (Chicago fashion), some prison incidents, jail break and finally, as the height of nightmare, with the bombing of Washington and fantastical consequences which makes the social debthe first lady of the land."

The combination of satire and travesty in the new show's book ought to strike the fancy of the blase boys if it can be cut and assembled properly. At present, first part of the second act contains several sketches of conventional musical comedy book stuff, and several of the expected novelties, including the film interpolation which was cut Friday night, fail to click.

Hope Williams, judged by critical standards, is out of sight as the heroine. Fields has given her the same general sort of dialog she had in "Holiday," which fits her breezy staccato, off-hand style. Many of the first nighters who knew her got an intense kick out of the way she entered into the clowning of her first musical show, and her unusual but glowing personality impressing one group as refreshingly novel for a tune show. This reviewer found her charming and satisfactory, but many musical comedy fans may throw up their hands that she is neither a dancer nor a singer. On a Broadway first night she is a likely riot, but thereafter there is a very big question.

Clayton, Jackson and Durante, never here, went very well the first night with the majority of the audience. The first-act finale, programmed simply as "Wood," has witty lyrics, ending up with the piling of almost every known wooden object on the stage. It is riotous and immensely funny, but if it panics the New Yorkers as it did the first-night bunch here, there's no question. Although of course it has been done in vaude in New York by these boys. One thing, however, for one who is a Clayton-Jackson-Durante fan, the boys have been far better treated here than they were in "Show Girl." In that Ziegfeld show they were held in repressed and "lost." Here they are allowed to let go and are a riot. They enter the plot as henchmen of the gangster-hero, and they have four major specialties, all of which are terrifically noisy and very funny. The real point is whether their favorite gags, including the famous "Inventor" and "Wood" offerings, will go with not appear as old stories on Broadway. No one can say, however, that Goetz has not spotted them well in this show.

Charles King is capital as the hero and puts everything he has into the most repressed numbers. "Where Are You Been" and "Let's Fly Away."

A feature of the show is the way Waring's Pennsylvanians have been worked into it. Here is no case of a definite spot for a jazz band in which they hold up the show to play three or four numbers. Five male singers on the stage come to lead his bunch. The rest of the time on the first night, he sat in the front row back of Al Goodman (who did a great direction job, by the way), guiding the four Waring numbers. They have a "drinking song" unusually catchy and might make another "Betty" or even a "Maine Stein Song," and they do a great job with a darkened stage specialty that reminds of their "Hello Yourself" novelty, but is much better done.

Francis Williams has no knockout numbers, but does exceedingly well by the four songs allotted her, of which "Let's Fly Away" and "Just One of Those Things," both in the second act, are best. In the former of those she does far more dancing than she has indulged in for several shows.

Ann Pennington was not worked into the show as much as some of the others, but has two good spots, of which her "Go Into Your Dance" in the second act is best. Marie Cahill, with plenty of good wise cracks, enthused the old-timers, whereas Richard Carle did the best he could with less exciting material. Hugh Sinclair and Barry Oliver, from the dramatic stage, seemed a trifle lost in the hurly-burly of the show; Dan Healy did some good dancing, and Oscar Ragland a neat vocal number.

The Arno-Stetson settings show nothing distinctive or unusual and must be classed as a disappointment. Healy has staged the chorus dances well, but there are not many of them. Cole Porter's songs hold two that are apparently sure to be plugged for results, "Where Have You Been" and "Let's Fly Away," but the novel and comedy song numbers sounded better. All in all, the score is not notable.

"The New Yorkers" has so much that is sure-fire that it is impossible to conceive it other than that. But whether it can overcome the handicap of the show's overhead is something else again. *Waters.*

OH, PROMISE ME

Atlantic City, Nov. 18.

"Oh Promise Me," new comedy by Howard Lindsay and Bertrand Robinson, crowded the Apollo with five scores last evening. It is a rowdy, hard-jawed, flaying farce about the alimony racket, the tabloids, the courts and juries. It is played with zip and abandon by an excellent cast featuring Mary Philips, Lee Tracy and Donald Meek.

While taking its whack at the breach of promise game, the authors concern themselves with the rather worn plot of a smart little girl whose love for a young attorney makes her the willing principal in a scheme to shake down her wealthy employer for $250,000. Love, of course, triumphs in the end, but it is love badly trampled by perjury, fabrication and a double-cross or two.

Lindsay and Robinson, who were last presented here four years ago by "Tommy," have wise-cracked with great aim and gusto. They have staged the play themselves and give it a tempo somewhat like "Chicago" and "The Front Page," to which it brings memory, although it has none of the originality of these old successes.

The frame-up and the trial par-

SAFETY FIRST!
BUY TRUNK and BAGGAGE INSURANCE NOW
No Need to Worry Later
Covers personal effects and theatrical wardrobe against fire, theft and transportation perils in theatres as well as hotels.
JOHN J. KEMP
ESTABLISHED 1910
INSURANCE OF EVERY DESCRIPTION
551 Fifth Ave. N. Y. C.
Phones: Murray Hill 7838-9

On R-K-O Route with Billy Kelly
(Peggy and Polly Paige)
PAIGE SISTERS

ticularly, are pitched in so unreal a key they border on the ridiculous. For the most part, however, it is funny and exciting. Miss Philips, Tracy and Meek toss off flippancies that sometimes bring a blush.

"Oh Promise Me" carries a promise of glad tidings for Sam H. Harris, its sponsor. *Weinraub.*

THE GREEN BOTTLE

Hollywood, Nov. 14.

Comedy mystery play in three acts by John T. Murray (billed in caps), in collaboration with Ernest Young; staged by George Sherwood; opening at the Vine Street, Hollywood, Nov. 10. $2 top.

TIVOLO

Richard Warren, Sr.....Gordon DeMain
Chong Wah.....Oscar Apfel
Fong Loy.....John Alexander
Child.....David Sherwood

THE PLAY

Bill Smithers.....Bobby Clark
Kee.....Wing
Santos Pancho.....Al Bridges
Augustus Dibble.....Boyd Agden
Gladys Mortimer.....Nita Cavalier
Chong Wah.....Oscar Apfel
Lucy Banning.....Constance Dawn
Jane Varrick.....Frances Morris
Richard Warren, Jr.....Arnold Grey

World's premiere of this self-styled "comedy mystery play" portends that this will live and die in Hollywood without much hope for extending its scope eastward or into the studios. It's the hokiest of hokes. One gathers vaguely through the literary fog that the green bottle of the title contains some mystic Oriental potion designed to give "world's power" to its possessor.

Oscar Apfel as the treacherous Chinese servant in the prolog is the Celestial menace of the play proper who extends his nefarious activities on the edge of a southern California desert to include rum-running and narcotics.

It's one of those plays where the comedy gringo turns out to be Daredevil Dick of the Secret Service and the gal who comes from nowhere is Nifty Nellie of the Narcotic Nippers. The juvenile is the son of the man who was murdered in the Orient by the villain when the same villain was only a menial a couple of decades back.

Oscar Apfel, who has been in pictures for some time, returns to legit and tries to lend the arch-villainous character a semblance of realism, but the odds are too much. Al Bridges as the pseudo-gringo likewise gave distinction to a hapless characterization. Boyd Agden as a burlesque scientist and Nita Cavalier as his ward also played with an intelligence far superior to the lines with which they were burdened.

Mrs. Patrick Campbell in Ibsen's "Ghosts" next. *Abel.*

Elisabeth von England

Berlin, Nov. 3.

Most likely the greatest stage success of this season and a very valuable addition to dramatic literature. Ferdinand Bruckner this time gives us a historical play, but shows history in a purely human way and preserves the characters of the acting persons as human beings whom we understand.

A tremendous action is manifested. Bruckner brings out the rare greatness of the greatest English queen.

The then greatest world power, Spain, with her King Philipp, the hearth of the Catholic faith, and the rising world power, England, with her Queen Elizabeth, the lifelong hatred between these two rulers based on Philipp once having in vain tried to gain the heart and hand of the queen.

At times the stage is parted in two to reveal the contrast between the two nations—on one side King Philipp, already religiously mad, with the exorbitant splendor of the Spanish court; on the other side the queen, soberly calculating, with her almost primitively appearing court. Deep and striking events are disclosed in a very clear and distinct manner and almost attains effects resembling those by his famous predecessor, Friedrich von Schiller, in his "Maria Stuart."

For instance, the scene where Elizabeth stands in front of the tower and overhears the vow of the dying Essex, the one man whom she has really loved.

But every happening is humanly intelligible. The acting is so superb the performance reminds one of the best theatre period by Max Reinhardt. Agnes Straub as the queen and Werner Krauss as king are masterpieces. This actress plays with great charm and spirit the aging queen, who, despite her white hair and wrinkled face, is the real queen and an attractive woman. Krauss plays the religiously mad king in sexual-pathological gradation.

Gustaf Grundgens is Lord Bacon, the man without character, who betrays his friend Essex, to whom he is doubly indebted, and causes him to be hung.

Adolf Wohlbruck is Essex, the lover of the queen, with youthful temperament, always helpless for himself and for others, a playing boy of moods and whims.

One can say nothing better of the stage direction by Heinz Hilpert than that he has continued with this performance the glorious theatre tradition created by Reinhardt. The audience was stirred by this performance of a great dramatist. *Magnus.*

PARIS FOLLIES

Paris, Nov. 3.

Revue in two acts and 37 tableaux, presented by Leon Volterra; reopening revue house of Folies Marigny. Authored by St. Granier, also acting in it. No musical credit given, with tunes mostly American adaptations.

After used for musical comedies, Marigny has reopened as a revue house, for which it is quite suitable on account of its fair size. Current revue has interpolated sketches, always insisted upon by principals who want an important starring part in the skit, but they mostly slow up the show.

Real hit in the revue is Drena Beach in her back-bending performance. Her applause leaves any others far behind. Chuse Wirlwinds are very well received in a roller-skating scene, unfortunately staged in tennis costumes; in the middle is a Louis XV set, with all chorus dressed in the period. It is understood the Whirlwinds could not work 15th century costumes, but the result is unpleasant.

As in all revues, an adagio team, Horam Myrtill, but no panic.

On the French side honors are divided between St. Granier, exceedingly popular, and Margucrite Gilbert, impersonator. She gives a solo act which considerably slows up the performance, but is exceedingly well received, until she gives an imitation of Josephine Baker. That results in considerable cooling of the audience.

As usual, the revue is a mixture of more or less ambitious tableaux displaying the femme personnel and usual backgrounds for acts and sketches. Best tableaux in the first act are a Joyful Farm, Sweet Pea Garden, and the military finale, with 64 girls as French colonial soldiers doing a military drill. Second act has a Roman Feast, a Forest and a Versailles set, with Louis XV costumes.

Sketches includes one where the set is a bookcase, with girls emerging from each binding, and describing the attitude of mind of the book's heroine. Another is a skit on

(Continued on page 63)

MARSEILLES

(Continued from page 54)

there seemed to be too many lapses.

Dudley Digges is Cesar who winkingly is aware of his son's amorous inclinations but makes the wrong guess as to who the wench may be. He is unkempt around his little bar, as they probably really are, and so are the others. Guy Kibbee plays the sail-maker who wants to turn cradle-snatcher. He has some funny scenes but has to be sentimental more than humorous. Frances Torchiana is a new face and name to Broadway, coming from a dramatic movement, spotted near Phila. She did very well and seems promising. Alison Skipworth is Fanny's mother, an old girl who knows what it is all about. Her English accent sounded strange in a French background but it may not have mattered to most. Alexander Kirkland is Marius, a stripling who did not appear to be the type anxious to ship before the mast.

"Marseilles" is vivid enough though not very meaty. *Ibee.*

THE TYRANT

Drama in three acts presented at the Longacre Nov. 12 by Charles L. Wagner; written by Rafael Sabatini; staged by Horace Sinclair; Louis Calhern and Lily Cahill featured.

Pantasilea, Degli Speranzoni.....Lily Cahill
Giulia.....Ada Sinclair
Count Speranzoni.....Herbert Ranson
Sanaflora.....Byron Russell
D'Aldi.....George Riddell
Gianluce Pieve.....Robert Henderson
Del Campo.....J. S. Murray
Pavlano.....Burr Caruth
Seneschal.....C. E. Smith
Prince Ercole.....Averell Harris
A Swiss Guard.....Henschel Cooper
Capello.....Arthur Metcalfe
Macchiavelli.....Cecil Reynolds
Ramirez.....John Peck
Scipione.....Arthur Geary
Ferrante.....Lloyd Taylor
Cardinal Remolino.....Frederick Budin
Mariano.....Hugh Gordon
Chamberlain.....John Lyons
Gaspero.....Walter Allinge
Michelotto da Cordi.....Charles Ashley
Simonetta.....Patrick Glasgow
Agabito Gherardi.....Arthur Marlowe
Cesare Borgia.....Louis Calhern
Gino.....J. Harold Machon
Giovanni.....James Maurier

The performance of "The Tyrant" as viewed the first night was a feat of endurance from an audience standpoint. Curtain finally dropped at 11:35. Scene changes figured in slowing up the show, but even if the running time is reduced, doubtful if the proceedings will be any livelier. Quite a production but chances to land very slim.

"The Tyrant" is a play of Italy in the day of the Borgias, noted in story for many killings. In the play Cesare Borgia, however, is a heroic figure, splendid in the costuming of the times. The period dress of some of the characters seemed strange, and of the kind rarely seen except on the stage.

The several Italian states then were somewhat separate sovereignties. In the castle at Solignola the council considers a defense against the oncoming Borgia, most feared crusader for [illegible] Holy See. Many crimes are charged against him. A proposal to kill the man, referred to frequently as Valentino (but not in the program), is amended. He is to be trapped and held as hostage.

The lure is the comely Panthasilea Degli Speranzoni, daughter of the count who plots against Borgia. She is to enmesh the hated tyrant in a love affair, during which he is to be captured. The scheme goes through, but Borgia is not taken. Degli falls in love with him, the more so when she learns of the calumnies against him.

In her bedchamber on their last night together, she confesses the intrigue and pleads with him not to leave the palace. Valentino had known of the plot all along, yet tasted of the joys with Degli. Instead of being with her alone and in secret, his men are on guard, capturing the plotters. At dawn his army conquers Solignola.

Peace is apparently made and there are to be no harsh measures. A feast is arranged, at which Borgia's wine cup is poisoned. Degli is present and insists she act as his venom taster. Her outraged father permits the girl to drink the fatal wine and she dies in the arms of Borgia.

The story may sound better than it plays. It has much florid conversation and the best of it is the color and the surroundings. Louis Calhern is the stalwart Borgia, making a fine appearance except toward the close when he sports a funny iron hat. Lily Cahill is the seductive Degli with a voice of honey. They are the featured players. Of the others some were good, bad and indifferent.

It is a large company with many extras. Rafael Sabatini has contributed to pictures and is a novelist of note. His "Tyrant" may interest some audiences but not enough to warrant Charles L. Wagner's production effort. *Ibee.*

WITCH OF CASTILE

(Yiddish)

Drama in two acts and 12 scenes, presented at the Second Ave., Nov. 11, for three days, by the Yiddish Art Players; written by Sholom Ash; staged by Maurice Schwartz; incidental music by Joseph Achron; ballets by Benjamin Zemach; $2 top.

Pope Paul IV.....Joseph Buloff
Alessandro Farnese.....Nigel Bruhnsky
Joseph Ibnal.....Arnold Weingarten
Mordecai Alfi.....Jacob Mestel
Hayim Adoni.....Ben Zion Katz
Pamillo.....Arnold Sagar
Jacob Mendigo.....Maurice Schwartz
Jephta.....Stella Adler
Governor of Rome.....Wolf Goldfadden
Imperia.....Lydia Kadlow
Two Messengers.....Pinchus Sherman
.....Morris Metalik
A Young Roman.....Bernh Lampell
Cardinal Moro.....Jacob Cone
A Turkish Jew.....Nathan Metalick

In the main and considering the limited stagecraft or real histrionics the Yiddish stage commands Maurice Schwartz and his Yiddish Art Players in presenting this work of Sholom Ash make an earnest effort to do something worthwhile in Yiddish even if it is not altogether as it should be done.

Ash, in about his 50th year now and from eastern Europe, is generally taken to top the Yiddish writing world. That is certainly true of the outside world.

The play is about Paul IV, Pope of Rome in the early 16th century, the inquisition period when Jews were legislated against and forced to wear gabardines for identification and live in ghettos.

The characterizations of the principal characters, the acting and the makeup, all create a fair illusion, but that's only part of a big and difficult effort. Employing girls as boy characters in medieval costumes made an artificial note and the limitations of the theatre and stage offered other difficulties.

The ballet scene in the house of ill fame was awkward. Not a dancing girl of grace or figure and no movements.

As usual the same difficulty of enunciating clearly when action gets rough in Yiddish presented itself here. More than one instance of garbled dialect although most of the actors used the same.

Schwartz undoubtedly tops the Yiddish stage today, but he defeats his own efforts when he attempts a play that's beyond the capabilities of his stage and theatre.

Some of the performance looks distinctly amateurish and with the poetical niceties that represent Sholom Ash, it's wildsom that dictates three days only for this production even on the East Side. Three other Yiddish shows are current.

Yiddish stagecraft hurts itself again with its musical interpolations. The incidental music here is crude and serves only to interrupt a decent estimation of a fine actor.

Joseph Buloff as Pope Paul IV stood out with an extraordinary portrayal of the aged and fanatical churchman. It may have been historically true but for the theatre, the period of the play, and the theme, the characterization was commanding.

Assembly's 2d House

Although the Theatre Assembly, subscription producers, were reported "leasing" the Empire, New York, its second show will be booked in another house, Gilbert Miller's third "Petticoat Influence" coming to the Empire.

"A Trip to Sorrento," the Assembly's second, now casting, is being co-produced with Oscar Serlin, who has moved in with the Assembly.

Postal Telegraph
Theatre Ticket Service

Reprinted from The New York Times

POSTAL TICKET PLAN IS CALLED A SUCCESS

Theatre and Telegraph Company Officials Report First Day's Test Satisfactory

NO HITCH AT BOX OFFICE

Company Survey Shows Public Acceptance—Speculators Are Balked, Allsopp Asserts.

Reprinted from The Evening Telegram

THEATRES HAIL POSTAL SCHEME AS BIG SUCCESS

1,500 Tickets for Five Hits Are Handled Speedily on First Night.

Theatre managers and Postal Telegraph executives were enthusiastic today over the results of the first test of the new plan of selling theatre tickets.

"From our viewpoint it is a complete success," said C. B. Allsopp, commercial vice president of the Postal company, who has been in direct charge of installing the system.

Reprinted from The Morning World

FIRST NIGHT FINDS TICKET PLAN O. K.

Postal Sells Claim Slips to 4,000 Theater Goers

HITS SOLD OUT AT 4 P. M.

Crowds Handled Smoothly; No Money Changes Hands

Reprinted from The New York Sun

TEST PLEASES THEATER HEADS

Postal Sells Out First Ticket Allotment.

Reprinted from The Evening World

POSTAL THEATER TICKET PLAN IS VOTED SUCCESS

Four Thousand Persons Patronize Scheme on Opening Night

Reprinted from The Herald Tribune

Theater Ticket Plan Meets 1st Test Smoothly

Some, However, Admit Buying Orders From Specialators; Court Action Hinted

To make Theatre Ticket Reservations

Telephone LONgacre 4300

or call at the nearest Postal Telegraph office

The Seal of Service

TO OPEN CHARGE ACCOUNTS telephone the Postal Telegraph Credit Supervisor at BOWling Green 3800

Postal Telegraph

LITERATI

Slow Up Days

Book publishers are not buying manuscripts unless fully completed, that rule applying to established authors. Writers with royalties due for published works are asked to accept payment at the rate of $100 weekly.

With from 75 to 200 new books published weekly, it often takes a reviewer three or four weeks until he gets around to an ordinary first novel. That treatment frequently proves a fatal blow to a young author's first effort. Two years ago a best-seller ran to 100,000 copies, while now 10,000 is considered a good sale.

Napoleonic Strategy

A press agent around Chicago whose circuit places its advertising copy through an agency of commanding prestige has recently indulged in some loose conversation, widely circulated among the critics and other newspaper people, to the effect that he will shortly work out a system "to have all the critics in the country in the palm of his hand."

Whether the advertising agency is cognizant of the frankly avowed intention of this press agent to "get to" critics via their business offices is not known.

This particular press agent agrees with the Shubert philosophy that the whole practice of critical reviewing should be abolished in favor of publicity blurbs.

"Tin Pan Alley"

Dr. Isaac Goldberg has finally glorified Tin Pan Alley in his book of that name, which he sub-captions "a chronicle of the American song racket." And, treating it as a racket, the erudite Dr. is down to

(Continued on page 63).

The off-stage laughs of a great artist



Letters of a Hoofer to his Ma

By JACK DONAHUE

Now running serially in Cosmopolitan Magazine
Final instalments December and January issues

COMING COMPLETE IN BOOK FORM

HERE is another side of the inimitably versatile genius of Jack Donahue. It captures the whole spirit of his sunny infectious humor in letters that will be a joy and a heart-pang to all *who have ever done five-a-day, swiped a towel from a country hotel, or dreamed of playing the Palace.* You can read the remaining instalments of these lovable letters of a Hoofer to his Ma in the December and January issues of Cosmopolitan Magazine. And the complete volume of the letters, to be published soon, will make one of the finest things Jack Donahue ever did.

COSMOPOLITAN BOOK CORPORATION
Publishers New York

European Runaround

By Frank Scully

On the Continent.

Chevalier, resting at Cannes, tried out his $20,000 act in Nice at $2 top—a triple tilt for the natives. Natives no like tryout at any figure.

Prices dropped to a buck in three days, leaving early buyers burning. Squawkers refunded.

With completely rebuilt Eldorado Casino as an added attraction and Leblanging of prices, enough one-timers piled in to patch out the week. No repeats.

D'Annunzio Gives Italy His I's

Gabrielle D'Annunzio, the big-hearted boy-friend of Duse who declared he had to write a play about their private love-life as he needed money and when she sold her house and gave him the dough went tab on their sacred secret anyway, is giving his estate to Mussolitaly.

It's on Lake Garda and has a wooden battleship jutting out into the lily pond.

There's also an open air theatre and a lot of medieval guild stuff that the bald-headed playboy has collected.

Splits That Kill Lucky Boys

Funny, these lucky boys who crawl to greatness on the backs of great actresses, and then air them for baby blondes in later days, don't seem to amount much afterward.

Maeterlinck after easing out Georgette Le Blanc hasn't done even as much as D'Annunzio after he threw over Ellnore, the one and only Duse.

Magdalene, Dead in July, Marries in October

Hansi Preisinger, who married Dr. Otto Kirschner in Berlin, is the same girl who three months ago was headlined as "Mary Magdalene of Passion Play Dies Suddenly."

Press services even had Clara Mays, daughter of the Judas, playing Hansi's role the day after her "death."

Fact was her father died. She, a strapping beautiful brunet, couldn't be killed by even a bad press.

For a long time they planned to give her the role of the Virgin, but this engagement thing changed all that.

Her real name was Johanna, Hansi being a pet-name.

Canute Waves Back Talkers Now

Charles Mere, head of French authors and composers society, is going to buck wiring of legit houses in France, scared stiff that means a farewell to drama.

The way these children try to sweep back tides of taste is a paternal headshaker.

Toughest thing in the world today is to unscramble legit, pictures, musicals and talkers. They all overlap and merge at a thousand points.

To play talkers in legit houses between flops, or while readying one to succeed another, or on non-matinee days, is just one more way of making a piece of property pay its taxes.

Stewart Adapting "Weak Sex"

Donald Odgen Stewart has Paul Bourdet's "Le Sexe Faible" ("The Weak Sex") with him when he gets home, which probably will be before this reaches the stands.

Over here on a "Holiday" (advt) after finishing Joe Cook's "Fine and Dandy" and due back on the Par lot in November, he squeezed in this Bourdet visit to good purpose.

A sexy enough scrivener himself, he'll have a time toning down "Le Sexe Faible" without killing the things that has made it the hit of the year over here.

Bourdet authored "The Captive." "Le Sexe Faible" isn't down that alley of queer people at all. Deals chiefly with American dames who go the limit while in Europe.

Georges on a Fellow-Frog

Lots of Europeans sorry to hear Jack Diamond has been drilled. Governments kicked him around like a script, but several big shots asked that he be let alone.

George de la Fouchardiere, who stuck stamps on letters in the cellar of the Bank of France before he began writing his Bouff hits for the Boulevards, wanted Diamond let in to France.

"We let in pork kings, chewing gum kings and steel barons, so why not beer barons?" asked George—the Broun of France as critic, playwright, actor and columnist.

Paying Off Political Debts

Heywood Broun—"One week at the Palace, eight days in "Round the Town'"—can have this mugg's vote by mail if it will help any.

Years ago in the Press Club back of Nassau street a lot of sports writers, who never carried their columnar ethics into crap games, were snarling over their luck.

Your roving mugg nicked The Broun for six mits (big money in those days) when it was discovered only club members were allowed to break the anti-gambling laws.

Being only a newspaperman and not a member, that left your mugg out.

He withdrew with his loot.

No refund squawk from The Broun.

Hence the proffered vote to the permanent president of The Good Sports Club.

Elstree Airing American

With enough British show people in Hollywood to make a regiment, full war-strength, airing of Americans in Elstree is sure to bring out cries for reprisals.

Home Office, which controls all labor permits, has been asking producers what about all those swell writers, directors, artists, and so on the Quota Law was going to produce?

Americans were let into train the brighter British boys, not to stay on forever, H. O. reminded the studio heads.

Hence the refusal to renew permits. One American director with six pictures to his credit and not a flop—one of his talkers in fact was the first to crash the previously impregnable Australian market—gets aired next month.

Extensions of others will be refused as permits expire.

The Bankheads and MacPhersons

Tallulah's trek to Hollywood after "Let Us Be Gay" folds may be on the up and up.

You must remember that Aimee went all the way from London to Brighton to brighten Tallulah's corner. Perhaps Tal is returning the call. Tal has been in London so long a lot of people have forgotten that the Bankhead Highway in the South was named after her old man, Senator Bankhead.

So she's as nice and as native as candied yams and fried chicken, though lots naughtier.

Roxy and Rodeheaver in Paris

Roxy and Rodeheaver, the cathedrally-minded lucky boys of the entertainment world, are doing trained seal stuff in Paris.

Billy Sunday's old Homer heaved a load of hymns around free for the exiles before hopping home for his radio routine. Roxy lectured the American Club on "Showmanship" under the billing of Monsieur S. L. Rothafel.

Proposed 5% Musicians' Union Levy for Relief Is Called Off

With many of 16,000 members of Local 802, A. F. of M. present, the proposed tax levy of 5% of the salaries of working members, the matter came up for a special discussion Monday (17) at the local union's headquarters in East 86th street and was voted down.

At the same time outside propaganda broke loose that landed in one big heap on Edward Canavan, chairman of the governing board which put the planned tax into effect. No longer a disguised outside fact that there is a feeling against Canavan to such an extent that some of the members are reported favoring his removal as head of the board.

The 5% levy will not become effective through the local rescinding its proposal at the Monday session.

The members will continue to pay the former tax of 2% for the musicians' reserve fund.

Local 802 as a whole can't remove Canavan, but it can, by a majority vote requesting President Joseph Weber to remove him from the governing Board, as Canavan is an appointee of the International Executive Board.

Canavan has been chairman of the board for eight years. With the unemployment situation in New York critical and 802 suffering through lack of work for its members as a whole the board as it stands is in for a lot of censure.

The present officers include Canavan as chairman; M. S. Rausch, sec., and George Schroeder, treas. Regular members are Joseph Abrahams, Michael Briglio, Samuel Finkelstein, Henry Friedman, James J. Lawnham, John J. Perfetto, William Somerset and Edward Urbach.

These men are all under the premise of the International Executive Board. A trial board for 802 is elected by the union membership.

While there is no set period for Canavan's service as chairman of the governing board there's a feeling it's for a year, with the International executive board continuing to let him serve as chairman as long as his work is considered satisfactory.

There is a feeling there may be some excitement around 802's sanctum when the balloting for officers occurs in the annual election to be held Dec. 18, next.

All nominations must be filed with the union secretary on or before 3 p. m., Nov. 28.

M-G LADS SETTLE FOR 64% AFTER A BATTLE

Hollywood, Nov. 18.

Final settlements were reached between Metro and the last of the songwriters on the lot holding contracts.

Harry Woods and Joe Meyer, who led a small insurgent group holding out originally for 75% of contract value, and refusing the 50% offered, compromised for 64%.

When taking the diehard position Metro last week moved the holdouts to remote offices near the railroad tracks and ordered them in cubby holes from nine in the morning until 5:30 in the afternoon, in what appeared to be a smokeout sequence.

Howard Johnson, another contract songwriter, settled for less than Woods and Meyer, but Herbert Stothart is reported as having obtained a better settlement.

Instead of buying off Jimmy McHugh and Dorothy Fields three months' contract, dating from Nov. 1, an agreement was reached to postpone the term until July.

Further Restrictions Upon Import Musicians

London, Nov. 4.

As a result of a discussion at the Ministry of Labor the number of foreign musicians to be employed here is likely to diminish rapidly in the future.

Leading West End restaurants have agreed to consult with the Musicians' Union before applying for permits to import foreign bands.

Changes are expected to be made at the end of the year to tighten up control over people admitted.

PLUGGERS MUST ALIBI MISSING ETHER PLUGS

Pity the plight of a song plugger. It wasn't so bad until someone started a service to publishers listing the compositions played over the principal broadcasting systems each night and now the pluggies are on the carpet every morning.

"Why doesn't whathisname's orchestra play any of our tunes?" ask the professional managers. At least one plugger has figured out an answer.

There are always about 250 popular songs on the market, and each orchestra is already up in about 250 more that are old favorites or just beginning to wane. This is exclusive of the musical comedy selections.

Some publishers have an exaggerated idea of the importance of local radio plugs when it is a fact that most sheet music is now sold outside the ether area. In order to get their tunes before the public some firms are giving certain orchestra leaders a flat rate for every song played and a cut-in on each number is consistently featured.

One leader is now on the payrolls of five different publishing firms, another pays his room rent and a seventh meets the installments for insurance on his musical instruments.

Barring the Boys

There are now about 22 first-string pluggers and with each of them making about ten spots a night the boys are continually falling over one another. Each week they are barred from more hotels, restaurants and clubs because they congest the doorways and are non-paying guests.

Many pluggers are personal friends of the orchestra men, but the leaders don't play their tunes, "I'm obligated here and there and have to give certain folks the breaks," is the frank alibi. The unencumbered band men are seeking relief from the unexpected approach of pluggers and dressing-room gatherings by opening offices in Times Square and holding regular hours for listening to new material.

"A friend ain't worth a damn," is what the poor pluggs are thinking.

HERE AND THERE

Melisse Ballou is with the Jack Mills prof staff.

Willie Lynch band starts at the Saratoga Club, New York, Nov. 28.

Jules Friedin orchestra is back from New England barnstorming.

Chick Well band will open at Roseland, New York, Nov. 29, when Fletcher Henderson moves to Connie's Inn.

Art Kahn band, which replaced the Frank Winegar orchestra at the Club Plaza, New York, will broadcast five times weekly over WMCA.

Harry Tenney, professional manager of Shapiro-Bernstein, added Nat Osborne and Harold Normanton to the staff.

George Schottler switched from the professional department of Shapiro-Bernstein to Robbins.

DREYFUSS BACK

Max Dreyfuss, head of Harms, returned last week from a six months trip to Europe.

Red Star Mgrs.

Red Star placed Harry O'Brien as manager in Detroit, and Teddy Garon, former vaude actor, in the Los Angeles office.

Max Winslow Back

Max Winslow, Irving Berlin exec, is back from the Coast.

He stayed three weeks.

"Delivery Boys" Leave Witmark's

Johnny Tucker and Joe Schuster, the "Delivery Boys," are out of Witmark's after being with the firm several years.

Makes Pugs for Plugs

All means have been used by publishers to land orchestra plugs but the latest takes the cake. It's an exchange of boxing lessons for a plug.

Chap who gives the lessons is a partner in a new publishing firm. He is a professional bantamweight on the side and as an inducement, offers the band leaders boxing lessons if they will use his songs.

Rudy Vallee is now learning how to handle his dukes this way.

Musicians Offered at Half Pay by Fagan in Rochester—12 for 6

Rochester, Nov. 18.

Due to tough pickings for musicians here, Ray Fagan, former leader of vaude orchestra act, is offering two musicians for one. Contract for six players and 12 perform, each working for half pay. Idea is to give more musicians work.

Also offers to play free for charity as publicity stunt.

RADIO BUYS IN ON BOOSEY-HAWKES FIRM

Despite cabled denials from London, it's inside that Radio Music has acquired a certain interest in Boosey's in England. The extent of the interest which Radio has acquired hasn't been made known, although it's hinted that it might be control. Figures were not named.

Leslie Boosey and Robert Hawkes of the Boosey-Hawkes firm, amalgamated combo, recently negotiated the deal with Radio. The two have returned to London for formal ratification of the papers by the Boosey board.

Boosey-Hawkes is possessor of what is considered the biggest ballad library in the music publishing biz, for which type of song it's prominent.

2,000 Less in Sheet Biz Than Year Ago

There are about 2,000 less employees in sheet music publishing than a little over a year ago. According to figures by the M.P.P.A. the 250 publishers in the United tates employ approximately 4,000. Around this time last year there were about 6,000 in the business.

Depression, which has existed in the industry for the past year, plus economy waves and mergers, is said to be the cause for 2,000 let-outs. Practically every publishing house was cut to the bone. Publishers are doing little hiring, although plenty of firing.

Majority of the 2,000 dropped remained in the amusement biz in other lines. They have associated themselves with radio stations, program bureaus, as artists' managers or other phases. The smallest amount of them have chucked the game for good and sought employment in commercial fields.

Snodgrass' Latest Hit

Springfield, Ill., Nov. 18.

Harry Snodgrass, erstwhile "King of the Ivories," after several flops in vaude and working as an in and outer in the entertainment field for the past years, dropped into this city about a month ago. At present he is an entertainer in a local speakeasy.

Harry still punches the keys with rapid fire rhythm and has succeeded in building the rep of the speakeasy from mediocre to high class.

Strube Quits in Balto.

Baltimore, Nov. 18.

Gustav Strube, conductor, Baltimore Symphony Orchestra since its founding 16 years ago, is out. Salary was the reason.

Strube wanted an advance and Municipal Director of Music Frederick R. Huber turned him down. George Siemonn, husband of former Metropolitan Opera diva Mabel Garrison, is Strube's successor.

N. A., Wire Broadcaster, Prefers Foreign Music to Amer. Soc.'s $1 Per Set Tax; 15,000,000 Claimed

A three-cornered battle involving millions of dollars looms as the result of attempts by the North American Company, a holding corporation for public utilities, to secure complete control of radio programs transmitted over power wires and corner the domestic and foreign rights to musical compositions for wired broadcasts.

This company has registered more than 900 patents covering every phase of broadcasting over wires other than telephone and has started a long development through which it will send out radio programs from radio stations and over the power wires of its subsidiaries.

Essentially a power selling group, North American believes it profitable to deliver radios, electric clocks and other electrical appliances, at little or no cost in return for a flat-rate addition to user's monthly light bill tremendous profits are figured to accrue from 24-hour use of the juice absorbers.

15,000,000 Sets

Seeking suitable program material, North American approached the American Society of Composers, Authors and Publishers and was met with the tentative proposal that each receiving set connected with North American's system be taxed $1 annually on behalf of the Society's members. The holding corporation considered this amount excessive since it expects to have at least 15,000,000 sets in use.

As a protective measure and to avoid paying this tax company has purchased a large amount of foreign music for wired broadcasts and holds options on the output of the bulk of foreign publishers. To provide an outlet in this country for this music the Associated Music Publishers Corporation was organized as a subsidiary of the holding firm.

Broadcasting generally has greatly enlarged the volume of business done by N. A. through the increased use of electricity in the homes and the impending legal fight has been delayed only because many stockholders are satisfied with the higher earnings. Other factions, however, believe the company is passing up millions by not asserting itself and demanding tribute from every radio station using power wires for transmission.

Allied with the present major broadcasting chains may be many organizations representing the music publishers, composers and authors. Against them will be arrayed North American Company and its subsidiaries. The success of North American's plan would mean the loss of millions of dollars annually to American writers and publishers.

Spanish Lookers Wanted

(Continued from page 6)

atrical profesh seems just as full of chumps as ever, or maybe some of the girls like the ride.

2d Runs at $1.50

Sr. Alvarez opened his Broadway theatre here this month, staging Fox's "Men Without Women" in silent version and Eddie Mayo and his Seven Harmonica Devils, tango and a jazz orchestra. House is biggest in Argentina, seats 2,000 and is fitted with latest American improvements including space to park cum under seats. Broadway plays 2d and 3d run pictures at $1.50 top. Will be popular. Mayo's band a hit.

In the picture field "Song o' My Heart" opened at the Petit Splendid theatre with the all-English version at 9 p. m. and the Spanish later. English version going big but Spanish had to be withdrawn after two nights when patrons yawned audibly. This kind of picture no good at all for South America.

Rosario Pino

Paramount's Spanish picture, "Un Hombre de Suerte," featuring Rosario Pino, received indifferently at the Ideal, in spite of excellent reviews and advertising. Seems that first run patrons won't stand for Spanish talkers, which, however, do well on second run. This may be owing to what Yankee reviewers term lack of pulchritudinous charms and that angle may be correct. So far no real good-lookers seen in Spanish films, the Senoritas not being built that way. It's hard work tearing an Argentinian away from Hollywood to listen to Rosario Pino.

"High Treason," released by British-Gaumont, may as well have stayed on the shelf. Released at Empire and Versailles, the latter house gave the six patrons their money back.

"Waterloo" Bust

"Waterloo," German production, stayed four days at the Hindu after an expensive ad campaign. Picture showed Napoleon and Wellington trying to escape from noises of canned bombardment. Towards the close audience arose en masse and exited.

Musical International Meeting of Unions

Berlin, Nov. 3.

The union of authors, musicians and publishers is having a meeting in Berlin to achieve closer co-operation between the German, Austrian, English, French and Italian unions. The Gema has sent out invitations to these meetings after long preparations.

The English delegate director is J. W. Woodhouse, Italian authors and publishers, united in the Societa Italiana di Autori e Editori, have sent a very strong delegation.

The French, united in the Societe des Auteurs, Compositeurs et Editeurs de Musique, founded in 1856, sent their president, Henry Moreau.

The Austrians are represented by the vice-president, Herzmansky, and the treasurer, Dr. Alfred Kaimus.

Pendleton's Songs

Paris, Nov. 3.

Edmund Pendleton, American composer, had three songs sung with success at a concert given at the Salle Gaveau.

Lyrics were by Edwin Arlington Robinson, Max Eastman and David Morton.

Victor Prahl sang.

Red's Big Pro. Staff

Jay Witmark has enlarged the professional staff at Red Star until it is now the largest of any music publisher.

Last week Harry Jentes, Mickey Addy, Harry Salisbury and Eddie Lambert were added.

ORCH. BOOKERS' HOUR

Moss-Hallett Enterprises, orchestra bookers, will go on the air as a commercial over WOR8, starting Nov. 26.

Plan is to sell other talent through actual demonstration on the hour.

Drug Charge Against Jazz Band Musicians

Los Angeles, Nov. 18.

Vic Berton, drummer with Abe Lyman's band, and Louis Armstrong, colored trumpet artist in Sebastian's Cotton club, Culver City (Cal.), were arrested at the Cotton club by narcotic officers and arraigned on charges of possessing marihuana, a dope weed used in cigarettes.

Both musicians were released on bail within 24 hours and come up for preliminary hearings in the municipal court Nov. 25. Charge against them is a felony, punishable by not less than six months and no more than six years in the penitentiary.

Music Cocktail a Fizz

Chicago, Nov. 18.

Skalski symphony orchestra of 45 men, which opened in Kimball Hall Oct. 30, ran into a snag Nov. 11 when the Kimball Piano Co., owners of the hall, attached the odd $800 in the box office for rent.

Orchestra, which was termed "cocktail music," because it gave pop concerts from 6:30 to 7:30, suspended without paying the musicians one week's salary. Musicians' Union failed to get satisfaction, with Skalski being dropped. Idea of the symphony also been dropped.

70% of Air Programs Are Free to Stations—Radio Now Money Maker

Washington, Nov. 18.

Figures from official records of the Federal Radio Commission disclose broadcasting, as an industry, is coming rapidly to the fore; that more than half of the big broadcasting stations throughout the country are now profitable business ventures. At the recent high-power hearings before the Radio Commission, statistics were given to show the average cost of operating a 5,000-watt station on a cleared channel.

Up until a few months ago, the vast majority of large stations lost thousands of dollars in operating, the figures show. Now 10 of the 20 big stations each average an annual profit of $29,000. The losses average $54,000 each. These figures represent decreased losses as compared with last year.

According to the commission, the average investment in a 5,000-watt station, like WOR, Newark; WMAG, Chicago, or WSB, Atlanta, is $189,000. The stations are asking the Federal Radio Commission for increased power to make the present maximum of 50,000 watts. It will cost approximately $250,000 additional for new transmitters mostly.

It was brought out during the hearings that 70% of the program service over these stations is given free. Programs furnished by leading manufacturers, advertising concerns which represent the 30% paid entertainment, are the means of providing profit for the station.

When changes are made, the average price to leading stations by the hour in the evening is listed at $310. The aggregate monthly income from such advertising methods is listed at an average of $23,500 per station. For a 5,000-watt station, the figures show that the average monthly operating cost runs somewhere near $22,000, leaving $1,500 to the good. There is a good sized bill rendered each month for talent, aside from a monthly average payroll of $6,000 for employees.

57% Music

Another fact brought out is that 57% of the entertainment on the air is made up of music. Most of programs have a musical background, as against the straight lecture or educational feature. It was also discovered that the 5,000-watt station has an average service area somewhere around 35 miles, wherein satisfactory reception is recorded without static or fading out evident. Beyond that 35 miles there is no telling what may happen, when the 5,000-watt power is distributed through a clear channel, the reaching distance is increased approximately 50 miles, that is, the radius is then somewhere between 80 and 90 miles as against the 35.

In the hearings before the Federal Radio Commission, which lasted from Sept. 5 until the past week, some 26 stations applied for increased power, most asking for 50,000 watts. The owners and operators of these stations claim that improved service will be the result, if granted by the commission. At present there are 40 cleared channels in operation. These channels are accommodating stations with a minimum power of 5,000 watts. It is the commission's contention that only 20 cleared channels should be permitted to have stations with a maximum power of 50,000 watts. A ruling made to this effect brought about much dissension and discussion among the ranks of radio station owners and operators.

WONDERFUL MUSIC—ANYONE CAN PLAY
Concertina Plays by Roll
Free Folder. Pittle Co., Dept. D-7, New Bedford, Mass

N.Y. Indie Station's Tele Studio, Invited Audiences

WMCA is preparing itself for Television, claiming to be the first indie station to do so. The station has taken another floor in the same building for a stage and accomodations to seat 200.

Until Television for the home becomes practical, WMCA will a few times weekly use the new Television studio for broadcasts before invited audiences. Inaugural will be held Thanksgiving Day.

Last week WMCA's transmitter was increased from 500 watts to 1,000 on Federal Radio Commission okay.

Harlem Ether Racket

Joseph J. Boris, colored, who promoted "Who's Who Among the Negroes" and connected with the Harlem Broadcasting Corp. of 307 Lenox avenue, was arrested last week and held in $1,000 bail on charges of forging names of announcers to fictitious contracts for advertising on the air.

The main complainant was James F. Gillespie, elevator repairer, who claims he invested in a ballyhoo that didn't materialize.

Edna Hopper's 2 Weekly

Edna Wallace Hopper will slant her beauty secrets over the air via NBC.

Her performance will be for the Affiliated Products, Inc., twice a week.

Producer Wise

A studio head in Hollywood called in a songwriter and asked to see the latest song he had written for a picture.

Looking it over, the producer said:

"This won't do. It has no reprise in it."

RADIO'S 7 KEYS

N. Y., Chicago, Detroit, Philly, Frisco, L. A., Pittsburgh

The seven cities most important to radio are New York, Chicago, Detroit, Philadelphia, San Francisco, Los Angeles and Pittsburgh. Each is figured to have more listeners than any other cities in the country. Due to this, and importance to commercials, advertising time rates on NBC stations in those cities are higher than stations elsewhere.

Commercial NBC time per hour in the leading seven cities is: New York, $750; Chicago, $460; Detroit, $340; Philadelphia, $310, and San Francisco, Los Angeles and Pittsburgh, $300. Where there are two NBC stations in one city, both have the same rate.

Rest of the NBC stations are priced from $300 down to $120.

60,000,000 RADIO LISTENERS-IN

Radio audiences are always on the increase and the saturation point is still far off, declare radio men. An example is claimed in 1,400,000 radio sets sold in the United States during this year. That is the figure given by the Department of Commerce. At present 13,400,000 radio sets are in the country.

Difficult to determine the number of ether listeners, from surveys made by local newspapers, radio dealers, stations and the Department of Commerce, it is stated radio has 60,000,000 fans. That is nearly an average of five listeners to each set.

A-A Themer No. 1 Sheet Seller After Three Wks.

Three weeks after simultaneous release of Amos 'n' Andy's "Check and Double Check" in 200 R-K-O houses, "Three Little Words," the theme song of the talker, became the best sheet music seller. It was listed number one for the week ending Nov. 14 by Richmond-Mayer, music jobbers.

Picture publishers cite this as illustrating that a picture can still make a song.

It is claimed in music circles that "Three Little Words" is one of the quickest best sellers the business has known. Harms is the publisher.

Chicago NBC Promotes Couple of Boy Ushers

Chicago, Nov. 18.

Under new promotion system instituted by the Chicago N. B. C. offices, two ushers have been moved up as junior production managers.

Boys are Frank Williams and Ray Kramer, who will work under Ted Pearson. Idea is create future execs right in their own backyard.

Lux' Air Purse

Hollywood, Nov. 18.

Lux Soap is set to spend a lot of jack on a series of NBC programs using picture names.

First to be approached was Ramon Novarro. Offer was for him to go to New York to broadcast two songs each week for 15 weeks, at $2,500 a night.

Bill Paley Branches Out

Chicago, Nov. 18.

Bill Paley, at present with Straight's band at the Frolics here, will open with his own orchestra at My Cellar, night club, Nov. 27.

Paley formerly had his own band at the Friar's Inn.

Radio Air Line

By Mark Vance

One standout Thursday evening gave WABC the edge. It was the consecutive lineup of bands, including Paul Whiteman and Ben Bernie from Chicago and Ted Florito from Minneapolis. Cinch this trio about dialed out any competing music. Prior to that it had been a hop from one station to another giving Rudy Vallee and Lucky Strike an even break on the NBC chain, former on WEAF and latter on WJZ.

Giving the Whiteman program the closeup showed Paul offering the air fans a diversified program without getting serious, and supplying a straight symphonic concert. And for that Whiteman, if he keeps it up, is bound to make himself a whole lot more friends than he did with his Old Gold broadcasts.

He had Jack Fulton, Jr., piping high on his tenor range, Mildred Bailey doing crooning blues, and the Pearl Sisters on topical harmony and his bandsters varying their routine even to introducing some new ones. And all this topped by the Three Jesters with pleasing male voices blending harmoniously on understandable numbers.

Paul Tough to Follow

When Bernie came on right after Paul he admitted it was a tough spot to follow the King. Bernie making cracks along his old N. Y. line, including the "unwarranted baritone" and the "hope you like it." Nothing unusual but all of a popular vein.

Florito took up the former Lloyd Huntley band period, making good. A pleasing outfit and luckily with numbers that did not conflict with Whiteman and Bernie.

F. & M. Period Displaced

Fanchon & Marco period got off on the wrong foot, the scheduled time being taken up by the speeches at the American Academy of Arts and Letters on WGBS, which forced the F & M period on later. O'Brien and Hewitt helped enliven this period. Jerry Franks worked all the way singing and making announcements.

The rule air interviews sound unnatural and "rehearsey," but there was an exception when Frederic March was on with Radie Harris from WOR. March injected unmistakable personality and made his appearance more than just a how-do-you-do and good night.

March probably startled the girls when he spoke of being married and said his wife, Florence Eldridge, was opening at the Broadhurst, N. Y., in a new play, "An Affair of State." March jestingly said it was a lot of hooey about Paramount making him a star; that he preferred being featured and that a star had too much responsibility, being blamed when a picture turned out a dud.

WOR gave its Thursday eve program a certain air as a whole through the arty music supplied by the Hotel Montclair ensemble and the Bamberger Little Symphony. Both have a following with latter perhaps the leader by reason of its long air service.

Flock of Tenors—and Good

Some good tenors on Thursday. In fact, the latest crop of tenors appears an improvement. Harold Hansen on Arco Birthday (WEAF) was never in better voice.

Hansen sent over "Roses of Picardy." And Charles Harrison stood out in the Victor Herbert opera, "The Debutante" (WJZ). Frank Parker deserved the palm for his tenoring during the Van Heusen program (WABC). There were others, but these deserve special mention.

Howards and Libby Holman

The Howards for the Wise shoe company on WABC are getting accustomed to the mike, and their stuff is coming over in much better style. Libby Holman was a special feature on the WEAF Fleischmann period; effective.

New introductory method of characters in the Herbert opera a big help on WJZ. Gives the singers a better break and the fans a chance to pick their characters. As each character is announced and name pronounced the individual steps up and sings a few snatches of one of the main songs of the opera.

Heidt Period Good

Horace Heidt and his Californians broadcast from the Hotel New Yorker on WJZ. Given a full hour on a quick assignment Heidt was before the mike and clicked. Heidt is bound to be a radio asset. Type of topical numbers make Heidt popular on this station. Fast pickups and Heidt not at all stingy with numbers.

College Song Group

Natural Bridge program (WJZ) showing improvement and diversified program layout. The male trio's "Get Going" was a standard. College Memories on WEAF is paid for by the National Batt--- Co. Feature specializes in college songs. Male quartet went Princeton last Friday. Vapex Musical Doctors (WOR) has a surprisingly musical program. The Ponz Sisters sang as "nurses."

By broadcasting the Canzoneri-Singer fight NBC hopped into dial popularity.

And a genuine thrill, too! When that lightning-like KO came, no staged finale could equal the excitement that followed the quietus Canzoneri handed Singer; such an uproar that Graham McNamee, thrilled and excited, could barely be heard in the tumult.

Honolulu Melodists with usual Hawaiian songs on WGBS. And again the reliables, the Three Little Sachs, with their familiar line of wisecracks and songs.

Again a corking finely arranged program on WJZ for Maxwell House coffee under Willard Robinson's direction. Janet Busch-Hecht was the featured guest and sang beautifully.

Slight improvement on the second of the electrically-transcribed programs for Plymouth on WOR. Music was better produced and not so much time devoted to blah announcements.

True Story (WABC) Friday night depended on the women for its returns for the men, of course, were tuned in on the fights on WJZ. On all around performance Cities Service (WEAF) just can't be beaten. Even the 'cello solo was a standout. And for the first time on the air the Letter Song from "Mozart" was sung in French by Jessica Dragonette, one of the best fem voices in radio.

(Continued on page 59)



TAVERN
A CHOP HOUSE OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

SONG HITS
Manhattan's Newest Music Thrill Is Horace Heidt and His Californians
Now at the Hotel New Yorker and broadcasting this galaxy of hits via Stations WEAF and WJZ.
"Here Comes the Sun"
"Go Home and Tell Your Mother"
"Just a Little Closer"
ROBBINS MUSIC CORPORATION 799 SEVENTH AVE. NEW YORK

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing: "Baby's Birthday Party," "Crying Myself to Sleep," "I'm Yours"—own version of "I'm Yours."
WABC every Saturday from 10:30 to 11:30 P. M.; every Monday from 8:45 to 9:00 P. M.; every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
BEACON THEATRE
NEW YORK CITY

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED WEEMS
AND HIS
ORCHESTRA
ROOSEVELT HOTEL
HOLLYWOOD, CALIF.

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
George Olsen's Restaurant
Culver City, Calif.

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's "TONIGHT"

PAUL WHITEMAN
INDEFINITELY
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

BLACK OUT OF CASINO; COSTLY FLOOR SHOW

Following a disagreement over operating methods, Rene Black, maitre de hotel at the Central Park Casino, has severed his connections with that class spot. Black has been actively in charge of the Casino since it opened about a year and a half ago. He has built up a large following among sophisticated epicureans through years of association with some of New York ritziest dine and dance spots.

Biz at the Casino, the most popular class spot in New York last season, has slipped about 40% this season.

Black's departure from the Casino, operated by Sydney Solomon, followed the installation of a floor show to which he is said to have objected. Show, which consists of Ethel Merman, songstress, and the DeMarcos, dancers, doubling from "Girl Crazy," and Leo Reisman's orchestra, adds around $5,000 to the weekly operation, giving the Casino the costliest night club floor show in New York in a season when class nite club trade has been conspicuous by its absence. Last year the Casino packed 'em in with Reisman's orchestra as the sole attraction and Black's personal following.

Black's withdrawal from the management of the Casino is considered an admission of poor biz there during the past few months, although Solomon, now managing the room personally, claims that to date the Casino has had 800 more couvert charge payers than last year.

Business

Due to its high scaled food prices the Casino's luncheon business has dropped to nothing. That and the dinner trade last year were the big items, with the gross from those coming in after theatre for supper being so much velvet. At present the Casino's main income is derived from the supper trade.

A $5 couvert is still in effect with only a few items in the menu having been reduced from last season's peak prices.

MADRID FEELS LIGHT TOURIST IN CABARETS

Madrid, Nov. 4.

Present cabaret season is most unimportant, owing to the number of tourists visiting Madrid for the last few weeks very small, and cabarets not doing well.

Three cabarets at present with programs of little interest. They are the Lido, Maipu and Alkazar. Spanish orchestras filling the musical items after the style of the colored bands, with instruments similar to those of the latter, all the musicians being Spaniards.

Mort Downey's Club

Mort Downey's own nite club in the Hotel Delmonico on 5th avenue will likely open this week.

It is in a room, sumptuously furnished, seating 225, couvert will be $3 and $4.

Downey has full charge of the room other than restaurant service. He's in on a guarantee against couvert and percentage of checks.

Fewer Nite Clubs

There were about 40 more licenses issued to night clubs during 1929 than to date in the current year, according to the New York City License Bureau. In 1929, the License Bureau reports, 357 permits were issued for night club operation. Bureau estimates the number so far this year is about 315.

Beaut's Two Weeks

Hollywood, Nov. 18.

Jeannette Eastmont, beauty contest winner at Miami, recently with "Temptations," opens at Club Victor, Seattle, Saturday (22), for a minimum of two weeks with options.

Ray Closes Shanghai

Shanghai, Nov. 18.

Gil Ray, at Little Club for some time, closes Dec. 11.

Harry Rodgers, producer, has disbanded the acts of Jimmy Allard and Billy Maine and Co.

"Professor" Job for One Of Par's Two Tunesters

Hollywood Nov. 18.

With W. Franke Harling gone off the Paramount music department payroll, the studio is now left with but two song writers—Sam Coslow and Jack King.

Coslow, with four more years to go on his contract, has the Par execs wrinkling their brows trying to figure out what to do with him. It's likely Coslow will be switched to the scenario department.

Jack is being utilized mostly as a piano player on sets. His contract expires a year from now.

BIG NITE CLUB BIZ SURPRISES CHICAGO

Chicago, Nov. 18.

Business is remarkably good in most of the nite club spots locally. Probably more name bands now playing in Chicago than in New York.

Paul Whiteman at the Granada on the south has run a two-week booking into an indefinite engagement despite the terrific payroll of the Whiteman aggregation.

Ben Bernie is doing very well at the College Inn and has built up Thursday nights as the "Theatrical rendevous."

Green Mill, renamed the Lincoln Town Tavern, has successfully launched a no-cover policy with Jan Garber as the lure. Charley Straight and the Frolics, both veterans of the local nite club business, are running profitably. Coon-Sanders are repeating for a second year at the Blackhawk.

Phil Spitalny, NBC's imported ace, keeps the Edgewater in the front ranks, notably for those smash Saturday night formals. Tom Gerun from California is occupying the important Congress Hotel assignment.

There actually isn't a class spot in town doing bad business despite the prevailing pessimism of the commercial world.

Radio Air Line

(Continued from page 58)

RCA went in for operatic melodies including "Mikado" and "Carmen" numbers plus pleasing as offered by the Shilkret musicians. The Lutheran period (WABC), mixed voices and propaganda for the church. Kremlin Art (WOR) has about the strongest bunch of male voices in radio. Lou Taylor soling himself on WMCA.

Old Company program (WEAF) is "commercial," paid for by the Old Anthracite Coal Co. Not bad but somewhat similar in layout to other periods, especially the one just ahead. Feature was the vocalizing on the three best known drinking songs of the country. Lillian Roth highlight on Nestle program. Voice came over nicely on "Low Down" (WJZ).

Freddie Rich's band music enlivened the Weed program on WABC. Good gag song the interwoven pair, Jones and Hare, put over on that invitation to the fans to sing in the million or so choruses of "That Goes On for Days."

Leaders Own Song Plugs

Band leaders by plugging their own songs are making it hard on the hit writers. One thing it will prove and that is radio can popularize a song faster than any other source. Perhaps the too palpably illustrations are Rudy Vallee with the Maine "Stein Song," and Bert Lown with "Bye Bye Blues." And now among the lesser lights Neale Golden Friday night on the Herbert period (WGBS), offered his own composition vocally.

WABC obtained international attention on the Dr. Hendrick Willem Van Loon picking from his study in Amsterdam, Holland, as the stand-out of the Radio Follies. At times the voice could be understood, but for the most part static and the 3,000-mile broadcast made it funny and confusing.

Real football treat was the fall opening interview by Christy Walsh via Patrick Hills on WABC Alexander's College Point's coach with produced some interesting figures showing why the Carnegie Foundation was all wet on its slap against college football. No mincey embellishment.

Ken Murray subbed for the Duncan Sisters on the R-K-O hall hour and reeled off an amusing monolog. Another feature was Mildred Hunt who plows her radio furrow.

Sobber Wrong Again

(Continued from page 2)

the great director with a sneer. "You've been kidded 100%, that's all. Why none of those 'Variety' mugs could qualify for a shanghai scene on a pirate ship. Nobody would believe they grew that homely. They'd all call the picture a fake.

"Say, sister, maybe you're a mugg, too. Maybe you're just a mugg wearing a false face?"

"Mr. Manorpama, let's stop talking about these dears at the office. It's unfair. I'm here to get an interview."

"'Variety' double crossed me by not sending over a mugg, so I'm going to cross 'Variety.' You're the one who's going to be interviewed," said Max, taking sobber off-balance.

"Who is your favorite cinema director?"

"Cecil B. DeMille."

"Julius," chirped Max to his secretary, who was making notes with a clarinet, "rub that out."

"Which of my pictures did you like best?".

"I have never seen any of your pictures."

"Stop kiddin'. Where were you the week my big grosser, 'Must the Woman Pay Pro Rata,' played the Capitol?"

"I was on my vacation, thank heavens."

"What's more invigorating than a good day's work?"

"A good night's sleep."

"Where were you on June 34th?"

"There aren't 34 days in June. That month only has 33, like February which doesn't even count."

Clever Sister

"Pretty clever, sister. Just wanted to see if you were listening. What do you think of me as a director, an artist and a man?"

"As a director I think you're terri——"

"Never mind. Julius, fill that answer in yourself. Miss, how do you spell 'cat'?"

"I can't spell."

"Okay, Julius. Now I know she's on that broken English rag. Young lady, are you sure you can't spell 'cat'?"

"I'm positive."

"Don't be positive. Only fools are positive."

"Are you sure?" asked sobbie.

"I'm positive."

It names mean anything, Eddie Van and Herman Schenck are both on the payroll of Red Star Music. At Forster's, Olive Lee, steno, works in the same room where Ned Washington, song writer, whams the piano.

Inside Stuff—Music

Carrying Dinner Pails

One of the most prominent orchestra leaders in the country, playing now in his own club on the West Coast, makes his boys carry their own dinner pails to work. Several of the musicians were actually seen on the street with the grub containers.

Seems that eats are not included along with their pay checks, and as prices in the club are higher than the boys care to spend they decided to carry their own.

How Friendships End

A radio editor on a New York daily signatured a letter without reading for a music publisher pal. It later turned out that the letter was a circular endorsement purporting to detail the r. e.'s personal interest in a song and broadcast generally as a sort of slug to air bands and singers. Something the r. e. didn't have or know about and what is worse couldn't recall quick enough to avoid personal damage to himself.

Name Leaders Needn't Rehearse

Majority of the name stage bands which play Publix can go through their music without the leadership of their name leader. When playing Publix they are taken in hand by the theatre's musical director, who rehearses them a few days before opening. The leader may or may not be present. The leader takes over the band for the last rehearsal.

Rudy Vallee's band at the Brooklyn Paramount is rehearsed each week by Ed Paul, musical director for the New York Paramount, who also assists at the Brooklyn house. Vallee is rarely, if ever, present at these rehearsals.

Cutting Orchestration Hand-Outs

Publishers are cutting down the free lists for orchestrations. They had been handing out so many orchestrations to unworthy phoneys that they are determined to do away with it and reduce expenses.

CLUB MADRID

New York, Nov. 16.

Reopening of the upstairs Madrid on West 54th street is a one-man night club affair, with Joe Lewis the one man, and everything apparently depending on how this Chicago cafe name will hit or miss in New York.

They don't come better versed in the night club way. Lewis knows about all there is to know. Applying his own style and method to that knowledge, he becomes a most proficient floor entertainer. It oughtn't to be a difficult task for him to build in New York as he did in Chicago.

Floor show around Lewis is all-femme. Place added an eight-girl line this week to depart from an entirely specialty layout idea, probably figuring the girls will draw the other interest. They're all blondes but one and never wear too much. A nice looking bunch of girls on a cafe floor can't offend unless they want to.

The principals are Ann Bolen, Edith Murray, Florla Vestoff and Kahl. Show gets warmest when Kahl is on, warm enough for anyone on a cold night. She's the Chinese coocher out of the "Chinese Whoopee" vaude turn and a novelty anywhere, but in a night club, more so. That no one else can follow in that line leaves all the coaching to Kahl and she needs no help. Also helping the girls to remain just walkers in their two costume changes.

Miss Vestoff performs the most proficient specialty. She is the tap dancer recently in vaude with the Ten Blue Act and now engaged for Hammerstein's "Ballyhoo." She looks as well on the floor as elsewhere and locale has no effect on her dancing. Miss Bolen and Murray are singers of contrasting types, in singing style and color. Miss Bolen is titian haired and Miss Murray a brunet, with Miss Vestoff a blonde as a break for all. Miss Bolen sings torch stuff, quietly and prettily, at times almost too quietly and nicely for a night club, but her appearance is always an edge. Miss Murray is very ha-cha in all numbers, not so bad to look at and peppy. She's also from Chicago.

Show runs about an hour and Lewis does half or more of it. He works with a featherweight stooge and when not singing his nut stuff or gagging, he is tossing the kid around. Lewis is working hard at this early stage. He can't do it forever in a night place. But when they start coming, if they do, Lewis can slow down and still be ahead of most comics in the cafes.

Place is tied up three ways, with Lewis, Jack Fine and the Schwartz boys the reported corners. Couvert is $3, indicating an intermediate patronage is sought. The oblong room can possibly hold 250 in a squeeze. *Bige.*

. . . HORACE HEIDT

Scores Another Sensational Success



Grosses $12,461 first 4 days in the Terrace Restaurant at Hotel New Yorker.

Again the New Yorker Hotel demonstrates success! In line with giving its patrons the utmost value for their money, the management has put on the international dance sensation, Horace Heidt and his Californians (with Lobo) in the already famous Terrace Restaurant of the hotel.

Last week Heidt panicked them. Saturday night's crowd was like the Army-Navy football game and Horace was never better.

Already this spectacular entertainment feature is the talk of the town.

Notice to the Profession:

In order to give his thousands of friends in the theatrical profession an opportunity to hear his great act the New Yorker Hotel has inaugurated Supper Dancing on Sunday nights $1.50 couvert.

NEW YORKER HOTEL

8th Avenue at 34th Street

RALPH HITZ, Managing Director TELEPHONE: MEDALLION 1000

Biggest Carnival Units Merging Under Single Head in Final Ditch Struggle to Survive New Year

Chicago, Nov. 18.

Within the next two weeks the carnival world will announce a merger, taking in all the major tricks. All will be handled through a central office, probably located in Chicago.

Gesture is the final effort in this field to keep alive a fast disappearing business. It will include, under present plans, the two Rubin & Cherry shows; Beckman-Gerrity, Johnny J. Jones, Wortham carnival and possibly several others.

It will be the first merger in the carnival world. Under the new plans, which will be announced at the forthcoming Showmen's League pow-wod, as a surprise, in December, an effort will be made to handle the carnival business on the same basis as John Ringling handles his circuses. That is, under one head.

Present owners of the merged outfits will retain their interests, but will be subject to ruling from the main office.

Divide Up Plums

With this new plan the fairs, which have been receiving spirited bidding for choice spots, will now take what is offered them from the major shows, or else fall back on the smaller tricks. In this way it is figured the carnival won't have to put up so much money to purchase choice fair dates, especially with all competition out.

Who will head the new combine is still in the air, with all details likely to be announced within the next three weeks. In the meantime all the mentioned carnival owners have agreed to get together and work under one head. They frankly admit if they don't they don't go out in 1931.

Carnivals Indoors Get By in Northern Jersey

Indoor carnivals are reaping a harvest this winter in spots which have tabooed the outdoor attractions, especially in Northern New Jersey.

The indoor events are labelling themselves County Fairs, but are the same old lot shows with wheel play for money wide open.

Through a strategic hook up with strong auspices local authorities have been unable to curb activities of the indoor carnivals.

Carlos Greator Shows has been playing the past week at Sokol Hall, Little Ferry, N. J. without molestation and is spotted this week (17) at Mechanics Hall, Hackensack, N. J.

The indoor shows are not required to be licensed, according to Edward O. West, prosecutor of Bergen County, and as long as the auspices tie-up is genuine cannot be controlled by his office.

For Worthy Giraffes?

Chicago, Nov. 18.

Ringling Bros.' winter quarters at Sarasota, Fla., were opened Nov. 2. Until next spring, the public, on payment of 25 cents, will be admitted Wednesdays and Sundays.

Opening was advertised in all Florida papers with practically every large sized town running busses to Sarasota on the two days mentioned. Proceeds go into the Ringling Bros. Community Chest, whatever that is.

Showman Dies Unknown

Denver, Nov. 18.

F. E. Bennett, old-time circus man, who toured Europe with Buffalo Bill Cody and Pawnee Bill Lillie, died at the Salvation Army home here. Burial was in Denver.

Came to Denver two months ago under the name Sawyer and identity not known until time for funeral. He is thought to have a brother living in the east.

CARNIVALS

(For current week, Nov. 17-22, when not otherwise indicated.)

Cetlin & Wilson, Charleston, S. C.; Brunson, 24-29.
Galler, Enterprise, Miss.
Gray, Royal, Brownsville, Tex.
Krekos, A., Co., Delano, Calif., 13-18, Delano, 20-25.
Page, Pelham, Ga.

FAIR AGENTS TALKING

After Disastrous Year Contemplate Protective Asso.

Chicago, Nov. 18.

It appears that the tough times experienced by the fairs this past season will result in the final formation of a fair bookers' protective assn.

Fair bookers have agreed some sort of organization is essential for the protection of the bookers and acts from fairs which fail to pay off. Steps have been taken in the past to organize the bookers, but all attempts have come to nothing.

The unusual season just past has struck deeply. An extraordinary number of fairs took the flop, and acts and bookers were forced to accept cuts as high as 60%, with the fair managers taking a "take it or leave it" attitude.

Ballenger's New Job

Chicago, Nov. 18.

Tony Ballenger, for years general agent of the Sparks circus, will be ahead of the Downie truck outfit in 1931.

New Style Make-Up

(Continued from page 3)

most lay men consider it to be in pictures and for the stage. Make-up cannot possibly do away with any glaring defects; its main asset lies in the accentuation of good points. A perfectly natural make-up is the thing now sought and particularly by stage people who have made a name on the stage and having gone into pictures want to look as much like themselves as possible.

Also on the screen an attempt is no longer made to make every woman look typically beautiful. It is now realized that slight irregularities are the chief charm in any person's beauty. So where formerly turned up noses or slightly irregular mouths were blocked out, they are now left as is with better effect.

Just Learning

And that women on and off stage are just beginning to learn how to make-up, is the belief of Tom Cameron, make-up man at the Paramount studios who has been in the business for 40 years. Women no longer slap on make-up in quantities as they once did. They strive to look natural and healthy above everything else. If a woman is dissipated no matter how she makes up to look beautiful, she will only succeed in looking hard.

Many women are responsible for their own lack of attraction because they don't know how to bring out their good points. Practically every healthy, nice looking girl can look beautiful if she knows how to accentuate her good features.

Girls Don't Know

Girls ought to know how to make-up their own lips, but many of them don't. They should never make a decided Cupid's bow, this looks artificial and hard. And they should carry the lip stick all across their mouths instead of just leaving it in the center with the idea that this makes their mouths smaller. It looks sloppy. After they have put on the lipstick they should make a decided line around the lips by tracing the lips with a pipe cleaner dipped in powder. No one can realize what a decided line traced about the mouth with a pipe cleaner can do to bring out the beauty of the mouth until it has been demonstrated. Also just the slightest shading of make-up down each side of a too broad nose will do wonders without even being visible.

The use of an ordinary artist's lead pencil for eye shading instead of all the blue make-up that is sold, is far more effective for street appearance. There are so many subtle tricks that can be learned, that every woman should attempt to learn them. It might more than pay beauty parlors to install experts for this service.

Outdoor Ethics

Chicago, Nov. 18.

A new payoff system was worked this summer by a flopping independent circus, playing midwest territory. It hired every workman who asked for a job, with the understanding he would be paid $21.50 weekly.

On the payoff Saturday night, in the pie-car the individual was given 50 cents. When kicking he got this explanation:

"$21.50. 21 meals and 50 cents, cash."

Arcola Park Home Sites

Arcola Park, Rochelle Park, N. J., has passed out as an amusement center with the purchase of the property last week by Murphy & Deane, Hackensack, N. J., realtors, who will convert the area into a summer bungalow colony.

Arcola is on the Saddle River and figured good spot for home sites. The park had been in operation for three years and a bust from the start.

Ringling Tops May Drop Matinees, Sidestepping Overworked Spots

Chicago, Nov. 18.

Final check here, in the Ringling office, of the past year's circus business reveals the fact that matinees under the whitetops were a washout. Never in the history of the six Ringling owned outfits was the afternoon performance biz at such a low level. The only one of the outfits to show any profits from afternoon showings was the Ringling-Barnum outfit itself, and this was very spotty. For the rest the average was 400 paid admissions throughout the season.

The 1931 circus season may see the matinee business dropped, as was the street parade two years back. It is now figured it might be good business to forget afternoon shows and assure a full house at night.

Along these same lines John Ringling now states he is shelving the Sparks and John Robinson circuses, as the public has had too much circus the past 50 years. By forgetting many towns for a season or so, he hopes to bring about a revival of circus interest.

Nothing Set

No definite plans have been completed for 1931, and nothing will likely be done until after January when, if conditions warrant it, several of the outfits, now in storage, will hit the trail again.

PROMISES BULL FIGHT

Franklin, Brooklyn Toreador, Would Stage "Educational Exhibit"

Calling it an educational exhibit, Dave Mackay, Newark, N. J. promoter, expects to stage a bull fight at the Newark International League baseball stadium, Sunday afternoon, Nov. 30, with Sydney Franklin, the Brooklyn toreador, as his main attraction. Franklin recently played a week in vaude in his home town for Loew's.

Mackay claims he can't be stopped by the S. P. C. A. until an act of cruelty is proven and states he can avoid that by showing a contract with a Newark slaughter house for the carcasses of the four bulls, he says, are now on the way to Newark from Mexico to test Franklin's skill as a toreador.

Singer Scrap

(Continued from page 43)

after the fight in dressing room. Al was still wondering what it was all about.

The radio did get part of its money's worth by sending the semi-final over the air, the Ben Jeby-Harry Ebbets match going on last. It was a hard-hitting affair, Jeby (of Singer's stable) making an excellent showing against the tough Freeporter, Ebbets.

Jeby did best with body blows and landed enough left hooks to the tummy to stop any ordinary fellow. They were head to head most of the time, Jeby being much the better and not so wild. Jeby won the decision rightly, but he was so tired in the last round that Ebbets was messing him about.

Attendance was best the Garden has had this season so far. Ringside seats were boosted to $10.40.

Earl Carroll put on the Park Casino invitation dinner Sunday nite. It looks like a gag. Sunday before Louis Shurr invited 250 to the same place. Either the Casino is giving the dinner gratis and using a come on, or there's a bankroll chump behind.

Obituary

ANTONIETTE SMART
(Mrs. Emil Hoch)

Antoniette Smart (Mrs. Emil Hoch), actress, died Nov. 14 of heart disease at her home in the Bronx, New York.

Miss Smart, born in Oakland, Cal., made her stage debut in "The Auctioneer" with David Warfield at the Belasco theatre, New York.

She had been in many shows, including "Mad Love" and "The Little Outcast." In 1909 she joined the Emil Hoch Co., playing sketches in vaudeville, and on April 5, 1910, she and Mr. Hoch were married in Wilmington, Del. A son was born to them in 1913 and Miss Smart retired from the stage. Mr. Hoch remained on the stage and last season was with "June Moon" and at present is with Judith Anderson in "As You Desire Me." Besides her husband, her son, Charles E. Hoch, a student at Webb Academy, survives, also her father and sister, living in Oakland, Cal. Following her stage retirement Miss Smart took an active interest in politics and was president of the Woman's Division of the Park Republican Club and a member of the County Commission of Bronx County.

In Loving Memory of Our Dear Departed
MOTHER
SARAH MORETTE
Who Died Nov. 20, 1928
Her Two Daughters
Anna and Lillian Morette

JACK DRISCOLL

Jack Driscoll, 56, one time stage tenor and in later years an outdoor booker in New York, died in St. John's Hospital, Long Island City, at 10:30 o'clock Monday night (17) following a stroke of paralysis.

Mr. Driscoll years ago sang illustrated songs at the old 14th Street theatre, N. Y., and his voice brought him to the attention of Lew Dockstader who engaged him for his minstrel show. Jack's dislike for travel resulted in his remaining in New York and opening a booking agency, placing many big acts with parks, fairs and carnivals.

Some months ago a heart attack forced him to slow up on his booking activities. He continued to sing at fairs and clubs.

His widow (Julia Hill) and two sons, Frank and Jack, Jr., survive.

Funeral services will be held Friday morning at 9:30 o'clock from the Church of St. Therese, Sunnyside, L. I. The body will then be taken to his old home in Seymour, Conn., for interment.

Jersey City Elks (211) will hold services Thursday evening at the Driscoll home, 4150 Bliss street (46th), Long Island City.

EDWARD GITELSON

Edward Gitelson, 55, indie vaude and club booker, died in Chicago, Nov. 14, from injuries received in an auto accident.

Gitelson and his six-person show were returning from an Armistice Day performance in Waukegan, when their car collided head-on with a huge motor truck. Gitelson received a fractured skull and internal injuries. He was taken to the Highland Park hospital where he died without regaining consciousness.

Before opening his own office Gitelson was associated with the Ernie Young agency.

Widow and two children survive. Burial in Chicago.

FRANK COCHRAN

E. Frank Cochran, 56, actor and radio artist, known as "Sunshine Frank," dropped dead while at a business conference in his office in Columbus, O., Nov. 17. For many years he was a member of the famous quartette in Denman Thompson's "Old Homestead," which toured the country 30 years ago. In recent years he has been a radio entertainer, appearing as a regular feature on Station WAIU. One sister survives. Remains were removed to Springfield, O., his former home, where burial will be made.

HALLIE G. REYNOLDS

Hallie Gelbart Reynolds, actress, widow of Edwin G. Reynolds, died Nov. 14 in Hartford, Conn. She formerly had appeared in support of Maude Adams, Mrs. Patrick Campbell, Viola Allen and others. In later years she had trained students for plays staged at Mount Holyoke, Trinity, Wells College, and other institutions. A surviving cousin is Mary Fenton Roberts, editor of "Arts and Decoration."

MILDRED BROMELEY

Mrs. Mildred Bromeley (Millie Goodyear), ballet dancer, died in Beth Moses hospital, Brooklyn, after a brief illness.

Miss Bromeley was one of the original New York Hippodrome dancers and her last stage appearance on Broadway was in "Baron Trenck" at the Casino.

She is survived by her husband, Dr. P. H. Bromeley, 82 Ellwood street, New York.

EDWARD E. RICE
Died Nov. 16, 1925
Gone, but not forgotten.
FRANCES and FLORENCE

JACK C. WEST

Jack Casler West, 29, stock actor, died Nov. 14 at the home of his parents in Brookline, Mass.

His last stage engagement was with John L. Mack Players in Salem, Mass., last May. He also had played in Lynn and Lowell, Mass., and at Mt. Vernon, N. Y.

Theodore Van Buren, 60, stage manager, "Street Scene" road company, died Nov. 14 of pneumonia in Genesee Hospital, Rochester, N. Y. Mr. Van Buren caught a heavy cold but remained on job with show in Rochester until removed to the hospital. He had lived at 495 Standard place, Brooklyn, N. Y.

Jessie F. Reardon, 45, musician and wife of Alberto Reardon, conductor, Keith Palace orchestra, Youngstown, O., died recently. Besides the husband, a daughter survives.

Mrs. Rhoda Jane Sells, widow of the late Lewis Sells, circus man, died at her home in Columbus, O., Nov. 17, following a prolonged illness. A daughter and two sisters survive.

Martha J. Fyfee, mother of Ethel Milton Powers and Mabelle Estelle Price, died in New York Oct. 18. She is also survived by two grandchildren.

The mother, 43, of Anna May Wong, of pictures and legit, died Nov. 11 in Los Angeles when struck by an automobile.

George F. Lawson, veteran ticket taker at the Rialto, St. John, N. B., died recently at his home in St. John.

Father, 68, of Maurie Greenwald, R-K-O producer, died of pneumonia in Chicago, Nov. 13.

Leo Moore, 43, owner Ritz and Majestic theatres, Centerville, Ia., died of heart disease in Des Moines last week. His widow and daughter survive.

Edwin M. Collins, 56, of Albany (N. Y.), musician, died Nov. 11. His widow survives.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Among the chief reasons why the Englewood, to quote its own trailer, "will not deprive its audiences of vaudeville" is the extremely pertinent circumstance of the projection amperage and sound volume being both consistently weak. It is not a good picture house by any method of figuring.

Francis X. Bushman brought the Englewooders a big thrill when the familiar figure materialized largely without advance knowledge. Bushman has an easy and gracious stage manner, just grand enough without being snooty. Perhaps a few breezes circulating through the turn in the shape of some nifties would help. A blackface comic in support does manage to click off quite a few giggles, and the entire turn has at least the semblance and outline of a full vaude turn, in contrast to the usual on-and-off or phoney dramatics of most of the screen stars. Of Bushman's reputation and popularity the thunderous welcome at this house is rather eloquent testimony.

It was not a bad show once Weir and Davis got off the rostrum. This turn was a great yawning 18-minute impossibility that sprawled its slow, tedious delivery of stupid, pointless gags over the third spot. Four Clevers, a fast moving, neatly dressed and generally impressive group of somersault experts, opened. University of Utah Nighthawks were next, conventional singers, who were followed by Weir and Davis.

Fourth act, Gordon and Day, in bill. Six of the 10 acts were womanless, although there were seven in the "Chic Chic Revue," giving the girls a bill total of 17 against the male contingent of 22. And the payroll didn't figure $200.

Many of the ideas of the Gordon and Day turn are first rate. Turn introduces comedy bike riding, but opens and closes in one, a booking advantage. Woman makes attractive appearance in tights. Act got a lot of laughs.

"Chic Chic Revus" is solely produced and owned by Dorothy Byton. It is pretty, in good taste, and equipped with a laugh sequence through a clever "pansy" bit by the dancing baritone of Doyle and Dunn. Girl of this team is a svelt blonde of high vocal register and fashioned routine of patter which sadly lacks.

Business fair.

Gunmen with cold feet tried to grab the gross at the Orpheum and the legit Apollo, but blew without any dough. At the Orpheum the gal cashier screamed, and at the Apollo the box-office man ducked.

Ethel Robinson and Camille Flabillo demonstrated their faith in machinery when they entrusted themselves to a mere flivver and told it to take 'em to New York. It did, and without waiting for either of the women to reduce.

G. Carlton Guy organizing a Stock Co. to open Thanksgiving at the Auditorium, Hot Springs, Ark.

Max Levy, head of Exclusive Pictures, has made a tie-up with the city school teachers for "Woman Who Was Forgotten," indie film, due at the Woods. Levy sold 6,000 ducats at cut rates to them.

"Three Little Girls," at the Great Northern, has called off Sunday evening performances for remainder of the run.

Cornelia Otis Skinner makes her appearance earlier this season. In town for three consecutive Sundays at the Selwyn, plus a Friday mat on Nov. 28.

Harry Riley, last season assistant manager Sells-Floto circus, placed in charge of all hockey tickets here. Last year was Riley's 10th on the circus.

Johnny Hamp's orchestra opens in ballroom of Congress hotel Dec. 1. Present band there is Tom Gerun's.

Sunday afternoon shows by the Chicago Civic Opera have been dropped. Income from these performances not heavy enough to open the house.

R-K-O Main Street, Racine, Wis., has added vaude to run Friday, Saturday and Sunday. Originally house tried acts Sunday only.

Warner Bros. houses in Kenosha, Racine and Sheboygan have also added vaude to picture programs. Two acts were added to the tab show, now playing these three towns for two days each.

Findlay theatre (landmark) gutted by $150,000 fire last week.

Amos 'n' Andy film held over for third week by R-K-O.

"Hell's Angels" booked by the Valentine for first week in December. It is to run as long as business warrants.

Rattle of personal appearances continues between Paramount and Rivoli. Paramount has booked Stanley Smith (Tarr) for a personal in December. R-K-O Rivoli comes back with Gene Austin for a personal. Rumor here the four Marx brothers may appear there, too. That is a hot one, as Paramount only house in town to show the brothers in their pictures.

New nite club, the Embassy, managed by Tony Young, opened Nov. 11. The opening nite plates were $5 per, including cover charge, which is a lot of dough here. Al Marti and Castle Farms orchestra featured.

Henry Junior Sutton and WSPD Commodores chosen to play for the annual Pan-Hellenic dance at the University of Michigan Nov. 28.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

BRONX	62	MINNEAPOLIS	61
BROOKLYN	62	NEWARK	62
CHICAGO	61	NEW ENGLAND	62
CLEVELAND	61	NEW HAVEN	63
DALLAS	62	OTTAWA	62
DENVER	62	PITTSBURGH	61
DETROIT	61	PORTLAND, ORE	61
DULUTH	62	ROCHESTER	62
KANSAS CITY	62	SAN FRANCISCO	62
LOUISVILLE	63	SARANAC LAKE	62
MILWAUKEE	61	SYRACUSE	62
MONTREAL	62	SCHENECTADY	62
		TOLEDO	61
		WASHINGTON	63

Regal

This house, the dumping ground for Publix-B. & K. scenery and old costumes, got a break last week in the stage trimmings, which included even statuary. A fairly strong vaude bill is keeping the receipts up to normal. On the screen, "Follow Thru" (Par.).

Regular stage show headed by Peg Bates, peg leg dancer of a Fanchon & Marco unit, filling in an off week. Being colored, he is proving a box-office draw. Bates is a creditable performer and a hoofer.

Eddie Goobar, in an "Old Man River" character and singing bit, opened, pleased with strong voice. In deuce spot was the Joe Thomas Saxotet, doing very well with their bagpipe and colored band bits.

Ethel Cross, with the house organist, Sammy Williams, at the piano, tried the old torch songs.

Reginettes, 10 girls from the house line, next, to good effect, with the orchestra men stepping out with them.

Opening the preview were Sterling and Silver, a class turn by a young boy and girl. Solo dances a standout. Raymond and Gregory, formerly Edison and Gregory, in a hoke musical number, using an auto inner tube, vacuum cleaner and bicycle pump, garnered many laughs.

Don Santo and Buttler used two musicians, a piano and banjo player, instead of their former band. Santo on too long, but otherwise the act is pretty sweet vaude.

Tex Young, doing a rope-spinning turn, speaks too softly to be heard, and his rope spinning isn't much.

Russell and Fields appeared after two hours and 55 minutes of vaude, the house was eager for the outdoors. Man and girl have an oldappealing figure. Nicely mounted and dressed throughout.

Mack and Allen (two men) entertained first with comedy music, they surprised with the sock hoofing number of the cleat-wearing member. A turn of reliable vaude ingredients.

Ross and Costello wisecracked in the next to closing for strong symptoms of risibility. Gertrude's Pets, horse act, closed.

Sellout biz. *Land.*

CLEVELAND

By GLENN C. PULLEN

Ohio—"Apple Cart."
Stillman—"War Nurse."
Allen—"Derelict."
Palace—"Cat Creeps"; vaude.
Hipp—"Doorway to Hell."
State—"Devil With Women."
Keith's—"Office Wife."
Brickert—"Dr. Jekyll and Mr. Hyde.

Paul Ash is here on a six-weeks' contract at the State, with a renewal option and a record ballyhoo campaign, his first show starting him off well. Neon sign on Ash in lobby was one of exploitation angles used.

Warners have bought the Cinema, small down-towner film house, from Louis Israel, making three houses in their Cleveland chain. Variety and Uptown are others. Cinema to feature first-runs.

TOLEDO

By DICK McGEORGE

Toledo, Paramount—"Dutch"; stage show.
R-K-O—"The Cat Creeps"; vaude.
R-K-O Palace—"Silver Horde."
Valentine—"Du Barry."
Vito Temple—"River's End."
Pantheon—"Truth of Youth."
Cameo—"Big Trail" (2d week).
Princess—"Heads Up."
State—Split week.
Ohio—Split week.

Loesch price cut almanac used by Vita Temple. Mats. 15c., with evening and Sunday top at 35c.

Local Spor, jr. c. at Toledo Paramount, replaced by Milt Franklin, Seattle. Spor went over big here and after being absent three months was brought back to bolster trade. He goes to the Palace, Dallas.

Joe Alexander, Cleveland, Hippodrome, brought here to assist Howard Feigley, Rivoli manager.

Fox Oriental, Tower, Uptown, Modjeska and Garrick theatres. The Wisconsin has had one some time.

In order to aid the unemployed, the Fox Wisconsin improvements, originally planned for next spring, are being worked on now. They include a new marquee. The Davidson has a new sign gracing its front and new furnishings in all dressing rooms.

Gale George Bandy, formerly manager of theatres at Racine and Rhinelander, is one of four persons held in connection with a theft ring rounded up at Kenosha. Bandy claims to have been an assistant picture director for two years.

More than $20,000 in loot was recovered at the time of the arrest.

The next offering sponsored by the Society of Allied Arts at the Pabst will be the New York Theatre Guild production, "A Month in the Country" (Alla Nazimova) week Dec. 8. More than 1,800 subscriptions have been sold.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Billy the Kid."
Davidson—"Tongues" (Frank Morgan).
Garden—"Lottery Bride."
Gayety—Burlesque stock.
Majestic—"Doorway to Hell."
Pabst—German play Sunday.
Palace-Orpheum—"Scarlet Pages."
Riverside—"Dixiana"; vaude.
Strand—"Feet First" (2d week).
Wisconsin—"Virtuous Sin"; stage show.

Organists back on the job at Fox Oriental, Tower, Uptown, Modjeska and Garrick theatres. The Wisconsin has had one some time.

In order to aid the unemployed, the Fox Wisconsin improvements, originally planned for next spring, are being worked on now. They include a new marquee. The Davidson has a new sign gracing its front and new furnishings in all dressing rooms.

Gale George Bandy, formerly manager of theatres at Racine and Rhinelander, is one of four persons held in connection with a theft ring rounded up at Kenosha. Bandy claims to have been an assistant picture director for two years.

More than $20,000 in loot was recovered at the time of the arrest.

The next offering sponsored by the Society of Allied Arts at the Pabst will be the New York Theatre Guild production, "A Month in the Country" (Alla Nazimova) week Dec. 8. More than 1,800 subscriptions have been sold.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"It's a Wise Child."
Alvin—"Street Scene" (2d week).
Pitt—"Let Us Be Gay" (Sharp stock).
Academy—Mutual.

Pictures

Penn—"Abraham Lincoln"; stage show.
Stanley—"Half Shot at Sunrise"; stage show.
Aldine—"Scotland Yard."
Fulton—"Feet First."
Harris—"Recaptured"; vaude.
Warner—"Old English" (2d week).
Enright—"Brothers"; stage show.
Sheridan Sq.—"Feet First."

George Skouras, for Warner interests, announced plans for the proposed $600,000 theatre in Wilkinsburg, one of the outlying boroughs.

Dick Powell, m. c. at Enright, is east to make a couple of Brunswick records and possibly a short.

"Feet First" booked for fortnight at both the Fulton downtown and Sheridan Square in East Liberty.

DETROIT

By LEE ELMAN

Michigan—"Derelict."
Fox—"Big Trail" (2d week).
Fisher—"River's End."
R-K-O Downtown—"Africa Speaks."
United Artists—"Hell's Angels."
Paramount—"Feet First" (2d week).
State—"Brothers."

Court St. Clair Jones left Publix publicity staff to join station WXYZ, owned and operated by Kunsky-Trendle.

The Cass Theatre may go dark after Ethel Barrymore plays there this week, owing to scarcity of road shows.

The Shubert-Detroit opens after being dark for two weeks with "Simple Simon" (Ed Wynn) show booked one week but will stay longer if business warrants.

MINNEAPOLIS

Metropolitan—Dark.
Laredo—Dark.
Shubert—"Indiscretion" (Bainbridge stock).
R-K-O Orpheum—"The Cat Creeps"; vaude.
Gayety—"The Big Revue" (stock burlesque).
Minnesota—"Remote Control"; Publix unit; "Dollies" Follies.
Century—"Feet First."
State—"Doorway to Hell."
Lyric—"Bright Lights."
R-K-O 7th St.—"Check and Double Check" (4th week).
Aster—"Soup to Nuts."
Grand—"The Spoilers" (2d loop run).

Prohibited from showing "Mysteries of Birth" by an order from Mayor Kunze, Pantages theatre will reopen shortly with some other attraction. Policy and offering announcement expected within a few days.

L. E. Goldhammer, manager of the Warner local exchange, remains here to handle consolidated Warner-First National exchange. William Brimmer, manager for FN, transferred to Portland, Ore., to take charge there.

Theatre Guild's "Garrick Gaieties" underlined for Thanksgiving week at the Lyceum. Will have Walker Whiteside at the Metropolitan in opposition.

John A. Willarde replaces Walter Greaza as leading man with the Bainbridge dramatic stock company at the Shubert next week. The latter will return to New York.

PORTLAND, ORE.

Broadway—"Madam Satan."
Paramount—"Laughter."
Orpheum—"Silver Horde."
United Artists—"Du Barry" (2d week).
Rialto—"Feet First" (2d week).
Music Box—"Spoilers" (burlesque).
Dufwin—"New Moon" (Road Show).

Walter Siegfried is new stage director for Dufwin stock. The co. includes Helen Wallace and Leonard Lord, leads; Tom Chatterton, Ralph Remley, Arthur Jacobsen, Doris Brownlee, Eddie Waller, Mary Hill, Martha Morton.

Oregon (indie house) has been rebuilt with finish of Firtex, new soft wood fiber; idea is to eliminate echo. One local radio station also using this new paneling instead of drapes.

"New Moon" road show company had a break, opening Armistice night at the Dufwin and doing well.

June Cullyer (flins) made three personal appearances at the Publix Paramount. Was here one day to fair b. o. returns.

SAN FRANCISCO

By JACK STEPHENS

Curran—"Lysistrata" (Sothern-Marlowe).
Geary—"Lysistrata" (Sothern-Marlowe).
Columbia—"Lysistrata" (Sothern-Marlowe).
Golden Gate—"Lysistrata" (Sothern-Marlowe).
Orpheum—"Lysistrata" (Sothern-Marlowe).
Fox—"Lysistrata" (Sothern-Marlowe).
Warfield—"Lysistrata" (Sothern-Marlowe).
St. Francis—"Lysistrata" (Sothern-Marlowe).
Alcazar—"Lysistrata" (Sothern-Marlowe).
Wilkes—"Lysistrata" (Sothern-Marlowe).
Paramount—"Lysistrata" (Sothern-Marlowe).
Embassy—"Lysistrata" (Sothern-Marlowe).
Capitol—"Lysistrata" (Sothern-Marlowe).
Imperial—"Lysistrata" (Sothern-Marlowe).
Rialto—"Lysistrata" (Sothern-Marlowe).
Rivoli—"Lysistrata" (Sothern-Marlowe).
Granada—"Lysistrata" (Sothern-Marlowe).
Strand—"Lysistrata" (Sothern-Marlowe).
Mission—"Lysistrata" (Sothern-Marlowe).
Tivoli—"Lysistrata" (Sothern-Marlowe).
Hippodrome—"Lysistrata" (Sothern-Marlowe).
Pantages—"Lysistrata" (Sothern-Marlowe).
Portola—"Lysistrata" (Sothern-Marlowe).
Coliseum—"Lysistrata" (Sothern-Marlowe).
Empress—"Lysistrata" (Sothern-Marlowe).
Princess—"Lysistrata" (Sothern-Marlowe).
Victoria—"Lysistrata" (Sothern-Marlowe).
Wigwam—"Lysistrata" (Sothern-Marlowe).
Bal Tabarin—"Lysistrata" (Sothern-Marlowe).
Cocoanut Grove

SARANAC LAKE

By "HAPPY" BENWAY

The holidays are near. If you are interested in beautiful hand-tooled leather novelties, write to Eddie Voss, Vernon Lawrence, Edward Decaro or Ethel Clouds, care N. Y. A. Sanatorium.

Dick Moore, now allowed downtown for the talkers once a week, up and on little exercise.

State troopers presented the San. with a large doe. This means fried venison, stewed venison, boiled venison, venison a la Saranac and last, but not least, venison hash.

George Harmon, Dick Kuni, Eddie Voss, Andrew Molony and Roscoe Ails were guests of Manager Dodds, Lake Placid, N. Y., attending the Kiwanis Club dinner at the Hotel St. Marks.

The "Big Street" will soon see Edward Decaro, Chris Hagedorn, Ben Schaeffer, Connie Reeves, Helen O'Reilly and Jack Lewis. Great x-ray reports for each.

Vernon Lawrence, big outdoor man of the San, got himself a large buck elk. Venison being served in Freeport, L. I., by the Lawrence clan.

Still getting colder. . . Roscoe Ails stopped off long enough to say hello. . . Serg. Ben Franklin, paying the wife (Ruby) a week-end visit. . . Russ Kelly, now in business, feeling great. . . Andrew Molony added three new firms to his advertising agency. . . Allie Bagley up again for two meals daily, feeling good. . . Harry Namba, resting better since he heard from his editor. . . Dick Kuni on unlimited exercise. . . Nell Gordon looks great. . . Frisco DeVere, much improved, up for downtown talkers. . . Monroe Coleman still the "Bug" chaser of the San. . . Grant Simpson leaving for New York on business. . . Gladys Palmer, doing great, up, three meals a day. . . Harry English doing the trick in great style; won't be long now, okay soon. . . After the grand check on 10 patients penciled in for the Nerve operation; nc, too. . . Anglus Papulis, staging comeback in bed, showing improvement. . . Windows being washed so patients can see 10 feet of snow outside. . . No dangerous cases reported this month.

Write to those you know in Saranac.

SAN FRANCISCO

By WALTER RIVERS

"Spring in Paris," Louis O. Macloon's Viennese operetta at the Curran here, goes direct to New York from San Francisco. Macloon arranged to open the show in Chanin's 48th Street the latter part of December. The cast remains intact with exception of Max Dill, who will be replaced by Charles Winninger.

Nick Sturiale goes in this week as leader of the Rkolcans, pit band at R-K-O Orpheum, Oakland.

Morgan Walsh out as manager of Warner's exchange here. Change was brought about by merging of WB exchange with First National. Charles Muehlman head of EN here, remains as manager of the joint offices.

Fox West Coast and Publix beginning to retrench against bad business conditions. Publix houses cut their combined space in newspapers to half former showing. Fox started trimming overhead at its big neighborhood house, El Capitan.

NEW ENGLAND

Academy of Music, oldest theatre in Fall River, Mass., will reopen with films by William C. Purcell, lessee and manager.

Board of Selectmen of Brookline, Mass., whose citizens voted Nov. 4 to permit theatres to be built there, has postponed action on five applications for licenses to operate theatres.

Connecticut theatre owners preparing campaign to have their tax burden lightened. The state tax said to have forced many houses to close. It is based on the theatre property and not on actual business done.

The Empire, Fall River, Mass., has changed from a six-day bill of five acts to a split week.

Decision reserved by Justice Chapman at South Paris, Me., on divorce suit brought by Mrs. Edna Heim, Lyeburg, Me., against Gustave Heim of New York Philharmonic orchestra. Mrs. Heim charges cruel and abusive treatment.

OTTAWA, CAN.

By W. M. GLADISH

Film operators here have received a tip from the Provincial government that grading examinations for operators will not be conducted until next spring to give them a chance to spend the winter in intensive study.

For the fifth time in two months, Manager T. R. Tubman played a feature at the Regent and Imperial theatres here, simultaneously, when "Check 'n' Double Check" opened Nov. 15. Previous doubling was on "All Quiet on the Western Front," "The Love Parade," "Song o' My Heart" and "Animal Crackers."

A moss-covered Charlie Chaplin re-issue, "The Pawnshop" played the Rex, Lachute, Quebec, as a feature and almost beat the season's box office mark.

Famous Players has appointed Harold Hitchison of the Tivoli, Hamilton, Ont., as permanent manager of the Capitol in Halifax.

Publix stage units imported from the States have replaced local stage presentations in Famous Players' houses of Eastern Canada.

DULUTH

By JAMES WATTS

Lyceum—"Laughter."
Garrick—"Way for a Sailor."
Lyric—"Moby Dick."
Strand—"Oh Sailor, Behave."

Lyceum (Publix) installing Magniscopic screen with "The Big Trail" Nov. 21, its first feature.

Jules B. Reisman, brother of Phil Reisman, (U) is in charge of Garrick temporarily.

New Granada, Spanish theatre on East Superior street, opens Thanksgiving day. Sid Blackmore in charge.

P. F. Schwie, many years manager of the Garrick, moved his family to Minneapolis last week, where he has been assigned to the Grand by Publix.

NEWARK

By C. R. AUSTIN

Broad—"June Moon."
Shubert—Dark.
R-K-O Proctor's—"Check and Double Check" (2d week).
Loew's State—"The Big House" (2d week).
Newark—"Today"; "Heading North."
Fox Terminal—"The Big Trail."
Branford—"The Doorway to Hell."
Mosque—"Lincoln."
Capitol—"Girl of the Golden West."
Little—"Melodie des Herzens."
Playhouse—"Escape"; amusements.
Empire—"Girls from the Follies."

Warners may lease the Rialto for the exhibiting of special pictures such as German releases. Nothing settled but WB decided not to open the house themselves until the musicians' strike is settled.

Zara Agha, veteran Turk, is showing at the Orpheum, (colored) this week.

Dave Mackay, fight promoter, making serious claims that Sidney Franklin, American bullfighter, will stage a real bull fight in the Bears' stadium Nov. 30. He plans to have bulls shipped from Mexico. Of course Mackay has as much chance of staging a bull fight in Essex County as he has of getting the frigidaire concession in Hades.

DENVER

Aladdin—"Brothers."
Denver—"Playboy of Paris"; stage show.
Paramount—"Dixiana."
Rialto—"Santa Fe Trail."
Tabor—"Her Man."
Broadway—"Dear Me" (stock).

Frank Sheraton, Ogallala, Neb., has joined Sheffield Film Exchange.

John Wayne ("Big Trail"), made personal appearances at Huffman's Aladdin and Tabor.

Mitzi, playing femme lead in "Dear Me" in Oberfelder stock, Broadway, this week, and in "The Madcap" next.

Division headquarters, auditing department, Fox West Coast, will be in Denver, with Geo. Blanchford (home office), installing it. C. H. Butler and E. J. Conner will be in charge.

The new Fox Mayan opens Nov. 20. Dave Davis, former manager Fox houses at Durango, Colo., will manage.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Dracula."
Orpheum — "Your Uncle Dudley" (stock).
Loew's Midland—"Remote Control."
Mainstreet—"The Cat Creeps"; vaude.
Newman—"Laughter."
Royal—"Feet First."
Pantages—"Sweethearts on Parade."
Globe—Lole Bridge stock; pictures.

Louis Goldin, new division manager, R-K-O in this territory, transferred from New York state division.

The Players, Inc. (stock), opened at the Orpheum Nov. 15 with Harry Eldridge, manager, and Arthur Bourier, stage director. Cast includes Jerome Sheldon, Clifford Dunstan, Ethel Arden, Kenneth Daigneau, Melva Gerald, Emily Smiley, Tom Hall and Margaret Drayton.

The Garden (Aladdin roof) has opened with a floor show. Bobby Mack as m. c. and the entertainers included Gertrude Avery, Evelyn Lee, Walker Brothers, Roth Sisters, Vacca and Adkins, and Evelyn and Jean.

DALLAS

By RUDY DONAT

Majestic—"Big Trail"; vaude.
Palace—"Remote Control"; stage unit.
Melba—"Maybe It's Love."
Old Mill—"One Night at Susie's."
Capitol—"Devil With Women."

Ben Greet's Shakespearean troupe drew well at $1.25 (one day) in McFarlin Auditorium.

Battle of Gettysburg, cyclorama, which bankrupted during state fair here, opened Armistice Day for creditors' sake. Painting still attached by court.

Oliver Hinsdell, head local Little Theatre, and Bill McCraw, district attorney, off for Chi Nov. 25 to look over current plays as possible productions for amateurs next year.

SCHENECTADY

Schenectady's sure seaters have outgrown that name. Little theatre movement started here a year or more ago under name of Schenectady Civic Players has had unusual success. Historic old church hall bought downtown and used last year to house big crowds attending productions. Building recently remodeled. Shaw's "Pygmalion" given four nights last week to S. R. O. every night.

Mutual burlesque here, started playing a full week Monday. Season opened with full week in late August but later cut to three days. Business has held up pretty good here despite unseasonably warm weather and with dropping of Buffalo and routing of shows from Cleveland to Schenectady decision was made to try the full week again.

Unemployment situation somewhat relieved last week by starting work on the new R-K-O 2,800-seat house on State street.

Efforts to bring music names here and insure financial success underway. A Civic Music Association is being formed with 900 members as goal. Martin P. Rice, vice president, General Electric Co. and head of all publicity, radio and promotion work for G. E. elected president.

MONTREAL

His Majesty's (legit)—Dark.
Palace—"Africa Speaks."
Capitol—"Scarlet Pages."
Loew's—"Danger Lights."
Princess—"Eyes of the World."
Imperial—Double bill.
Rex—"Flame of Love."
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.

Montreal fans developing habit of attending cheap matinees and early morning shows in preference to later and more expensive hours. All main stems feeling effects in decreasing grosses which are below last year.

Harry S. Dahn, Capitol manager, leaves Dec. 1 to assume new job as district manager Famous Players in Ontario.

City passes by-law that no film theatre can be within 500 feet in any direction of a church or school. Few of the main stems conform with this new ruling, as some are almost next door to these institutions.

BRONX, N.Y.C.

Loew's Boulevard will put on an "Amateur Frolic," with Victor Hyde staging.

Loew reported as soon to restore vaude to its Fairmount and Victoria theatres. It follows Loew's purchase of the Victoria last week from a syndicate headed by Arthur Brisbane, which built the house.

Difficulty of William Brandt to get attractions for the Windsor, subway circuit house, has decided him to wire the theatre. Will fill in open show dates with pictures. Nathan and Rose Goldberg, who had a Yiddish company at the Prospect all of last season, went into the Windsor Sunday for week-end in Yiddish.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Potable David"; vaude.
Loew's State—"War Nurse."
Empire—"For the Love of Lil"; vaude.
Warner's Strand—"Sunny."
Fox-Eckel—"Little Accident."
Paramount—"Derelict."

Twice a flop under other managements, the Brighton (south side) reopened Friday night after being dark for some time. Ephraim Bettigoe, last of the Kommons Buffalo, is at the helm with the house under lease to the Fitzer-Karp-Bettigoe Co., already represented here by the Rivoli, Swan and Cameo. Rental price said to be $12,000 a year. House changes bills four times a week with bookings chiefly Paramount.

Paramount here has selected "Morocco" as its first anniversary feature.

Supervisors of Syracuse hospitals saw "War Nurse" with censor cuts included at a private screening at Loew's State last week.

Harry Weiss, who left Loew's State here to become city manager for Publix in Tampa, Fla., has been transferred to Jacksonville.

Paramount eliminated the customary midnight premiere last week, "Derelict," current, bowing in on Friday morning instead of Thursday night.

Victor H. Miller, former director, Loew's State orchestra, debuts as a symphony conductor in Berlin Nov. 21 as guest conductor of the Berlin Symphony.

BROOKLYN

By JO ABRAMSON

Flatbush—"The Wife's Away."
Jamaica—"Sisters of the Chorus."
Boulevard—"Jacks Up."
Majestic—"The Lottery."
Loew's Met—"Big House"; vaude.
Paramount—"Laughter"; stage show.
Albee—"Check and Double Check"; vaude.
Fox—"Dancers"; stage show.
Strand—"Doorway to Hell."
Star—Burlesque (Mutual).
Gayety—Burlesque (Mutual).
Oxford—Burlesque (stock).

New shows trying out this week: At Majestic, S. J. Kaufman's "The Lottery" (Junior Durkin); Reginald Owen in "Jacks Up" at the Boulevard; Flatbush, Max Gordon's "The Wife's Away" (Elliott Nugent).

Beginning next Monday two more tryouts William Brady's "A Smart Woman" with Alan Dinehart and Katherine Alexander at the Boulevard, and William Caryl; "P. O. B. Paris" with Alma Tell, Rex O'Malley and Suzzano Caubaye at the Flatbush.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—"The Tavern" (3 days), Ruth Draper (Nov. 22), Mrs. Fiske in repertory 2d (week).
Community Playhouse—"Wisdom Tooth."
R-K-O Palace—"Potable David"; vaude.
R-K-O Temple—"Man Trouble"; "Rogue of the Rio Grande."
Loew's Rochester—"War Nurse."
Eastman—"Playboy of Paris."
Regent—"Feet First" (2d week).
Capitol—"Girl of the Golden West."
Piccadilly—Dark.
Strand—Change.
Family—Change.

Community Players have reached goal of 2,000 members for first time in their history. Nearly 200 more than last year. This amateur group is under Robert Stevens, professional director and puts on eight to 10 productions a season.

Two youths captured in the Grand theatre confessed attempt to crack safe without success and plan to steal Manager Ray Perringo's extra suit, which they found in the office. Gave names of Robert Elwell, 18, and Lorn Rafter, 16.

"Feet First" (Harold Lloyd) did best biz at Eastman of any picture in two years, with exception of "Western Front," which was slightly ahead. "Feet First" goes to Regent for week and possibly longer.

Empire reopens with sound soon at 10c admission.

John D. Appleton, house manager R-K-O Palace, promoted to assistant managing director of R-K-O Keith theatre in Syracuse. He is Rochester man who rose from usher to house manager in a year. T. J. Freytag, Chicago, succeeds him.

Brockport voted in special election to permit Sunday shows.

Leonard Bershard transferred from the Brooklyn Paramount as assistant manager Eastman in charge of publicity. Succeeds E. S. C. Coppock, who quit to enter auto publicity field.

GIRLS
There is a
Charlotte Cushman Club
in BOSTON
(NON-PROFITMAKING)
And it's beautiful. Delicious food.
Single rooms (week) $8-$10.
Board (week) $10.
Board and room as low as $15 a week.
ONE MARLBOROUGH STREET
Address Secretary.

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe


DARING! DIFFERENT! ORIGINAL!
Always the Hit of the Show!
Costuming productions throughout the country attests our superiority!
For Rent, Sale or Manufactured to Your Designs For Prices
Wire or Write HARRY BOURNE CARE
FANCHON & MARCO COSTUME CO.
643 SO. OLIVE ST. LOS ANGELES, CAL.

I. MILLER
INSTITUTION OF INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

FAMOUS
STEIN BOOKLET
FREE
"HOW TO MAKE UP"
Complete instruction in the "Art of Make-Up" for amateur and professional use. Straight roles, character roles, etc. 16 pages in color. Free to anyone. Write
STEIN COSMETIC CO.
Dept. 50, 51 Madison Ave., N.Y.


Guerrini & Co.
The Leading and Largest ACCORDEON FACTORY in the United States
The only Factory that makes any set of Reeds — made by hand.
277-279 Columbus Avenue San Francisco, Cal.
Free Catalogues

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. Inc.
235-247 E. 43rd ST., NEW YORK, N.Y.

STRICTLY UNION MADE
H&M Theatrical Trunks
Hartmann, Oshkosh & Mendel Trunks
ALL MODELS—ALL SIZES ON HAND AT GREATLY REDUCED PRICES
COSTUME—SCENERY—PROPS
Also 1,000 USED TRUNKS OF EVERY DESCRIPTION, $5 and Up
WE DO REPAIRING
WRITE FOR CATALOG
SAMUEL NATHANS, Inc.
568 Seventh Avenue, between 40th and 41st Streets, New York City
SOLE AGENTS FOR H & M TRUNKS IN THE EAST
Phones: Longacre 6107; Pennsylvania 9064

The Agents Routine

(Continued from page 43)

days. I'm working on it. The books are congested now. Reports O. K.

"Of course you need some work with it yet before we can get that money. Try and get a better opening, something lively. And bolster up the middle where you do the dance now. Yeh, try and put in a big laugh there and fix up the finish, it's a little weak. You know a million hokum bits you can put in. Yeh, well try it.

"I tried to get a few weeks around Boston for you before I brought you in. But Dubin didn't catch the act and under the new ruling he can't book anything he hasn't seen personally. Don't worry, I'm working on it. Drop in tomorrow, I may have something. So long, remember me to Bessie."

"Rumble and Tumble are out there again, Mr. J. This is about the 10th time they've been here."

"Tell them I'm very busy and find out where they are and what time they go on and tell them I'll surely be up tonight and I'll bring a couple of bookers from the office."

"Hello Abe, come on in. What's on tonight? The fights? O. K. with me. I was going to catch an act but they can wait. No use seeing them, there's no work for them even if they're good.

"This is getting lousier every day. I think I'm going after the picture angle. If not for that stock market I would have been out of this long ago. Where you going, to the club? Wait a minute I'll go with you. I have a date for six. We'll play a few games of rummy and then I'll meet you later for the fights."

"Say Min, if anybody calls for me tell 'em I had to run out to see an act. And call up Mrs. J. and tell her I won't be able to have supper with her as I have to catch a couple of acts tonight. So-long."

PARIS FOLLIES

(Continued from page 55)

the French criminal investigation, trying to obtain admission of guilt at all costs. Another skit is on increasing frequency of husbands murdering wives, and vice versa, during their sleep. A sketch showing a school where teachers try to make the girls forget what they know instead of learning more had to go out. One sketch showing a dressmaker's house, with St. Granier and Boucot dressed as two middle aged Lesbian customers, also interpolated, reminding one of St. Granier's first short for Paramount in woman's disguise. St. Granier and Robert Burnier, with accompaniment of piano, sing French lyrics on American tunes.

Show is up to the standard of the average Paris revue, and liked. The male cast includes St. Granier, distinctly good; Boucot, who has comparatively very little to do; Robert Burnier, and other local comedians. Contrary to the Casino de Paris, the male cast has no evident nance. Femme personnel is, on the whole, very good looking, including Liana, Doriane and Nina Myral, also Lyne Clever, lively brunet. Apart from the French chorus, comparatively well drilled, under Mrs. Volterra, show includes 16 Lawrence Tiller girls, who are excellent, and Mildred Syre, beautiful English blonde, who is 19.

American visitors are surprised to find Miss Mackinnon, Scotch-Irish, do some pretty undressed stuff, usually reserved for the locals. Costumes, without osteitation of cost, are nice, with green a dominant color.

The only drawback about the production is the lighting. It is not only badly regulated, but white lights are used, making girls look like plaster, when amber would be suitable. The lack of an expert electrician is sadly felt.

As is, the production appears to contain nothing of special value for export, apart from some costumes, but satisfies the Paris public, which currently makes up most of the audience. It is likely to have a fair run—at least until the new Folies Bergere show, due in February, draws everything. *Mari.*

KISS OF IMPORTANCE

Wilmington, Nov. 16.

Comedy in three acts adapted by Arthur Hornblow, Jr., from "Monsieur de ss. Ohh..." French play by Andre Picard. Tristan Bernard and H. M. Harwood. Directed by Lionel Atwill. Presented by Arch Selwyn in association with Belanger Productions, Inc., at the Playhouse, Nov. 15.

Fred.....Johnnie Brewer
Arthur Duplit.....Jean Simpson
Mlle. Thomas.....Alice Burrage
Comte de Cersay.....Frank Henderson
Justine Saint Obin.....Basil Rathbone
Gilbert Laurent Conrad.....Montagu Love
Isabelle de Corquefon.....Ann Andrews
Octave de Corquefon.....Frederick Ker
Albertine.....Marjorie Hollis
Gardener.....George Wright, Sr.

Basil Rathbone in a role that fits him well spends a pleasant and graceful evening in this ephemeral comedy from Paris, which is slated to open at the Fulton theatre, New York, Dec. 1. Perfectly cast, well directed by Lionel Atwill and staged in two well designed and well executed sets, the play gets more than its strength as comedy deserves.

Rathbone's gallant manner as a young Parisian scapegrace, his love making and the carefully handled romantic atmosphere of the play itself will draw the femmes. On this basis, "A Kiss of Importance" should enjoy a moderately profitable Broadway run.

The excellent staging and the striking performance of the entire cast, tend to conceal the weaknesses in the story. Those defects are confined principally to the first act which is almost entirely given over to building up character and laboriously paving the way for what turns out to be a simple plot. Like most comedies of this type, it frequently slips into farce. At other times, particularly in the love scenes, it assumes the delicately romantic flavor of Molnar's "The Swan," in which Rathbone also starred.

The humor in the second act is one of the play's strongest points. A chaise longue scene in which St. Obin rehearses his love scene with Madame, gives both Rathbone and Miss Andrews an opportunity for a bit of fine comedy portrayal.

The dragging effect in the first act and in spots throughout the play is due to the fact that much of the action is not motivated enough, even for Parisian comedy. Crackling lines and clever business at the proper moments, however, almost compensate for this.

Curtin.

VARIETY BILLS

(Continued from page 39)

Harold Stanton
Rio & Lunny
3 Jacks & 1 Queen
Helen Petch
Aerial Girls
Sunkist Beauties

PORTLAND, ORE.
Broadway (20)
"Fountain of Y." I
Lottie Mayer
Les Kibleh
LaSalle & Mack
Ramon & Virginia
Bebe Shannon Co
Roy Loomis Co

SAN PEDRO, CAL.
California
1st half (22-23)
"The Dance" U

SAN DIEGO, CAL.
Fox (20)
"Society Circus" U

SAN FRANCISCO
Fox (21)
"Enchantment" I
Jue Fong
Meyakoss
Sanlma Co
Jack Lester
Sensational Togo
Sunkist Beauties

SAN JOSE, CAL.
2nd half (23-26)
"Way Back When"

SEATTLE, WASH.
Fifth Ave. (20)
"New Yorker" I
Muriel Stryker
Whitey Roberts
Marjorie Burke

SPRINGFIELD
Fox-Poli (21)
"Green Devil"
Peg Leg Bates
Bobby Gilbert
Miles & Kover
Harvey Karels
Rita Lane
Mel. Elwood
Hawaii Singing Girls

ST. LOUIS
Fox (21)
"Busy Bees" U
Liana Gaige
Cooper & Green
Pam Howard
Terry Green

TACOMA, WASH.
Broadway (20)
"On The Ice" I
Rose Valvda
Marion Bellett
Gil Lamb
Dolara & Latina
Brown & Willa
Carla Torrey Co

WASHINGTON, D.C.
Fox (21)
"B'way Venuses"
Mel Klee
Eva Mandell
Dorothy Neville
Wells & Winthrop
Danny Clark
B'way Venus Girls

WORCESTER, Mass.
Palace (21)
Idea in Blue
Renoff & Renova
Mitzi Mayfair
Webster & Marine
Bob Brandies
Paul Russell
Sunkist Ballet

YAKIMA, WASH.
Capitol
1st half (22-23)
"American Beauty"
Miss Universe
8 Beauty Winners
Eddie Hanley Co
Huff & Huff
Toots Novelle
Sunkist Beauties

PROVINCIAL

BIRMINGHAM
Empire
Fancy Free

CARDIFF
Empire
Harry Lauder
Norman Carroll
Morris Sheen Co
Burr & Hope
Tambo & Tambo

SOUTH SHIELDS
Empire
"Mad Hatters"

W. HARTLEPOOL
Tom B. Nevell
Wensley & Dale
Harry Wulson
Austel & Arthur
D'Alba
Jean Florian
Fisher & Ariana
Greene Sis

NOTTINGHAM
Empire
Jean Kennedy
The Duros
Andy & Irving
Tony Farah
Brownie Boys
Billy Bennett
Dave Gilfoil
The Destefanos

LONDON

Week of Nov. 15

FINSBURY PARK
Empire
2 Rascals
Jack Durrell
Joe Boganny Co
Naughton & Gold
Anna Rogers
Stoll & Stewart
Jack Curly

10 Aspondis
Hippodrome
"Sons o' Guns"

NEW CROSS
Empire
All Right on W F
STRATFORD
Empire
Paris a la Decadly

PEEK-A-BOO

(Continued from page 46)

heart-shaped paper cut-outs. That's just a mild sample of the amount of production effort that went into Peek-a-Boo.

Only redeeming feature of this show is Miss Jackson's vocalizing and discreet disrobing. This girl doesn't go for those cheap, put-in spiced encores. She strips without stalling within four choruses and leaves them wanting more, no amount of legitimate applause getting her back after she has shown as much as the law allows around Times Square. Ann Smith and Marion Wakefield also do teaser stuff for mild results.

Vande specialty acts are Meehan and Newman, mixed song and dance team, and Tom Griffin, tenor of the old burlesque type. Miss Newman and Griffin both go in for yodeling solos, while Meehan is just a fair hoofer.

LITERATI

(Continued from page 56)

earth, comprehensively covering this phase of the amusement business, depriving it of naught of its romantic allure, but likewise keeping an eye to the practical side of the industry.

George Gershwin, to whom the book is dedicated, wrote the introduction. The composer's opening commentary is that a work of this sort has become necessary.

Dr. Goldberg, whose writings range from books on Gilbert and Sullivan to Mencken and Havelock Ellis, is a student of matters musical as well as literary, and he injects an authoritative note into his treatise on Tin Pan Alley. He traces it from the days of minstrelsy to picture these songs, embracing thoughts on song-plugging, the Jewish influence in pop song creation, exploitation and financing, the Negro influence in "blues," and punctuating it with impressive knowledge of his subject.

There might be minor discrepancies, such as the ever-recurrent error that "Mary Earl," nee Bob King, is one of the few feminine composers ("Beautiful Ohio" waltz), but that is trivial compared to the rest of an entertaining and interesting volume. (John Day Co, $3.50.)

Capt. Hawks' Air Book

Capt. Frank Hawks, flyer, announcer for NBC, has established 86 air speed records in seven months. The figures come from a compilation of material which Hawks is assembling for insertion in a book he is writing on his 14 years in the air.

Altogether for this record period Hawks has flown 22,739 hours, with a total time of 118 hours at an average speed of 195 miles an hour.

The shortest trip he has made was on Sept. 16, when he flew from Regina to Moose Jaw, 50 miles in 12 minutes. His longest single hop was on Nov. 6 from New York to Jacksonville, a distance of 900 miles in 5 hours and 22 minutes. His slowest time was 154 miles an hour for a record between Wichita and St. Louis. His fastest, 252 miles an hour, between Detroit and New York, Sept. 30.

Protecting Character

When Fox produced Earl Derr Biggers' story, "Behind That Curtain," it left out Biggers' central character, Charlie Chan, Chinese detective, in order to play up the love angle. When the picture was released Biggers received several thousand protesting letters from readers of his story.

As a matter of protection for the character whom he had used in half a dozen novels, Biggers wrote a new story, "Charlie Chan Carries On." Story was sold to the Satevpost, and later the picture rights were taken by Fox. This time, according to the contract, Fox must make Chan prominent.

Flash Bulb Price Cut

It is reported that the special bulbs recently introduced with the new "Owl" flash camera are being offered to newspapers outside the Hearst chain for 17 cents apiece, the same price quoted to W. R.'s dailies and picture services. This price is made for 10,000 lots. The retail price for the bulb, to an ordinary customer, would be about 40 cents.

An Ex's Book

Maurice Maeterlinck's ex, Georgette LeBlanc, has rented Louis XVI's own shooting box outside of Paris. She is living there with Margaret Anderson, author of "My Thirty Years War." Georgette LeBlanc's book has been translated into English by Janet Flanner, correspondent for "The New Yorker." It is called "Memoirs".

Football Week

Unusual coincident has the three leading nickel weeklies with almost identical covers this week. All three show football scrambles with the "Post" and "Liberty" having kids playing the game. In "Collier's" its full-fledged footballites, but in all three the ball is well in the foreground of the picture.

Another Spitzer Writer

Antoinette Spitzer, former reporter on the New York "American," has had her first novel, recently completed, accepted by Brentano.

The book, as yet untitled, is scheduled for spring publication.

HOTELS FOR SHOW PEOPLE

YOUR NEW YORK HOME "IN THE HEART OF THEATRE LAND"
REASONABLY PRICED—PRACTICAL-ECONOMICAL
ORDER YOUR GROCERIES—YOU'RE HOME
LANDSEER APARTMENTS
245 W. 51st STREET 9 STORY Modern Fireproof
2-3-4 ROOM SUITES—Furnished From $115.00 UP MONTHLY
OWNER-MANAGEMENT
UNDER the PERSONAL SUPERVISION of
245 W. 51st St. NEW YORK CHARLES TENENBAUM
Telephone COLumbus 8950

Phone: LONGACRE 6805 GEO. F. SCHNEIDER, Prop.
THE BERTHA FURNISHED APARTMENTS
COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
325 West 43rd Street NEW YORK CITY
Private Bath. 3-4 Rooms. Catering to the comfort and convenience of the profession.
STEAM HEAT AND ELECTRIC LIGHT. $15.00 UP Mrs. Jackson now in charge

THE CHARLOTTE CUSHMAN CLUB, Inc.
1010 SPRUCE STREET, PHILADELPHIA
CLOSE TO ALL DOWN-TOWN THEATRES
ORGANIZED IN 1907 FOR THE ACTRESS ON TOUR
RATES: Single Rooms, $18-$20; Double Rooms, Single Beds, $17-$18; three and four in room, single beds, $15-$16. This includes meals. Coffee and rolls, 9 to 10 A. M. Served in room if desired. Full breakfast, 12 noon. Dinner, 5:30 to 6:30. Supper after theatre.
Annual Dues, $1.00. Address, Mrs. Edith S. Rice, House Secretary, 1010 Spruce Street. Phone, Pennypacker 3915

LOUISVILLE, KY.

Alamo—"Doorway to Hell."
Brown—"Her Man."
Mary Anderson—"College Lovers."
Rialto—"Tom Sawyer."
Sinto—"Lincoln."
Strand—"Up the River."

Larry Prewitt's orchestra, formerly at Lido Venice Club and WEAF commercials, has disbanded. Prewitt joins Walter Davison's Louisville Loons.

Log Cabin, Inn Logola, Lido Venice and other resorts battling for meagre business around. Gambling, main attraction of most roadhouses here with roulette and faro, has decreased and makes roadhouse biz tougher.

Earle Keller, former orchestra leader at Brown, now with the Loons.

P. S. Durham plans to bring seven acts of vaudeville, headed by Belle Baker, to Columbia for trial stand.

NEW HAVEN

By H. M. BONE

Shubert—"Ladies of the Jury" (Mrs. Fiske) (1st half), "Street Singer" (2d half).
Roger Sherman—"Girl of Golden West," "Half Shot at Sunrise."
Fox-Poli—"Love in Rough"; stage show.
Paramount—"Virtuous Sin"; stage show.
Fox-Bijou—"Way for a Sailor."

Little Theatre Guild will open season Dec. 6. Among players Pearl Harris and Marjorie Hutt.

Golf-land, indoor, open. Town now has 5 deluxe indoor golf courses with many smaller ones.

Yale Dramatic Ass'n, presenting "The Racket" for opening of season three performances commencing tonight (19). Alexander Dean, of Prof. Baker's staff, directing.

To get extra run on "Life of the Party", Roger Sherman is cutting co-feature of "Maybe It's Love," and "One Night at Susie's" down to five days, using following nine days for "Party."

"Overture," William Boltho's last work, will have its premiere at the Shubert week of Nov. 24. Play is directed by Marc Connelly with Colin Clive in the lead.

New Haven is doing its best to produce materials for the legit stage by providing ample opportunity for would-be thespians to exhibit their wares in amateur productions. Elm City Players will offer "Young Woodley" Dec. 12 with Lionel Sutton in the lead. St. Francis Players will present "Laff That Off" for two performances this week. Madeleine Downes Carroll will direct the Edgewood Players in "Our American Cousin" for December. A course in acting will be conducted each Monday at the Recreation Guild under a student from the Yale Drama School. New Little Theatre group is being organized by the Y. M. and Y. W. H. A., with Julian Rochelle, also of the Yale Drama School, as director.

Management of Commodore Hull theatre in Derby, Conn., has offered a reward of $25 for information leading to arrest of vandals who have been ripping leather covered seats with a knife.

WASHINGTON, D. C.

By JOHN J. DALY

National (Copley-Erlanger—Carroll's "Sketch Book."
Belasco (Shubert)—"Dishonored Lady" (Katharine Cornell).
Constitution Hall—Nov. 14, Geraldine Farrar.
Fox—"The Big Trail."
Earle—"River's End."
Rialto—"Dixie Is Wet."
Columbia—"Min and Bill."
Metro—"The Gorilla."
Keith's (R-K-O)—"Playboy of Paris."
Palace—"Derelict."

When Sousa's band arrives Nov. 20 the United States Marine Corps will honor the March King. The marine band, of which Sousa was leader for 12 years, will serenade him at the Mayflower Hotel. This is the first time the marine band has been called out to assist in such a ceremony.

Gilbert Miller, here with "Marseilles" (Marcel Pagnol), announced he will open the next Helen Hayes show in Washington, Dec. 8. This is the play by Neil Grant, now being acted in London by Diana Wynyard and Sir Nigel Playfair. Only one femme role besides that played by Miss Hayes.

LETTERS

When Sending for Mail to VARIETY, Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Bassett Marjorie	Jordan Babe
Bolton N C	Judge & Gall
Burke Sylvia	Kalmer Helen
Bryant Billie	Kerrigan Arthur
Carroll Mae	Langton Hazel
Chandler Tolmer	
Coudray Peggy	May Billie
Dahn Gerhand	Mills Robert
Davis & McCoy	
Dolan Dorothy	O'Shea Timothy
Downing Wingfield	
Dubsky John	Count Perronne
Emerson Barbara	Price Lew
Essent Opal	
Farrel Thomas	Snyder Phil
	Sylvia George F
Garrity Harry	Taylor Chester
Harrigan Dorothy L	Vaniblack Thelma L
Harmon Bertha	
Howard A	Waller Frank
Hughes Tex	Ward Carl
	Wyse Art
Jarrett Irver Vic	

CHICAGO OFFICE

Christensen Geo	Jarvis Barry
Forbes Bess	Monroe Jack
Hughes & Mentzer	Oliver & George
ing	Roberts Mrs L B
	Plath Robert

1930-31

THE LEO REISMAN ERA

IN DANCE MUSIC

SECOND SUCCESSFUL SEASON

CENTRAL PARK CASINO

NEW YORK

IN ADDITION OPENING

NOVEMBER TWENTY-FIRST

AS



PARAMOUNT'S NEW MAESTRO

PARAMOUNT THEATRE, NEW YORK

VICTOR RECORDING ARTIST

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1930, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 100 No. 20 NEW YORK, WEDNESDAY, NOVEMBER 26, 1930 72 PAGES

HOMELY GIRLS' BIG CHANCE

Street Apple Selling in New York Now Regular Business Racket

By Tom Waller

Apple sellers have reached the stage where they have become such an institution in New York City they are changing the character of some of its main thoroughfares.

Fifth Avenue, in the 42nd street neighborhood, is taking on all of the aspects of Fulton Market, with apples substituted for fish. Sales have reached the point there where it's more than charity. The apples at a nickel each are an honest buy. Thrifty housewives in limousines may be seen any hour of the day delaying traffic while a half a crate of the ruddy things are dumped into their cars.

A lot of the sellers on the Avenue are no longer out of employment. They regard the sale of a single apple much the same as an established grocer. When it comes to change they flash a roll of bills. This is substantiated by empty crates piled five and six high.

A block over on 6th, in the agency district, the apple business is cutting into phoney fruit drinks. The boys in the stalls are yelling themselves hoarse but they are beginning to weaken. The doctor's story is too well known by even these out-of-work dishwashers to have them dissuaded.

The 6th avenue apple sellers are the oddest of any in the city. They

(Continued on page 50)

SHUBERT CHORUS GIRLS URGED TO SUE 'VARIETY'

Cincinnati, Nov. 25.

While the Shubert show, "Artists and Models," was flopping here last week, the chorus girls in the company are said to have been urged to commence a damage action against "Variety" by reason of a front page story printed about some of them, also in another Shubert show, "Three Little Girls," while the shows were in Chicago. "Variety's" story stated and quoted the young women, under fictitious names in the story, as to their reasons for associating with Chicago gangsters.

The girls are reported to have told they will profit in a big way if suing "Variety" and that the lawyers handling the case will charge nothing. Two papers are said to have been signed by some of the girls of "Artists and Models."

Whoever is advising the young women have informed them that they have suffered humiliation and defamation through "Variety's" story.

Local show people seem to think the plant is a foolish one; that if the girls are at present coerced into signing a complaint against "Variety," they will soon forget it after leaving the Shubert employ. With a possible unforseen kick back against the promoters of the plant if the girls ever go on a witness stand in an action of this nature.

Yea, Verily!

(From Hollywood Bulletin)

Hollywood, Nov. 25.

Arthur (The Great) Shires says he is going to drop "The Great" from his name while working in pictures.

"Here in Hollywood it sounds very ordinary," he said.

Asking Laughs 3 Times Daily From Musicians In Pit for All Actors

Minneapolis, Nov. 25.

Manager Emil Franke of the R-K-O Orpheum here has issued instructions to his pit musicians that they must evince an interest in the performance three times daily, laugh at the jokes and comic antics of the comedians and register enjoyment of the show.

The tendency of musicians in vaude theatres, he says, has been to assume a bored air in an attitude toward the performers. Franke says that if the audience sees the musicians apparently enjoying the show it will make the performers' tasks easier and create the impression with the auditors that the show be good. It's a matter of psychology, he asserts.

At Last Taking a Chance

Dallas, Nov. 25.

Matamoros, Mexico's historic spot for thirsty Americanos across the Rio, gets its first bank.

Town is 125 years old; 15,000 population.

To date the folks have buried their liquor profits in the back yard, the more dignified using safes.

ROLL TICKET BETTING

N. O. Bookmakers Find Way to Keep Evidence From Cops

New Orleans, Nov. 25.

Local handbook operators have "gone show business" in making bets. Local bookmaking shops give the bettors a regular numbered roll ticket.

Cashier phones the number of ticket and the bet to a distant hideaway connected by direct wire to the shop and the bet is there recorded.

If the bettor wins, he presents the roll ticket, the number is phoned to the hideaway and back comes the instructions to the cashier to pay off.

The system does away with evidence entirely. Since roll tickets have been used by the New Orleans bookies, not one prosecution has resulted.

PERSONALITY AND RIGHT ANSWERS

Latest Contest Gag Ignores Looks—As Much Publicity and Less Worry for Promoters — Personality Gals Need No Chaperones

ZOWIE FOR BEAUTS

By Courtney Allison

Personality contests are now the thing. They are the killers off of the beauty competition bunko.

A girl may be homelier than that, but still become a winner in the newer personality contest gag.

It's all in knowing the right answers.

As a medium for procuring publicity, contests are working in high,

(Continued on page 68)

BAD BIZ AIDS PALM READERS

Chicago, Nov. 25.

Tough times are making good times for Chicago's 300 fortune telling tea shops. No spot on the globe has more of these clairvoyance joints, despite the stringent law in Illinois wrapped around mitt reading. The tea shops get around it by reading free, but charging $1 for a watery cup of Lipton's.

Last two months they have been

(Continued on page 42)

Par. Chops Air Time 15 Mins.—Thinks Radio Losing Its B. O. Power

That the air is so thoroughly surcharged with advertising as to be losing its value to the theatre box office, is partly admitted by Paramount. The film company is chopping its regular weekly broadcast over the Columbia net work for this reason.

Commencing Dec. 2, P-P will broadcast only 30 minutes instead of the present 45 each Tuesday. The program outline of the past year will be retained.

Slight Pay Raise

Hollywood, Nov. 25.

Hobart Henley, director, is now getting $4,992 a week more from Universal than when he first went to work there as an office boy at $5.

Gov't Working on Weekly Half Holiday For All Employees—Theatres Like Idea

Washington, Nov. 25.

What may have far reaching effect on the commercial theatre is the result of a government survey, now being conducted by the Bureau of the Budget, to determine the cost of a half holiday for all government workers throughout the country on every Saturday afternoon in the year. Idea is to grant the Saturday recess.

In 10 days' time Uncle Sam may know just about how much it costs to release the major portion of his employees for the half-day holiday.

In the executive branch of the government alone, which is the smallest branch, according to figures, there are listed 608,915 names as of last June, and these lists are being addod to all the time. Besides, there are federal judges and clerks of the courts throughout the land who are not on the civil service list. Also day laborers to the number of almost 5,000,000 who would immediately be released Saturday afternoons.

While the Bureau of the Budget has not released its opinion, it is learned from a reliable source that the chances are in favor of Uncle Sam's family getting the half holiday.

Postal Problem

One problem is the postal service, which has 317,000 civil service men and women on its payroll. A provision is being studied whereby extra help may be called in. The Army, Navy and Marine Corps are interested, and if the civil service employes and other government workers get the half holiday, it may be that most of the enlisted men, too, will be turned loose. The Brooklyn Navy Yard is given as an example.

The whole thing, of course, hinges on Congressional action. Legislation authorizing the year-around half holiday passed the Senate, but failed to pass the House during the last session.

Hoover Unique

Washington, Nov. 25.

All attempts to get President Hoover into a Washington theatre have failed.

To date he holds the record—the only President since the Civil War who has not been to a drama or a musical comedy since entering the White House.

Radio Limits Dialog Down with Level of Children's Safety

The expressions "hell" and "damn" are restricted to exclusive use by ecclesiastics on the air. Anyone but a minister using the words, and using them with intent to be naughty, can say goodbye to further radio work.

These are but two of the countless elementary restrictions in radio's code of morals, unwritten but the tightest of any amusement branch.

Necessity of remaining spotless has the entertainment end of radio continually searching for a happy medium that will prevent children from thinking they're anywhere but at home and at the same time give the elders enough spice to keep them interested. Thus far the in-between level hasn't been located.

Only when an ether entertainer forgets himself, and that rarely happens, do the listeners-in get anything approaching the lukewarm. These slips are called boners by the radio trade. They are stacked away in the memories of all radio folk and secretly revered as the only real lore of the air.

Two of the most famous ether boners were pulled by Al Jolson and Dr. Rockwell in two separate broadcasts. Both told gags that sounded like rewrites of blackouts in a Shubert revue. Neither, it is noted, has performed over the radio since. Rockwell lost a long term commercial broadcasting ontract as a direct result of his bedroom narrative.

Too Rich

Most material intended for the mike must be okayed by the stations beforehand. Regular radio material writers know the rules and don't have to be watched so diligently. But those most closely inspected are stage players whose stage style involves the use of stuff that radio considers far too rich for its blood.

When an established diff uses from the stage goes on the air he's suspected to explanation of radio's restrictions before they turn on the juice.

A very bad slip on the part of an entertainer could cost the sta-

(Continued on page 68)

$150,000 Grid B'cast

For the prestige of sponsoring the broadcast of the Army-Navy football game, Dec. 13, for the benefit of the unemployed, Philco, radio manufacturers, contributed $150,000 to the unemployment fund.

Philco takes credit for sponsoring the broadcasts on both chains.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
147 W. 46th ST. TEL. 5580 PENN
WE ALSO RENT COSTUMES TO MEN

Watchful Waiting Will Gradually Solve Studio's Bungalow Problems

Hollywood, Nov. 25.

Fox has solved the bungalow problem by turning John McCormack's bungalow into offices for the hair dressing and wardrobe departments. Building was built at considerable cost to keep the singer happy while he was on the lot. Since he left execs and stars have all been on edge trying to figure who was going to be the new tenant. George Gershwin was worried about having a bungalow, fearing there would be none for him. Similar edifice was built for Will Rogers who has refused to use it unless the studio will permit him to hang out a "Rooms for Rent" sign.

Bungalows have been a problem for some time at all of the major studios. Some time ago, Paramount demolished all its one-story houses and made the stars and execs go into buildings built as dressing rooms and offices.

First National, Fox, Metro, and United Artists still have a few bungalows for their stars and as many headaches over them every time a player, who has been so favored, leaves the lot.

First National had its worst nightmare of the kind when both Colleen Moore and Corinne Griffith were under contract. Studio had built a bungalow for Miss Moore and when Miss Griffith came on the lot they had to duplicate. United Artists, Mary Pickford, Douglas Fairbanks, Norma Talmadge, Dolores Del Rio, Eddie Cantor and Al Jolson all have bungalows. At Metro, the Marion Davies homestead is as pretentious as many of the homes in Beverly Hills. Even on the Tec-Art lot there is a three-roomed bungalow for stars who work for the Indies.

Situation has the studios all waiting for the contract stars to leave so that they can yank down the houses. They all claim that they need the room for other buildings and that they are tired of the social problem.

Gribbon's 3-Day Finish

Hollywood, Nov. 25.

The east putting thumbs down on his new act which played only three days at Paterson, N. J., Harry Gribbon is back to work for Educational, making shorts.

When free later, Gribbon may try the act thing again.

Leslie Howard May Do Par's "Man I Killed"

Leslie Howard, from legit, will probably be the principal male in Paramount's "The Man I Killed," Lubitsch is to direct it on Long Island.

Film will be this director's second picture at Astoria and upon which he is now completing the adaptation. It is based upon a French play from which only the original idea and title will be retained.

Before launching this straight drama into work, Lubitsch will first direct Chevalier in the latter's next film. No story has yet been selected for this effort, with the Frenchman due from abroad some time next month.

Rothafel Here Sunday

Hollywood, Nov. 25.

Mike Marco won't know what his standing is concerning the Roxy, in New York, until S. L. Rothafel returns from Europe this Sunday, Nov. 29.

Curtiz Not Guilty

Hollywood, Nov. 25.

Michael Curtiz, film director, was found not guilty by a jury on the charge of assaulting A. Gershonovitch, Russian film extra.

Gershonovitch accused Curtiz of beating him while working on a set a year ago.

"A wise person will never interfere with a married couple unless both are dead."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

An Idol's Reason

Hollywood, Nov. 25.

Young femme screen star refused to grant an interview to a chatter writer. In turning the writer down she said: "You know, we screen idols must foster the illusion for the sake of our public."

Writer, figuring she might be kidding, asked: "Do you really mean that?"

"You bet I do," replied the star, "and if you think I don't, get the hell out of here."

Two Prince Children Burned to Death in Their Atlanta Home

Atlanta, Nov. 25.

A fire of undetermined origin Wednesday (19) cost the lives of Helen and Edgar Prince, children of David Prince, southeastern district manager for Paramount, when heroic efforts at rescue by George (Tiny) Parker, international league umpire, and a negro servant employed by the Princes, failed to reach the children. The Princes' Roswell road home was entirely destroyed.

Mrs. Prince, summoned from a bridge party, collapsed when she learned that the children, aged 12 and 9, were still in the burning structure. She is under care of physicians at a local hospital and is said to be in a serious condition.

Mr. Prince, in Albany, Ga., on a business trip, was informed of the fire and returned to Atlanta before the bodies could be taken from the smouldering ruins.

The flames were discovered shortly before midnight by Lillian Reed, Negro maid, who awoke to find the house filled with smoke and the lights out. Under the impression the children had made their way to safety, she ran outside, gave the alarm, and summoned her husband, Tom Reed, the family chauffeur. He found the children were trapped in their second floor bedrooms, and made two attempts to rescue them. Flames drove him back from the front door. He then mounted a ladder to the second floor level, smashed a window with his fist and attempted to climb inside. A burst of flames and smoke struck him in the face and he fell 20 feet to the ground, suffering a badly wrenched hip and body bruises.

Parker, who was driving along Roswell road, made three attempts to rescue the children by mounting the ladder into the bedroom, but each time he was driven back by the flames.

The victims were buried Friday (21).

SAILINGS

Dec. 10 (Paris to New York) Lou Wolfson (Lafayette).

Dec. 3 (Paris to New York) David and Hilda Murray (Ile de France).

Dec. 3 (New York to London) Mr. and Mrs. Samuel Goldwyn (Aquitania).

Nov. 28 (New York to London), Herbert Yates, Ben Goetz (Homeric).

Nov. 27 (Paris to New York) Fowler and Tamara (George Washington).

Nov. 26 (Paris to New York) Charles Boyer (Paris).

Nov. 26 (London to New York), Bash Dean (Olympic).

Nov. 24 (Buenos Aires to New York) Jacob Glucksman (Southern Cross).

Nov. 22 (N. Y. to L. A.), Mr. and Mrs. L. M. Rubens (California).

Nov. 19 (San Francisco to Honolulu), Sergei Eisenstein (Mattson).

Nov. 22 (London to New York), Miriam Elias (Majestic).

Nov. 21 (Capetown to London) Christiana and Durey (Edinburgh Castle).

Nov. 20 (London to New York) 11 Albertina Rasch girls (American Banker).

Marlene's Vacation

Hollywood, Nov. 25.

Finishing "Dishonored" for Paramount next week, Marlene Dietrich leaves here Dec. 2 for a vacation in Germany.



WILL MAHONEY

In Earl Carroll's "Sketch Book" The Washington "Daily News" said, "Will Mahoney is nothing short of stupendous. He is, literally, the show. He is a great comic, a great hoofer and a great performer."

Direction
RALPH G. FARNUM
1560 Broadway

Mayer Holds Studio Rally For Workers

Hollywood, Nov. 25.

With Hollywood on edge because of economy moves, Louis B. Mayer called virtually every Metro employee to one of the stages yesterday (Monday) to allay their feelings. More than 2,000 people, ranging from grips to execs, attended.

Mayer pointed out that things were nationally tough, but assured the workers there would be no wage cuts at this studio. He told the employees that foreign production would not be switched to Europe for at least a year and said the studio would spend $3,000,000 for foreign versions here.

Mayer also told of his recent attendance at a scret meeting further north held by industrial leaders trying to find a means to combat the present unemployment situation in California.

The Mayer meeting was not unlike a football rally, the workers being called upon to pep things up.

Dine in Overcoats On Climate's Double X

Hollywood, Nov. 25.

Albert Lasker, head of Lord, Thomas & Logan, advertising agency, and former chief of the U. S. Shipping Board, is vacationing here and was tendered a dinner last week by Joe Topiltzky, with Adolph Zukor, Joe Schenck, H. B. Franklin and other prominents as guests.

Topiltzky, who gave the dinner at his house, planned it on a patio with an awning over the table, but sudden wind, cold weather and rain tore the awning off and the party ended up dining in overcoats.

With Lasker here is John Hertz, the Chicago industrialist. All were in a huddle with Joe Schenck all week, which started wonderment as to what expansion plans they were hatching until Schenck stated it was strictly social; that Lasker was on a hunting trip, etc.

Joe Brown's Play

Hollywood, Nov. 25.

When Henry Duffy's production of "Elmer the Great" comes to the El Capitan from San Francisco, Joe E. Brown will be the new lead.

Brown may also do another one for Duffy if not given a picture by First National.

Brown is also to do an untitled original by Kalmar and Ruby ahead of "Fender-stoot" for FN.

Mary Astor's $2,000

Hollywood, Nov. 25.

Mary Astor is set with Radio for another year from Jan. 1 at $2,000 a week. Company held an option on her services which was taken up after completion of her last picture, "The Queen's Husband."

New contract calls for four successive yearly options at a sliding scale.

Cooking School Draws 2,000 Women to Theatre at 10 A. M.

Chicago, Nov. 18.

A conviction that free newspaper space is something, caused Publix-B & K to open the doors of the Tivoli Tuesday morning at 10 to a routine of turkey stuffing and vaude.

Nearly 2,000 women, and a light sprinkling of men, interested in the modern day method of frying turkeys, were on hand. For a month, preceding the event, the "Examiner" had carried large ads, featuring Prudence Penny as the draw, along with M. C. Frankie Masters, Joe and Jane McKenna and Ted and Mary Taft.

Mob, at 10:10, started to yell: "Louder." At 10:20 Miss Penny, the Examiner's household expert, was speaking so she could be heard in the rear pews. From then on it was a case of new kind of ice boxes, what bran is really good for and why "Home Makers" were the most important women in the world.

Recipe's to Music

As all the talent was working gratis, and a share of the cooked food, Frankie Masters had only four men in the orchestra, but he managed to bring out a fashion of music. Joe and Gene McKenna simply wowed the audience, many of whom hadn't set foot in a theatre since the last free exhibit.

Carl Schilling, who supervises the pie baking for the Pennsylvania system, was the only male member of the cast. He turned traitor on his first two sentences, when he claimed that home cooking beat any other kind. With two comely assistants he turned out a couple of cakes, that from the 30th row back looked O. K. A full dinner table was part of the props. Miss Penny, featured on the program, showed plainly the effects of years of sampling.

House was cleared, except for a gang of kids hiding in a box, for the regular opening at 12 noon.

Dusting the Attic

LAHR and MERCEDES
Songs and Talk
15 Mins.; One
5th Ave.
(From Variety, May 26, 1922)

Looks like a mixed two-act from Burlesque. Bert Lehr was in one of the wheel shows last season. He is a low comedian, talking "Dutch" and depending upon mugging through a near-grotesque make-up while in a policeman's uniform. Miss Mercedes dresses like a burlesque soubret, in a short skirt over tights. She makes a flashy appearance at the opening while doing a fast song and dance.

The turn progresses without anything striking, keeping on a small time keel, or for an early spot in houses of the calibre of the 5th Ave., where the act did very well Monday evening in third position.

It's strictly small time in work and material, nor do the burlesque methods with the low comedy raise it above that classing. *Sime.*

After burlesque Bert Lahr went to vaude and after vaude to musicals, "Hold Everything" two years ago and "Flying High" currently made him one of Broadway's first line comedians. He goes talker with the latter show for Metro.

U NEAR $14,000,000 ON '30-'31 PLACEMENTS

Breaking all sales records in the history of the company, and tripling those of 1929, Universal to date, by selling every big circuit and about 35 independently operated chains, has so far reached a total of $14,000,000 in placement of its 1930-31 product.

This figure does not include short subjects, nor does it consider another approximate $300,000, which has been the average per week in sales to independents collectively during the past month.

Becoming identified with Radio-Keith-Orpheum in the first big booking of the season, and since then mentioned inside but officially denied as having a working agreement with Radio, Universalites have followed this deal with others to Warners, Loew in New York, Fox Metropolitan, Fox West Coast and Publix. The FWC and Publix deals are announced as officially closed this week.

With none of the big circuits, or the affiliated, for that matter, is the Universal booking 100%. Division of product among the runs in the various competitive spots gives R-K-O first choice, the others following according to their signatures. Phil Reisman, general sales manager, went to the coast expressly to close the FWC deal, it is now stated. For 1929-30, when Universal had over 50 features in comparison to the 20 on its current schedule, sales totaled around $5,000,000.

BAD AUTO SMASH

Roy Rogan, Wife and 2 Friends in Hospital from Football Trip

Chicago, Nov. 25.

Roy Rogan, Great States district manager, while returning to Joliet, Ill., Saturday (22) from the Notre Dame-Northwestern game, was in a head on collision that sent himself, his wife and two friends to a hospital. Two occupants of the other car were killed.

Rogan was not seriously injured, but his wife may not recover. Rogan's car was entirely demolished.

Bancroft and Par?

It has not been settled if George Bancroft will shortly come to New York. His business rep, Henry Fink, came east last week. He is in conference with a couple of legit producers, with Bancroft in view for a stage play.

Bancroft's agreement with Paramount expires Dec. 5, next. Nothing as yet has been determined upon regarding a renewal. "The Derelict," with Bancroft, is at the Paramount on Broadway, currently. Par has another Bancroft talker yet to be released.

Blackout Lands Kling Comedy Scenario Job

Hollywood, Nov. 25.

Ken Kling, MacNaught Syndicate cartoonist, is here to write a series of comedies for Christie-Educational.

Kling was engaged on the strength of a blackout he wrote for Carroll's "Vanities."

WEATHER

Washington, Nov. 25.

The Weather Bureau furnishes the following outlook for week beginning tomorrow (26): Light snow in Chicago to Pennsylvania area Wednesday; light rain or snow in Atlantic States Wednesday night, otherwise generally fair until Saturday or Sunday when rain or snow is likely.

Colder in Middle West Wednesday and in Eastern States Thursday; rising temperature in Middle West by Friday and in Atlantic States by Saturday (29).

Paris, Nov. 25.

Very stormy weather all over Europe, with floods and other storm damage contributing further to business depression.

Lichtman's 3 Years

Hollywood, Nov. 25.

Al Lichtman's new contract with United Artists is for three years at an increase.

VAJDA WEST FOR M-G?

Ernest Vajda, currently in New York, may leave for the Coast next month for Metro. Playwright has contracts with both M-G and Paramount, but the Culver City decision will decide his locale for the immediate future as it's Metro's turn. If M-G doesn't need him at this time he will likely remain here for Par.

Vajda is now working on the adaptation of "The Man I Killed" for Paramount, with Lubitsch and Samuel Raphaelson. They expect to complete this work in about 10 days. It will be Lubitsch's second directorial effort at the Long Island studio.

MALOY SERIOUSLY ILL

Chicago, Nov. 25.

Tom Maloy, business agent of the operators' union, and one of the biggest powers in trade union in the country, is seriously ill with pneumonia and pleurisy.

RADIO'S BEST YEAR, 1930

Fox-W.C. Sews Up Pathe-U. Programs Leaving Only UA and Radio "Loose"

Los Angeles, Nov. 25.

United Artists and Radio are now the only "loose programs" in Fox West Coast territory.

Product deals have just been closed for the Pathe and Universal programs for all spots where available, with J. J. Sullivan handling negotiations for FWC. Both deals call for percentage playing of the pictures of these two companies in most all spots, FWC booking product on flat rental only for some second runs.

Sewing up Pathe and U, the Fox string now also has Fox, Metro, Warners, FN and Par. pictures under chain deals, making the product of these companies in most situations unavailable to competitors where not controlled through previous deals or franchises.

The contract to cover the current season's Pathe and U product follows booking of pictures of these two companies into FWC spots by Sullivan where they could be used advantageously. About a month ago, FWC started to spot WB and FN product similarly.

Al Pays $814,000 On Goldman-Sachs And Visits Hospital

Hollywood, Nov. 25.

That $500,000 donated to Al Jolson on his United Artists' contract, went to pay off $814,000 which he paid to the E. F. Hutton Company today (Tuesday). Payment was in settlement of 9,000 shares of Goldman-Sachs which Jolson held at an average of 91 and sold out at 10.

Jolson, who has not been feeling well lately, was X-rayed this morning because of stomach trouble. He has gone into the Good Samaritan Hospital for a few days.

He kiddingly blamed his slight illness to market troubles and lack of playing benefits. He is looking forward engerly to his return to legit in the Max Gordon-Erlanger musical.

Al Jolson's contract for the Gordon-Erlanger stage production calls for the star to receive $5,000 weekly and 50% of the net profit of the show.

Pending the production, United Artists will hold back the next Jolson talker, "Sons o' Guns." The stage show will be ready by Feb. 1. In between Jolson may go to Europe for a short while, first spending some time in New York with his wife, Ruby Keeler, who is rehearsing for the Green and Gensler revue.

Mob Pick Up

Hollywood, Nov. 25.

Better in the extra mobs this week, although fewer features were active. Placements totaled 4,002 or 21% below average.

On three different days the biggest crowds were on a short subject. These were rodeo and New York street scenes for "Harold Sees the Indians" at Pathe and the prize-fight winding up the Leatherpushers series at Universal.

Week's biggest mob was 260 at Metro at an English airport for "The Bachelor Father."

MAE MURRAY'S $3,000 DAILY

Income for Star from Oil Wells in California

Hollywood, Nov. 25.

It's said Mae Murray is receiving an income of $3,000 daily from the oil wells on her property in the state.

Miss Murray has held the limelight for a long while, with lavish spending, divorces and a reported romance with Prince Lubomirski, member of a royal family of Poland.

One Explanation

Hollywood, Nov. 25.

Why Chaplin, who takes screen credit as producer, author, scenarist, title writer, director and star, shies off talkers has been figured out by a boulevard theorist.

He hasn't had time to study the course in sound engineering.

High Wind Takes Studios for Ride, Costs Col. $35,000

Hollywood, Nov. 25.

A terrific windstorm over the week-end caused plenty of trouble and considerable damage.

Columbia studio was set back about $35,000 on "Dirigible" when a prop airship, built on the First National Burbank lot, was completely wrecked. Three million pounds of gypsum, to be used for a snowstorm on the same picture, was also blown away. Film has been delayed four days until repairs are made.

The roof of stage 3 at Fox Movietone City, was lifted off, demolishing an old "Sunrise" set, and the wind also ripped open several water tanks.

The top of FN's commissary, under reconstruction, was blown off and will have to be entirely rebuilt. FN's stage 8 was also damaged.

Over at Universal, several stages were broken up and the giant electric sign in front of the studio was saved just as it was about to topple over.

For the second time in two weeks shooting of the land rush scenes in "Cimarron" were held up by bad weather. This time the studio shipped about 200 technicians and 5,000 extras to Bakers Field, but the baby tornado held up all action. The company is still there and expects to have the sequence completed by Thursday (27).

First attempt at shooting, two weeks ago, was spoiled by a rain storm.

WB OPENING BRIGHTER IN HOLLYWOOD LAY-OFF

Hollywood, Nov. 25.

Earlier reopening of activities on the Warner and First National stages, now concentrated at Burbank, will boom everything for everybody. The many FN-WB people, now on loan, will be compelled to return to their own companies.

The vacancies elsewhere around the studios will renew demands for other people who have been kept out through the Warner contract players filling in on trade and exchange arrangements.

Jimmy Durante—Metro

Hollywood, Nov. 25.

It's reported here Jimmy Durante is going with Metro under the customary optional contract of six months, at a salary of $1,750 weekly.

The agreement will commence after the run of the "The New Yorkers," musical, in New York, with which the Clayton, Jackson and Durante trio is engaged.

Durante's previous and only picture appearance was in "Road House" (Par.).

Barbara Kent Off U

Hollywood, Nov. 25.

Universal has not renewed its option on Barbara Kent when her contract expired this week.

Her best picture was opposite Harold Lloyd in "Welcome Danger," formerly U. P. Her latest

N. B. C. NEARS $24,000,000 GROSS

Columbia Steps Ahead With Many New Stations—Depression Fails to Stop Industry's Growth

PROFIT % SMALL

By Bob Landry

Chicago, Nov. 25.

Despite business depression, the National Broadcasting Company will gross $24,000,000 for 1930 on a basis of averages up to and including Sept. 30. This compares to around $18,000,000 for the year 1929. Columbia Broadcasting System will also show a distinct jump forward from about $3,000,000 to over $5,000,000. Columbia has added 25 stations to its chain in about 15 months, with 14 of that number tying-in since January, last.

Despite the increase in volume of business and the fact that N.B.C. has almost every available hour of the day and night sold at fancy figures, the claim is still made by radio officials that the industry as a whole is not making a profit, or at least not proportionate to the capital investment or the total revenue. Explanation is the enormous expansion still as rapid and as costly as in the infancy of the development.

Time Costs

Station (Mechanical) charges for the big advertising accounts run to fabulous figures and take no account of the artists' fees. In most

(Continued on page 19)

STUDIOS FAVOR A.P.-WIRES ON FILM NEWS

Hollywood, Nov. 25.

Brian Bell, in charge of the Associated Press at this end, made public details of the new arrangement for a twice daily wire service covering Hollywood picture news which he said will go to 1,200 newspapers, probably the most influential publicity factor in the industry. The studios are also of that opinion and appear to welcome the plan with enthusiasm.

Hubbard Keavy will handle the morning budget of news, and Robbin Coons will have charge of the batch directed to evening newspapers. The same correspondents handle the daily letter service now.

The A. P. will not play up scandal stuff except when it comes along in routine manner as straight news. As an example is cited the recent Clara Bow escapade.

Chatter material is taken care of in the letter service. Bell gave as an example of the proposed wire matter by calling attention to "Variety's" story of Eddie Cantor selling a story to Fox. The A. P. takes the slant that in this transaction Cantor is "aiding the enemy," making a tie-up of the fact that Cantor is associated with United Artists as a star, while U. A. is waging a trade battle with Fox in the West Coast controversy.

Development of the wire service is an extension of the news letter idea which has been tested and disclosed sufficient public interest to justify the telegraph department which supplements the mail matter. The same eschewing of personal publicity will be observed.

In his statement Bell made the specific request that the A. P. be

(Continued on page 61)

Par. Fights for Clara Against Dailies' 'Crucifying Campaign,' May Come East for Protection

A Predicament

Hollywood, Nov. 25.

At a party a friend noticing a husband and wife during the evening remained on opposite sides of the room, inquired of the man the trouble:

"Simple enough," he answered. "I have deserted her but I haven't enough money to leave her."

Par. Adopts Show Process to Build Up Legit Actors

Hollywood, Nov. 25.

Less Broadway stage talent will be used in the future by the Paramount studio at Astoria under a decision which reflects Par attitude as being there must be at least one good picture name in every production turned out either there or here.

"Fast and Loose," with Miriam Hopkins and Frank Morgan as leads, neither of picture importance as a draw, is declared to be responsible for the decision.

If necessary, screen people will be shifted back and forth between Hollywood and New York, though under a new plan certain Par people will be built up from the eastern end through scheduling their entire season's programs to be made at Astoria.

No matter how strong the story and what boxoffice value the title may have, unless a tremendously important stage star is obtained, picture has heavy chances against it if the stage talent involved does not have the support of at least one big film name, Par believes.

Attitude seems to be that in future the build-up of legit names will have to be more gradual than has been attempted in the past.

COAST WOMEN CAN EXPECT PEGGY JOYCE

Peggy Joyce with her ivory, furs, face and rep is shortly due for the Universal lot on the coast, if not to the alarm of the Hollywood women.

Miss Joyce is set to start a talker for Universal. It will be "The Lady of the Orchids," the stage play Peggy starred in on Broadway quite briefly a short time back.

The start of the Hollywood debut has not been set.

Bickford Retires?

Hollywood, Nov. 25.

Charles Bickford, whose differences with Metro led to the cancellation of his contract, is said to have stated he is through with acting for good. He also denied any intentions of going east for legit.

Bickford has outside interests which net him a large income.

Cabanne Writing

Hollywood, Nov. 25.

W. Christy Cabanne, pioneer director, has joined Fox as a writer.

He is working on an all-dialog story and will not direct.

Chas. Boyer Coastbound

Paris, Nov. 25.

Charles Boyer, [illegible] leading man, has been booked on the Paris [illegible] to Montreal.

Hollywood, Nov. 25.

Clara Bow has become "copy" second only to President Hoover and Prohibition. But to Par it's the wrong kind of copy. Situation has reached the point where the general studio opinion is that the daily press, and particularly the papers out here, are crucifying the star because "she sells papers."

It may even be necessary to send the red head east to make her pictures at Astoria to escape the local dailies and the way they are giving her the works.

Efforts by Par and others to "talk turkey" to the dailies seems only to increase the interest of the local papers in the slightest and wildest rumors concerning the star.

Nothing short of a lawsuit against the offending dailies is any longer effective. Angle that some of the dailies feel that the Bow gambling story and stopped checks was a publicity stunt, cleverly put over on them, may enter into the streamer stuff since then against Par's "It" girl. Since that gambling story broke in September, the papers have been hopping on Clara regularly, with one scare-head after another.

The Blowoff

The last straw was one of the papers getting out an extra that Al Capone had visited Miss Bow at the Par studio. Paramount blew up on that one, figuring that while some of the other "copy" might be lived down without boxoffice damage, a tie-up with Chicago's unofficial mayor was plenty dangerous from the fan viewpoint. Entire studio was checked, including police, with dope finally gathered showing that Capone was nowhere near Hollywood.

Where last year, and until recently, Par was trying to "control" Miss Bow's actions and adventures, now it is fighting for her in what P. calls a "crucifying game" that stops at nothing. Nearly every new story, with all going into streamers on breaking, are excuses for "extras" that are peddled all over the neck of woods as "new Clara Low scandal."

News Men Peeved

Feature writers on Los Angeles papers and press service men heeded plenty when they heard that Para-

(Continued on page 4)

MAE BUSCH, AGENT

Los Angeles, Nov. 25.

Mae Busch, former screen lead, has turned agent. She is associated with J. G. Meyer.

INDEX

Pictures	2-32
Foreign	6-7
Picture Reviews	18-19
Film House Reviews	19
Talking Shorts	19
Vaudeville	33-36
Vaude Reviews	41
New Acts	41
Bills	45
Times Square	46-49
Editorial	52
Women's Page	50-51
Legitimate	53-62
Literati	63
Music	64-67
Obituary	68
Correspondence	69-71
Radio	72-73
Night Clubs	74
Outdoor	75
Letter List	75
Inside Stuff—Vaude	76
Inside Stuff—Pictures	77
Inside Stuff—Radio	78
Inside Stuff—Legit	79
Financial	80
Chicago	81
Legit Reviews	82
Classified	83
Inside Vaude	84

Hughes-Schenck Deal Cold as Goldwyn Takes Over New Art Cinema Duties

Hollywood, Nov. 25.

Howard Hughes' deal with Joseph M. Schenck for the Art Cinema Finance Corp. is cold. Hughes, however, remains on the United Artists lot as an independent producer committed to do three productions.

Schenck announced that he is abandoning Art Cinema to confine himself to United Artists' theatre expansion and distribution. Samuel Goldwyn taking over Schenck's duties in Art Cinema. Goldwyn will supervise six pictures in addition to turning out three of his own productions through his own company. Goldwyn left here Sunday (23) for New York seeking special personalities for his Art Cinema sextet.

Mary Pickford, Gloria Swanson, Fairbanks and Chaplin are all committed to do one picture which altogether will give the new United Artists program 20 releases for the year. There is no mention of Hughes in the announcement sent out by Schenck.

It will be noted that Inspiration is not releasing through United Artists any longer but the four productions of Roland West brings the U. A. total up to 20.

In regard to his proposed theatre circuit Schenck states that the project is being exclusively financed by himself, Goldwyn, Chiplin, Fairbanks and the Misses Pickford and Swanson. This is the original United Artists lineup minus D. W. Griffith. Hughes is not interested in the theatre circuit.

According to Schenck his theatre circuit will be a California corporation which is to expand eastward. Harold B. Franklin, former head of Fox West Coast, will not be concerned in the venture, said Schenck, but U. A. will have "a working agreement" with Franklin in whatever connection the latter finally makes.

Schenck contends that his circuit will have first call on Paramount product and says that he will cooperate with independent exhibitors to the point where if the indie theatre is not adequate, he will finance the exhib to build.

Lichtman Sticks

Hollywood, Nov. 25.

Al Lichtman has accepted a new contract from United Artists, continuing in his present capacity of general sales manager.

Following the new transaction Joseph Schenck issued a statement denying that there was any possibility that Lichtman would go with another concern.

NO 7-STAR PICTURE

Mae Tinee of Chicago "Trib" Resented Quotation by State-Lake

Chicago, Nov. 25.

Mae Tinee went to the trouble in the "Tribune," of which she is the film critic, to explain she had not given a seven-star rating to "Danger Lights" at the State-Lake last week. It was in reply to an ad in the "Trib" by the theatre mentioning Miss Tinee had distinguished the State-Lake show with seven stars.

Jack Iless of the R-K-O publicity staff started the furore. When his copy was submitted to the daily, the paper called him up, saying Miss Tinee had not given "Danger Lights" seven stars. Iless answered his copy did not so state, but said she gave the show seven stars, three for "Danger Lights" and four for the shorts. Miss Tinee admitted this much in her explanation.

"The Trib" thereupon accepted the State-Lake copy, but divided the stars into two sets, one of four and the other three.

Harry Arthur's Trip

Harry Arthur, general manager of Fox theatres in the east will leave for the Coast shortly before Christmas to be gone about two weeks. While the trip is in the nature of a vacation, Arthur will have a chance to go over operating questions with Oscar Oldknow relating to both Fox West Coast and the eastern houses.

Confab is not expected to create any change in management on either end.

Break for Colony

Hollywood, Nov. 25.

So tough, even a trade paper adv. solicitor here joined a Fanchon & Marco unit as an actor.

San Antonio Het Up on Local Case Against Erpi

San Antonio, Nov. 25.

About 44 San Antonians are stockholders in the Aleograph Company, causing interest to run high locally when that company's patent infringement suit against ERPI got under way in the Federal Court yesterday (Monday).

Aleograph asks an accounting and seeks an injunction to prevent ERPI from further utilizing the disc method of talker projection under claim that Aleograph owns the original patents. As one of the basic patent quarrels of the picture industry, the suit may involve anything up to $100,000,000. The patents which Aleograph claims ERPI infringed upon were secured by Allen-Stowers and Leo Dehymel, of San Antonio, in 1924.

As the case got under way, ERPI filed an amended answer to the first amended original bill of complaint by Aleograph claiming that the Stowers and Dehymel patents is invalid and void because the devices are inoperative and incapable of accomplishing any new and useful result. Besides which ERPI offers a general denial.

Court room looks like an equipment laboratory, with ERPI setting up one of its machines for judicial inspection. Aleograph, on the other hand, has had its projector stuck up in a hotel and plans to ask for an adjournement that the court may be able to look it over, too.

Attorney Henry R. Ashton, of New York, is representing ERPI. He argued that the ERPI machine was invented and perfected in W. E. laboratories through long work on the part of picture experts and scientists, and that several companies had placed a disc machine on the market before Aleograph secured a patent.

L. A. to N. Y.

Nicholas M. Schenck.
Marion Davies.
Ben Goetz.
Herbert Yates.
Harold B. Franklin.
Hiram S. Brown.
Hyatt Daab.
Johnny O'Connor.
M. A. Silvey.
Eddie Cantor.
Samuel Goldwyn.
Jules E. Brulatour.
Hope Hampton.
Chas. N. Daniels.
Albert Lasker.
John Hertz.
Jo Mielziner.
Al Lichtman.

N. Y. to L. A.

Ben Piazza.
W. R. Sheehan.
Hamilton McFadden.
Sanford Greenberger.

Selznick's Comeback

Hollywood, Nov. 25.

Still some talk of Lewis J. Selznick doing a comeback as a picture producer.

The elder Selznick, active with his son Myron in the agency field, has a producing unit all set and incorporated, although it has not started to function as yet.

Buddy Rogers for Chi.

Chicago, Nov. 25.

Continuing their fight to pull up the gross of the Oriental, and their competition with the local R-K-O Palace for nee personal appearances, Publix-B. & K. brings in Buddy Rogers.

Rogers comes into the Oriental week of Dec. 12, along with one of the biggest advertising spreads ever splurged by local Publix.



BILLION-DOLLAR MERGER

To consolidate four banks, to rank fourth in city. We don't merge in order to build our reserve; we have our own reserve of a million laughs and gags a day and rank as leaders and Originators of "Tintype."

(CHIC) (ROSE)

YORK and KING

Week of Nov. 22, Rivoli, Toledo
R-K-O Direction LEE STEWART

LESS THAN 1,000 NEW THEATRES DURING 1930

With all of the theatre activity during the past two years, more houses changing hands and closing than ever before, the film industry found time during 1929 to erect 1,000 new theatres. The latter are mostly in key cities and represent a total investment of $200,000,000.

From indications of compilations being made for 1930, the number of new theatres will be far under that of the previous year. A greater tendency among circuits to barter rather than build is one of the reasons.

The 1930 decline in building is only temporary, it is asserted. Conditions in the industry are pointing to bigger and finer theatres, even in the country spots. Unless depression holds over 1931 may be a particularly active year in theatre building and re-conditioning, it is claimed.

Proximity to de luxers in key points is forcing the elimination of the shoddy house and sloppy management. Indies who a few years ago boasted about taking in the money whether the house was clean or dirty are now being forced to ape the big competition, even to the point of uniformed ushers.

Col. Sues Color Co. Claiming Inferiority

Hollywood, Nov. 25.

Columbia Pictures filed suit in Superior Court against Harriscolor for $40,000 damages resulting from Columbia's inability to release "Gold Star Mother," a short made using the Harriscolor process.

In the complaint, Columbia claims the color is inferior and renders the prints unsuitable for release. They ask the return of the production cost, $14,900, and an additional $25,000 as a loss through cancelled contracts.

Sheehan Coastbound

W. R. Sheehan, Fox production head, expects to leave for the Coast the end of this week.

He will have been in New York about ten days.

COMEDY TEAM FOR VAUDE

Si Wills and Bob Carney, Pathe comedy team, arrived in New York last week. They will play the vaude houses until February when they return to the coast to make six shorts for Pathe.

Booked for vaude through the William Morris office.

Gilbert's Picture in N. Y.

Metro has set the Broadway opening for Jack Gilbert's "Way of a Sailor" for Dec. 12 at the Capitol.

A couple of previous opening dates were necessarily deferred through censoring not having been completed for New York State.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Los Angeles, Nov. 25.

Eddie Cantor opens Dec. 27 for a fortnight at the Palace, New York, at a salary of $7,500 a week. He left Sunday (22) with Samuel Goldwyn for Broadway.

Idea of grooming Horace Liveright as a Paramount supervisor has been revised and the Liveright contract is to be settled. Jesse Lasky sent the book publisher west to learn the film producing business. Acquaintance came about when Liveright published a series of verses written by Mrs. Lasky.

The Erlanger's production, in which Al Jolson will star, is all set and probably will precede Jolson's picture for United Artists. The film is definite although Jos. Schenck has just finished paying the the blackface comedian $500,000 at the rate of $31,000 a week for 16 weeks during which time Jolson did nothing toward making a picture.

The former lineup of Daryl Zanuck, Hal Wallis and Graham Baker continues the same at Warners. Zanuck functions as general production manager for WB specifically, Point is that Warners and First National remain separate entities. However, William Koenig's duties as business manager will serve both organizations.

By a new ukase Fox people are admonished that they must not commit themselves for publication even on their views of the weather. Everything must go through the press department.

Special caution has been sent to agents doing business on the Fox lot, not to tell reporters their negotiations.

Adolph Zukor's opinions on advertising; presence here of Albert Lasker, head of Lord, Thomas & Logan; Lasker's ex-officio conferences with Joe Schenck, Sam Goldwyn, Joe Schnitzer and others; the general attitude of Carl Laemmle, along with other comment by film execs now in Hollywood, points to a new trend in show business—the ballyhooing of big pictures on a large scale out of New York.

This follows pace set by Amos 'n' Andy in Cost to Coast smash through able merchandising campaign behind it through daily and trade press.

Fox West Coast is reported extending its Coast chain as a retaliation move against United Artists, which plans the building of 25 houses and buying of others.

Paramount's current economy wave will affect six writers, three directors, and about 40 members of technical departments. Studio is endeavoring to buy off the contracts of these writers and directors on a 50-50 basis. Most are holding off, although Marie Baumer took her half check and left.

Further bottling of news sources at the Fox studios has agents who sell story material and players to the studio warned against talking to newspaper people.

Paramount has bought the stage play, "Blind Mice."

Passing on credentials of visiting newspaper and mag writers will be handled by Mark Larkin of the local Hays' office. It was previously handled as a Wampas committee by Barrett Kiesling. Hays' office foots the bills but it will remain as a Wampas matter, as Larkin is a member of that organization.

Harry M. Warner will give away $100,000 worth of radios to charity organizations to be selected by voting in lobbies of Warner theatres.

Sam Goldwyn staff has been skeletonized with no prospect of production resumption until March.

Oliver Morosco and Louis MacLoon are both taking shows to New York, but individually. Morosco has "Behind the Curtain" called off for local production. MacLoon is going east with his new musical, "Paris in Spring," after six weeks in San Francisco.

There will be no film stars galloping up and down Hollywood boulevard in feminine sidesaks this year. Business men couldn't get together on stunt.

Norman Phillips, Jr., will be featured by Chesterfield Productions in "The Rich Little Poor Boy," by Eleanor Gates. This is the young vaudevillian's second picture for Chesterfield.

Dissatisfied with French imports, Universal called off French version of "Boudoir Diplomat" after picture was in production three days.

Harold Lloyd turned down an $100,000 offer for a series of national radio broadcasts.

Court approved Metro's contract with Dorothy Rosher, 16, for a year at $100 a week.

Afraid of audience reaction to remakes, Metro has switched the title of "Within the Law" to "Paid."

Carla Laemmle, niece of Carl Laemmle, received a practical screen test in Universal's Leatherpusher series.

Doris Malloy, story editor at First National, has been dropped. Manny Wolf is subbing temporarily.

Virginia Kellogg, formerly p. a. for Fred Niblo, is on the writing staff at Paramount.

Picture man spent 20 g's on a minnie golf course and after three weeks of unusual weather folded. Sign on the links now reads, "Opened by mistake."

Kenyon Nicholson, recently at Universal, has been engaged by Metro to adapt his own play, "The Torch Song."

New order issued by Al Lewis, head of Fox writing department calls for all shooting scripts to be between 50 and 100 pages.

Kay Johnson and Charles Bickford have been released by Metro by means of contract settlements.

Rufus Le Maire's first assignment at Warners as a supervisor will be an original story by Joe Jackson.

Though waiting a long time for production activity to set in, optimism now slates Dec. 15 as the date when things will begin to hum. By then WB and FN will have resumed major production, others also expected to perk by that time.

Six weeks of personal appearances in east are out for Leon Janney, kid player. Called by Fox for part in "Modern World."

"Neck and Neck," college story by Harlan Thompson, with John Wayne in male lead, will be Seymour Felix's first directorial assignment at Fox.

H. B. Franklin, accompanied by Max Kravetz, his theatre deal expert, left for New York. They return in a week.

"Painted Desert" completed. Pathe has assigned Bill Le Maire to direct a short for Pathe.

Illness of Franklyn Warner has put off production of "Temptations of 1930," second edition, till next year.

Lella Hyams and Anita Page get leading femme parts in Metro's "Gentlemen's Fate."

Marion Ladron DeCirevarga will be in Metro's Spanish version of "Madame X." Picture's start awaits her arrival and that of husband, Rafael Rivella, also a probability for cast.

Metro keeps Cyril Hume, writer, an additional six months.

Having sold their interests in Liberty Productions, Edward and Victor Halperin are forming U. B. own company, with headquarters at Metropolitan studios. First effort will be "Romantic Scoundrel."

Par. Defends Clara

(Continued from page 3)

mount was accusing them of crucifying Miss Bow.

Writers appeared at the studio and claimed that they had all tried to check the various stories at the studio before they were printed. In each case they claim that the studio, instead of issuing a statement one way or the other, or attempting to defend their star, would insist that they knew nothing about any of Miss Bow's personal affairs.

Burning writers claim that if at any time they had received proper information from the studio they could have handled the stories in a different manner.

INDIE EXHIBS GET A BREAK

Film Biz Verbally Spanks Ohio Gov. Over Censorship; State Head Practically Agrees

Columbus, O., Nov. 25.

Filmdom for the first time showed its teeth last week when it figuratively spanked Governor Cooper of this state in a way that no chieftain of any state has been spanked by the picture business. It occurred at the dinner for Ohio exhibitors who were in convention.

The verbal barrage brought the Ohio censorship scandal before the public attention of Cooper. Most amazing to the exhibitors and officials present was that the Governor not only took it on the chin but came back with a friendly gesture toward the abolishment of censorship in Ohio. He is quoted as saying in this respect:

"There may have been more of a necessity for censorship of the movies when this bill was passed 16 years ago than there is at present. If the producers keep their pictures on a high plane, and if you theatre owners remain of the same frame of mind as you seem to be now, there may not be so much of a need for censorship in Ohio as some people think."

Charlie Pettijohn, Hays attorney, partially responsible for airing the Ohio censor intrigue, did the "calling" at the dinner. He not only called the Governor but he called

(Continued on page 50)

BROWN AND FRANKLIN TRAVELED TOGETHER

Chicago, Nov. 25.

Hiram Brown, of R-K-O, and Harold B. Franklin, unattached, came in here yesterday from the coast on The Chief. They left in the afternoon together on the Century.

Beyond a customary rumor in New York that there is something doing between Harold Franklin and R-K-O, nothing is known as to any objective in the joint eastern traveling by the two men named in the Chicago wire.

With Franklin reported out of any theatre campaign United Artists may contemplate, Franklin might have continued with his own scheme of gathering the indies around him, with the proposal to Brown of having the R-K-O houses in the far west as the headliners for such a combine.

A story in New York the past 10 days, which might account for Franklin in east at this time is that the Fox people have informed Franklin if he expects the $517,000 settlement Fox made with him as president of Fox West Coast and to retire from that position, Franklin meanwhile will have to forego any other theatre activity, until the expiration of the Fox contract, about 18 months ahead, that the settlement settled.

Franklin is said not have received any letter or writing specifying the settlement was in full to its date, thereby releasing him. The Fox people are reported of the opinion that under the settlement agreement Franklin remains available to Fox if the latter should wish to recall him to his former position with Fox West Coast, at least until the Fox contract with Franklin expires.

Radio-Pathe Deal Now Up to Pathe Stockholders

Hollywood, Nov. 25.

Hiram S. Brown, head of R-K-O, who left here for the east Friday (21), is virtually set on the details on the Radio-Pathe deal. Has been conferring with E. B. Derr and Charlie Sullivan, the Pathe studio execs, and it's now up to the Pathe stockholders.

Joe Schnitzer stays indef on this end.

Hello, Al

Hollywood, Nov. 25.

Al Jolson is recommending A. T. & T. again, now that he's in Hollywood, and his wife is in New York, costing mammy's boy 20 bucks a day just to give the weather and health report.

If the kid's out late the night before and doesn't punch in on the telephonic clock, Ruby spends the 20 just the same to ask why.

BROKER CALLED BY EXCHANGE RE FOX

Arthur Pope, broker and member of the New York Stock Exchange, must hand in his explanation to the Exchange's board of governors by today (26), on charges preferred against him to the board by stock brokerage houses, it is said, relating to statements issued by the Pope brokerage firm to its customers, relative to Fox Films.

These statements from the account were derogatory to Fox, with Pope known as one of the leading "bears" of the street. One version of the affair is that Harley L. Clarke, the Fox pres., is behind the charges.

Several postponements of the hearings against Pope are said to have been granted by the board, which must have before it in person the defendant to a charge before decisive action may be taken by it.

Pope is said to carry a large statistical force, and his explanation of the complained statements is expected to carry many statistics concerning Fox.

Up to now none of the downtown or regular dailies has carried any account of the Pope matter.

Penalty usually for unsubstantiated charges of this character is said to be expulsion from the Exchange.

MUSIC DEATH WATCH ON 'NIGHTS'—'MORALS'

Hollywood, Nov. 25.

Warners are waiting for the reaction on "Viennese Nights" as a guide on future musicals. In the meantime, however, Arthur Franklin returned last week to take charge of music matters for both WB and First National. Similarly, Metro's "Jenny Lind" ("A Lady's Morals"), will be an indicator to other studios as to the immediate future of operettas.

One prominent executive is quoted as stating that it is still dangerous for any singer to essay a screen operetta because sound recording is not sufficiently perfected to do full justice to certain vocal range.

Boosting for Theatre

Brooklyn, N. Y., Nov. 25.

"Standard Union," local daily, running two column box on the theatre page this week: "Be Happy Thanksgiving Week—Go to a Theatre."

WASH. VERDICT INDIE VICTORY

U. S. Supreme Court Affirms Thacher on Arbitration, but Reverses Judge on Credit Committees — Exhibs Will Now Prepay for Films—Think Producers May Show How "Tough" They Can Get

CHAOS AGAIN

Film bookings from now on will be on cash-and-carry basis. Disputes, formerly ironed out by private conferences, will now go through the regular channels of expensive litigation.

An 100% upset in filmdom's contractual proceedure, marking a sweeping victory for the independent exhibitors in the legal aspects, is recorded by the U. S. Supreme Court's final slant on the picture business.

Not only did the highest court Monday (24) affirm former Justice Thacher's Federal Court ruling against compulsory arbitration, but it reversed his favoritism for credit committee procedure of bill collecting. The elimination of the latter

(Continued on page 71)

TRADE PAPER MERGER SET

Martin Quigley has closed for Arthur James' "Exhibitors Daily Review" and has already rechristened it "The Motion Picture Daily." The "Motion Picture News," Bill Johnson's weekly, is also set and ready to take its place in the Quigley line-up.

"In another few days," says Quigley, "all details will be announced."

Meanwhile, the "Review," under the publishing eye of Quigley, is functioning the same as always except for the name. It is the third time the paper has been baptized, starting life early as a weekly, "The Exhibitors' Trade Review."

The "News" buy is for prestige and to narrow down the trade paper field, it being understood that Quigley will tack it on to his weekly, "Herald-World," and thus make one weekly, published in Chicago, out of what was originally three. Quigley started the merger business four years ago when he took the "Moving Picture World," then the oldest national weekly in the film trade field, away from the Chalmers Publishing Company.

Coast Daily

With the "News" and the "Review" added to his holdings, Quigley isn't stopping. He has made an offer for a tab on the west coast. If not accepted and not so much is heard about that right now, Quigley will introduce a Hollywood edition of his New York daily.

For some time it has been heard that Arthur James had been waiting for this sell-out day to retire on a farm in the suburbs and there write when he felt like it. Instead, it would seem Arthur is going to stick by the biz. Right now it is heard Quigley is retaining him as an editorial writer. Jimmie Cron is also remaining on the daily as advertising specialist.

On the "News" end there is much quietude. Reports are that Red Kann has been "flirting" with Jack Alicoate and may resume his old perch on "Film Daily." Others, however, say Kann may be shifted to the editorship of Quigley's daily in the turn-over. Kann has a contract.

Wide Film Finally Passed Up by Public and Producers Followed By Magnification as Substitute

Bill Fox's Attitude

When last seen and asked if he aimed back to the film biz, William Fox cracked a crisp nix. He says he never knew life could be so enjoyable, and how relishable it is to hear somebody say, "No."

Bill's pleasures these days are watching the stock quotations, golf, travel and leisure. He sleeps and eats when he wants to and doesn't have to take time off for golf. For the first time he's without worry, says William, something he never knew in the film biz.

FOX-U.A. IRON OUT BOOKING DIFFERENCES

The Fox-United Artists film booking squabble is ironed out. UA has agreed to take a few less dollars and Fox to pay a few more.

This was the understanding in New York when advices were received at the UA home office Monday (24) that Al Lichtman was returning from the Coast the same night. Lichtman, among other things, went to Hollywood to help bring about a compromise with Fox, it is now learned.

20 DAYS' NOTICE FOR PATHE STOCKHOLDERS

A meeting of RKO is understood to have been held yesterday (25) in New York to ratify its purchase of Pathe for $5,000,000, as previously reported.

With that ratification and the preliminary papers signed by both sides to the sale, Pathe will send out the customary 20-day notice to its stockholders for their approval. It is said the deal requires the approval of 66 2-3% of the Pathe holdings.

Jos. P. Kennedy returned to New York Friday (21) and will remain until after Thanksgiving. Hiram Brown, of RKO, returned from the coast yesterday, with Jos. Schnitzer, Radio Pictures pres., remaining at the Hollywood studio. C. J. Scollard, Pathe's gen. mgr., has been on the coast settling details of the Pathe transfer with the Radio people. Scollard will return in about another week.

Other than that Pathe will likely continue under its present identity as a producer, and that the exchanges of the two concerns may be merged, there is nothing reported as to any arrangements under the amalgamation as to producing or staffs.

'Street Scene' on Shares?

It's reported Elmer Rice, writer of the stage hit, "Street Scene," is about to close an agreement with Arthur Friend for Friend to turn it into a picture, on sharing terms. Friend some years ago was connected with Paramount (FP).

Rice is said to have lately repurchased W. A. Brady's interest in the film rights. It is also said that as high as $200,000 has been declined in the past for the picture rights to the play.

Burial services are all that remain to end the wide film era which never really was born. Producers are satisfied that the public won't go for it. Furthermore any increase in the width of celluloid is too expensive a proposition all round.

Magnifying standard size film is about all that will be done from now on to provide a giant screen. Use of powerful lenses sporadically throughout the country starting about two years ago is blamed by film executives, especially in the Fox organization, for taking the edge off big film. Radiotes feel the same way.

This means that the two pioneers in the wide film field are disgusted.

Already Fox houses are going in for the imitation wide film—the magnification. Several of the theatres in New England played "Big Trail" in the 35 millimeter width and announced it as "Grandeur Scope." Latter meant, according to interpretation at the home office, that they were just using another lense and a big screen.

No novelty has been more discussed behind locked doors and pored over in laboratories than wide film. Every company has had a process of its own some time or another since Fox threatened to push Grandeur.

"Niagara Falls"

About the only "subject" that has registered successfully in all of the methods is "Niagara Falls." The Falls sold the Fox organization on Grandeur, bankers becoming elated when they saw the foaming ripples. Same thing happened when the Spoor system photographed the Buffalo river. Radiotes then thought Spoor had everything licked. It was a leader for the flop Edison talker of 15 years ago, and also one of the first Pathe scenic shorts over 20 years ago.

The public, in the 10 wide film test cities of the U. S., officially designated, has solved filmdom's wide film worries. The payees want good pictures whether they're small or large.

In the course of its months with wide film the industry, according to some of its spokesmen, has also found that magnification isn't half as bad as it was thought at first; that, after all, there isn't any great difference in definition while that in cost compared to legitimate wide film is enormous.

The synthetic giant screen will survive, it is claimed. Most of the de luxe houses are using it for novelty effects in newsreels and stage shows now. But, it is conceded, that's about as far as it will get. Just an adjective in the big theatres, an incidental in the course of the program.

18% Gross Increase in '30 by N. E. Circuit

Boston, Nov. 25.

An increase for the gross and comparatively for the net of from 17 to 20% will be shown this year by the New England Circuit. It has around 30 theatres in the New England section, in large and small towns. John J. Ford is its general manager and operator.

This year the circuit has opened two new houses, at Burlington, Vt., and Augusta, Me.

LeBARON ILL

Hollywood, Nov. 25.

Radio studio is running without William LeBaron at the helm this week.

Illness kept the exec away part of last week, and he probably won't return for the next week.

PRESENTATIONS —VAUDE BACK

Sydney, Nov. 25.

Hoyt's is reintroducing stage presentations, orchestras and vaudeville in its talker houses, while American acts playing the Union Theatres circuit are to be offered a combination route in New Zealand, South Africa and England.

To this end Musgrove, the booking manager, has effected a tie-up with the William Morris agency in America, England and the British colonies.

'ANGELS' AT $17,000 IS LONDON FILM PANIC

London, Nov. 25.

Biggest film sensation in London in years is the current run of "Hell's Angels" at the Pavilion.

Picture is getting around $17,000 weekly. It means capacity afternoon and evening.

United Artists execs this side have set the ball rolling with the biggest blaze of lights along Piccadilly, dwarfing the other signs.

Film is booked in for 16 weeks and looks like the problem will be what to do with it when the next Cochran revue is due.

Staging a Hollywood 'Opening' by Telephone

Hollywood, Nov. 25.

Mexico City last week went for a typical Hollywood type of opening. Only difference was the broadcasters in the radio tie-up were talking from Hollywood.

Broadcast was in connection with the opening in the Mexican capital of Universal's Spanish "Cat Creeps." Lupe Tover made a personal appearance but the 45 minute ether plug that went with the opening came from Hollywood and was broadcast via the telephone.

The "know you are going to like the picture stuff" came from Carl Laemmle, Paul Kohner, in charge of foreign production; George Melford, who directed, and player celebs.

Metro earlier in the week utilized the telephone to put over an interview with a Buenos Aires newspaper in connection with an opening. Jose Crespo was at this end and a scribe of a Buenos Aires paper at the other.

Argentine Tax

Buenos Aires, Nov. 25.

Panicky sessions on the Buenos Aires Stock Exchange have brought on hysterical proposals for action to end the business crisis.

Among them is a demand originating with leading business men for new taxes on motor cars and a heavy impost on imported films.

These schemes have been drafted in the form of a petition which has been presented to the President of the Republic.

Ford Leaves Haik

Paris, Nov. 25.

Dissension in the management has resulted in the resignation of Reginald Ford from the management of the Haik theatre interests, with which he was highly successful.

Ford always sought to keep the theatre end separate from and independent of the production department. This policy did not meet with the sanction of Haik. Difference of views brought about the separation.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

Producers Need House Circuits' Protection For Negative Costs

Paris, Nov. 25.

A picture production survey here revealing an unbalanced situation is cited as evidence that producers will have to control a sufficient number of their own theatres to insure coverage of negative costs.

Independent production with no theatre adjunct is increasingly hazardous. House grabbing resembling that in the States a few seasons back is on the increase. This tendency is especially evident in Germany and probably will reach a peak before France.

Albert Kohan is reorganizing the Emelka chain in Germany and Laudy Lawrence is now in Berlin making a canvass of houses and chains looking to the interests of Metro.

Berlin, Nov. 25.

Two proposals are understood to be pending in Munich for the acquisition of an interest in Emelka, one of them involving Metro-Goldwyn and the other Ufa.

Arthur Loew is reported negotiating with Albert Kohan, head of the French film group and owner of a majority of Emelka shares. Kohan has no idea of an outright sale, but would consider a joint interest.

The Emelka theatre holdings in Germany are operating at a deficit.

Rumors are again about that Paramount is discussing with Ufa the proposal that the American company acquire Ufa's shares in the Hugenberg properties. Nothing definite has come out on this angle.

Berlin, Nov. 25.

Clayton Sheehan, Fox foreign manager, is due in Berlin for a survey of production conditions here.

Pasting Over 'Hot' Paper

Capetown, Nov. 25.

Posters for "Puttin on the Ritz," featuring half clad dancing girls raised a storm of disapproval and urged the Durban police to action.

A compromise was at length arranged by which paper strips were pasted over the offending displays.

A house manager in East London was arrested and fined for the display of what were called suggestive posters advertising "Tanned Legs."

Fox's Berlin Conference

Paris, Nov. 25.

Bavetta, Stone and Constant are in Berlin in conference with Henry Kahn, Fox's German representative, as a preliminary to the start of production on Fox German versions.

Fox Continental studio location has not yet been decided.

U. A.'S FRENCH STARS

Jean Murat and Suzy Vernon For "77 Park Lane"

Paris, Nov. 14.

United Artists has two French stars, Jean Murat and Suzy Vernon for the French version of the talker "77 Park Lane." Both French and English versions will be made in the new U. A. studios in London.

The Marquis de la Falaise will direct "Queen's Husband" in Hollywood, but whether French actors will be sent over for this talker is not yet decided.

Indie for Multis

Hollywood, Nov. 25.

Burton King, indie producer, inactive for the past year, is dickering with Amer-Anglo for a series of 10 features to be made in both Spanish and English.

If the deal goes through, King will establish production headquarters at Tec-Art.

"Trail's" Foreign Leads

Hollywood, Nov. 25.

Marion Lessing, Fox femme lead in domestic products, gets the lead in the German version of "Big Trail."

For the Spanish version, the studio is using Carmen Guerrero, former extra girl.



JOE TERMINI

Sidney Harris, "Billboard," said "Joe Termini clicked best of the bill, getting a show-stop. He knows how to sell his stuff, doing much more than playing violin, banjo and guitar. His presentation curries favor."

Nov. 29, ArKayOing Keith-Albee, Boston.

Dec. 6, Mt. Vernon—White Plains.

DU PONT PANS 'HELL'S ANGELS'

Berlin, Nov. 25.

A. E. DuPont, the film director, is author of an article in the Ullstein newspaper, "B. Z. am Mittag," attacking Caddo's "Hell's Angels," as the most anti-German picture yet made.

He says characters representing Germans in military and in civil life all speak objectionable German and everything German is caricatured.

Film shows no tact, no judgment, he thinks, and has no conscience. Article reveals that the German Embassy in London discussed the picture with the Foreign Office as to whether a protest be lodged with the British Government over the exhibition of the film in England. Nothing came of the conference and the London Embassy is understood to be against action.

A Mexican Hullabaloo Over Tif's 'Party Girl' Makes Film Big Draw

Mexico City, Nov. 25.

Newspaper morality campaign against a picture here has had the usual effect. Mexican fans are lined up a block long waiting for a chance to see Tiffany's "Party Girl" at the Theatro Regis.

Campaign was started by a local tabloid which held that the film is suggestive and calculated to corrupt morals. It called upon the censor to look it over.

Miguel Angel Fernandez, the local distributor for Tiffany, made denial, arguing the catch lines attached to advertising matter might be "daring" but they were not immoral.

One of the newspapers denounced the picture before it was shown, aiming at the billing and declaring that persons who had seen it in the States expressed the view that it was full of salacious matter.

Fernandez's reply was that the picture has been o.k.'ed by the censor. Net result is that it is the most talked of film in the city.

$35,000 at Plaza, London; H. O. 'Anybody's Woman'

London, Nov. 25.

"Anybody's Woman" (Par) is held over at the Plaza after grossing close to $35,000.

This figure is only $1,500 below the house record held by "Beau Geste."

"FRONT" MINUS DIALOG

Paris, Nov. 25.

"All Quiet on the Western Front" is the attraction for the opening of Pathe-Natan's ritzy new 1,200-seater in the Champs Elysees district. Non-talking version is used.

House is sold out for three days in advance, evidencing the success of the picture.

Italian Version with No Dialog Gets Over Very Well in Milan

Milan, Nov. 25.

"Navy Blues" (M-G-M) under the title of "Cuor di Marinaio" and shorn of all dialog save the sailors' song, was offered Sunday (23) at the San Carlo cinema here. In spite of the mutilation it did well.

Attendance was in sharp contrast to that drawn by the native-made "Nero," which did poorly, while the Metro product did nearly capacity all day.

Reaction was not altogether favorable, due to the style of gagging situations that called for serious treatment, according to the Latin view. One element in the picture's favor was the expert handling of titles in the absence of talk.

Acting of William Haines, Carl Dane and Anita Page favorably commented upon.

AMOS-ANDY UNKNOWN OVER IN ENGLAND

London, Nov. 15.

A dire flop was pronounced for the Amos and Andy talker (Radio Pictures) after its trade showing here this week.

"Check and Countercheck," for present day makers of pictures, has crude direction.

Not a newspaperman in the Press Club has ever heard of Amos and Andy.

The trade show was received with polite silence.

Radio Pictures did not expect the foreign market to see in Amos and Andy on the screen anything more than a comedy talker with blackface characters.

Schmeling's Picture

Berlin, Nov. 14.

Max Schmeling has left Berlin for a pleasure trip with his manager, Joe Jacobs, to Budapest, Vienna, Paris, and Nice. He intends returning to Berlin by the end of this month and will leave for Hollywood by the middle of December where he is engaged to play for 6 weeks in a talker.

Beginning of February until April he will be seen in exhibition boxing matches in the larger American cities, and in June, 1931, the world championship fight with Jack Dempsey may take place.

2 Stockholm De Luxers

Stockholm, Nov. 25.

Two new first-run theatres will shortly be started, one of 1,200 seats and the other with 2,000. Both are contemplated to be ready by Jan. 1, 1932.

One of these theatres has been leased by an American distributor.

DANISH PROTEST

Dailies Start It—Hays Asks for Detailed Information

Copenhagen, Nov. 25.

After certain Danish newspapers had started a campaign against American films, protesting over American control of this market, the Hayes Paris office showed interest.

A request came to the American Legation in Copenhagen from the Hayes representatives for translations of the articles in question and whatever information bearing on the situation could be gathered from the distributors here.

Jannings in "The Bells"

London, Nov. 25.

It is understood here that Emil Jannings has been signed by Associated Sound Film Industries to play the lead in a film version of "The Bells," made famous by Henry Irving.

Salary is reported to be the largest ever paid in England.

Berlin, Nov. 25.

Ufa is making plans for a new Emil Jannings talker under the production management of Erich Pommer, with the direction of Max Reinhardt.

Story is from a script entitled "Rasputin," by Carl Vollmoeller.

ITALY'S TANGLE WON'T UNRAVEL

Rome, Nov. 25.

Representatives of the American picture producers are in a quandary here involved in a tangle over the new rules governing foreign tongue dialog in talkers. Trade is anxiously awaiting a decree from the Mussolini government making effective the recent concessions on foreign language.

So far the Ministry of the Interior has issued no instructions covering the subject. The situation remains as it was before the concessions indicated by the Duce, that is, complete prohibition of English dialog.

Americans are frankly worried, for films continue to arrive from the U. S. and the trade does not know where it stands. They are reluctant to advertise the product, having no certainty in what form it will be acceptable to the Government, to what extent it will be necessary to use titles in Italian and how far they can go in the use of English dialog.

LATIN PROMOTERS GYP ON THE S. A. MARKET

Hollywood, Nov. 25.

Major and independent producers, without full representation in South and Central America have gone chump for a number of Latins who have been promoting themselves into trips to their native countries on the chance of selling Spanish versions of American talkers.

Gyps have been representing themselves as being in touch with South American money that was willing to be used for pictures. On the strength of the representation, studios have advanced expenses for the Latins to make the trip and close the deals.

One man went so far as to guarantee the production cost of a Spanish version through his connection. Connection was advised by cable of the deal and wired back it's okay to the producer. Producer went to work on the version and completed it, but never heard from their contact man. Investigation proved that the gyp had taken another indie producer on the same deal and had skipped the country with close to $6,000.

Ernst Rolf at Joinville

Stockholm, Nov. 25.

It seems as though Ernst Rolf, engaged by Paramount to go to Hollywood, will work in Paramount's Scandinavian versions at Joinville, near Paris, instead.

Paramount has engaged a Swedish production manager and casting director, Rune Carlsten of the Oscar theatre for the Paris-made Swedish versions.

King's Cousin Burning

Paris, Nov. 14.

Lord Cavendish Bentinck, cousin of King George V, and a member of the British Embassy, is a tenant of an apartment in a house belonging to Mlle. Spinelly, the French actress.

He is now suing her, and asking damages, claiming that she has disturbed his peace by getting workmen to raise the house one more floor to provide an apartment for herself.

Munich Exhib Bankrupt

Munich, Nov. 14.

Frau M. Zach, owner of several picture houses in Munich, has gone into bankruptcy. She was brought to this position by sound apparatus and the conditions connected with it, the bankrupt states.

GERMAN HOUSE FAILS

Talker Rentals Too High For Frankfurt's Palast

Frankfurt, Main, Nov. 14.

Frankfurt Gloria Palast has had to suspend payments.

Reason given is that the talker release fees are too high.

NEW WORLD TALKER TYPE

French Exhibs Fear Imported House Operators Will Be Sent for

Paris, Nov. 25.

Statistics just published point to injury being done to the whole film industry by the antiquated methods of French exhibitors who have been laggard in accepting modern, progressive principles of showmanship. Low grosses seem to be the result of hesitancy in wiring theatres.

The same thing is making it difficult to produce French versions with the completeness of Hollywood standards.

The possibilities in Paris for progressive theatre management are instanced in the case of the Colisee, recently included in the Jacques Haik group and managed by Reginald Ford. The weekly gross is now averaging $6,000 compared to the best previous 1930 week under the former management of $2,000 and an average for 1924 of $700 a week.

Paramount and Haik are the only really live exhibitors in Paris. The Exhibitors' Association is protesting the publication of the statistics, fearing the theatre owners will refuse to accept their alibis and will put the houses in charge of operators brought in from abroad.

COAST VERSION OF "OLYMPIA" MODERATE

Buenos Aires, Nov. 25.

"Olympia" (Spanish picture made on the coast by M-G-M from Molnar's play "Olympia") aroused only moderate fan interest upon its release at the Astral here, in spite of tremendous exploitation and probably the best newspaper reviews ever given to a Spanish picture in this country.

The answer seems to be that the public is indifferent to purely Spanish language subjects. "The Nacion," local daily, says "Jose Crespo, although great on the stage, does not shine on the screen. Elvira Morla (playing a mother role) is well regarded, while Maria Alba in the leading role was entirely out of key here on her Spanish diction."

Another journal, "La Prensa," praises the direction of the picture and characterizes the release as "the best Spanish production up to date."

The opinion of "Variety's" correspondent is that Spanish players cannot hold first run South American audiences, which prefer titled American product instead of Spanish dialog versions. An example of that view was the extreme success of "Romance," which did capacity at the Palace on a four-shows-a-day grind, making a record for the Palace and out-grossing "Olympia."

The Buenos Aires comment coincides with the view expressed by one of "Variety's" staff reviewers (*Abel*) who saw the same picture on the coast in October.

Abel said: "It is slow, polite drawing room stuff with situation predicated more on the dialog than the action. Whether a picture like this is conducive for the Latin market is problematical, for the simple reason that the one thing the Latins do want and insist upon is pictures that are motion, not just a parade of characters exercising their larynxes."

DuPont Leaves B. I. P.

London, Nov. 25.

E. A. DuPont left British International last week after three years of the association.

He goes to Germany to supervise production for Sunfilm, and may make British versions for the same company.

Rotterdam's 1st Midnight

Rotterdam, Nov. 25.

The first midnight performance of a picture ever held in Holland was given Saturday night (22) at the Tuschnisky.

Show was arranged for the members of the Dutch Film Society and marked the premiere of the Rene Clair picture, "Sous les Toits de Paris."

Italy Film Situation Rather Complex With Fox Now Trying It Out

Rome, Nov. 25.

Fox is considering the production of at least one Italian language picture in Italy. It is understood Clayton Sheehan, the Fox general foreign manager, will presently be on the ground to examine the field.

The local situation is not very encouraging for talkers in the light of the reception given to the first group released. Pittaluga's "Nero" lasted but a fortnight in Rome and flopped conclusively in the south of Italy, where the people did not like the Roman accent of speech used by the star, Petrolini.

Pittaluga's "Canzone d'Amore" has been fairly successful everywhere and conspicuously good in Rome.

Paramount's "Why Not" was a semi-failure in Rome and elsewhere, but the same company's "Love Parade" was a success. Other talkers, mostly of minor importance, have generally been flops.

Apparently the Italians were quick to lose interest in the novelty of talkers and the prospect is from now on that only the best pictures can hope for satisfactory returns.

Hamilton Resigns as Par. Foreign Executive

London, Nov. 25.

Charles Hamilton, head of Par's construction and maintenance department on the theatre end over here, has resigned. His successor has not yet been named. Understanding here is that B. B. Buchanan, chief of Par's construction department in New York, is sailing for this spot next week and bringing along Hamilton's successor.

Reason for the Hamilton resignation is not given, but it's the second time Hamilton has requested a change of berth. Whether he stays with Par and is returning to Americas is not confirmed.

While here Buchanan will look over Par's foreign territories. As the firm plans renovation of its recently acquired Astoria chain, and other theatres on the Continent, this is expected to prolong Buchanan's stay in Europe.

Opposish Sex Films

The Hague, Nov. 25.

Asta and Trinon, rival cinemas here, are both offering films of heavy sex appeal. UFA's "Rhineland Maedel" at the Asta, and "Sexualnot," by Conrad Weine, at the Trinon.

Rome's Quota Idea

Paris, Nov. 25.

Film trade here has been advised that Italy is examining a quota system, the idea being to compel the employment of Rome studios by foreign makers.

Scheme is reported as a quota arrangement opening the way for ten imported films for each one made in Rome.

MORE ACTION AND CLARITY OF PLOT

Less Dialog or Music, Says German Film Director in Accord With American Idea—U. S. Renters in Vienna Ready to Squawk

GERMAN-AUSTRIAN JOB

Vienna, Nov. 25.

American film interests here are getting ready to raise a lot of dust in Washington over what they describe as Austria's discrimination against Hollywood product in favor of Germany.

Since the Austrian contingent law was made operative about five years ago, $250,000 has been required by Americans for the purchase of "kontingents" (permits) in order that American pictures could be imported.

This revenue to Austria was supposed to go toward the upbuilding of the Austrian picture industry, since each foreign film imported calls for the sale to the original foreign producer of three "kontingents" and 33 "kontingents" are made available for each native production turned out.

The trick in the whole situation

(Continued on page 54)

French Exhibs Given Better Terms Through Many Native Talkers

Paris, Nov. 25.

French talker releases are flooding the home market and the outlook is that curtailment will become necessary soon. Exhibitors who formerly paid high rentals indiscriminately on heavy percentage terms plus big guarantees now are beginning to shop for the superior product.

Exceptional pictures retain their premium, but ordinary programmers cannot command minimum guarantees and are being bought on smaller percentages.

Result of the minimum guarantee elimination is that producers suffer immediately from poor quality output.

ROCKNE TO MAKE 2D SERIES OF GRID SHORTS

Hollywood, Nov. 25.

Considering the comparative low cost to make the Knute Rockne football shorts, they have proved the biggest one-reel money makers on the Pathe program. Pathe is now negotiating with Rockne for another series of four for next year in which the grid coach will have a substantial cut.

In many houses through the country, during the current football season, the shorts have been billed above features. In one house on Hollywood boulevard the Rockne short got a play above "The Love Parade" (Par), despite the heavy ven here for Chevalier.

Eisenstein May Do Picture Work in Japan

Hollywood, Nov. 25.

Sergei Eisenstein sailed Nov. 19 on the S. S. Matison from Frisco for Honolulu, where he may go on to Tokyo on a Japanese picture proposition. That or he may return to Russia by way of the Orient.

While in Honolulu, however, he may also decide to return here by Dec. 4 when some local proposition, if it materializes, will be sufficient legal excuse to extend his American visa.

Goldwyn's Innovation for Quicker British Releases—'Whoopee's' Test

W. B. Selling Tobis End?

Berlin, Nov. 25.

Heavy budget of new rumors is circulating in the trade here.

One has to do with reports of negotiations looking to the transfer of Warner Bros.' interest in Tobis to Western Electric.

Neither side looks for a deal at this time, the bargaining being for the distant future.

Magyar Showman's Plan To Resurrect Silents For Foreign Talkers

Hollywood, Nov. 25.

Sandor Incze, Hungarian fan mag publisher and actively interested in legit production throughout Central Europe, with his own theatre in Budapest, is here arranging for tieups with Hollywood and deals to cover Central European picture rights to plays which he controls.

He has already closed with U for the European talker rights to "Strictly Dishonorable," which means this will be another on U's foreign version schedule for probably German, French and Spanish.

Par may resurrect the silent print of "Abie's Irish Rose" for foreign countries. Negotiations are now on with Incze, who controls the play rights for Europe to the Anne Nichols' piece.

Incze, who buys the rights to plays for Europe from American producers, and through his New York office also sells European plays to American legit interests, may put through other foreign version deals while here. He will stay on for another week or 10 days, making headquarters at the Par studio as a guest of Adolph Zukor.

Before leaving, Insze may open a Hollywood office.

French-Made Big Hit; Film Comedy with Songs

Paris, Nov. 25.

The new Pathe-Natan talker, "Le Roi des Resquilleurs" ("King of the Gate Crashers"), current at the Moulin Rouge, demonstrates the tremendous improvement in French producing skill.

Subject is a comedy of feature length, done in Harold Lloyd tempo, with Milton as the gate crasher screamingly funny. Picture was directed by Pierre Comombier.

House is sold out regularly.

As the comedy climax the star sings the film song in the screen action, and actually induces the audience to join in for the choruses.

German Wiring in Holland

The Hague, Nov. 25.

First wiring of a house in the Netherlands under the Paris agreement of the sound apparatus makers was installed in the industrial town of Zwolle, Holland.

Equipment is for disc and sound on film, handled by the German concern of Siemens-Halske. Apparatus was demonstrated with the first showing of the new UFA talker, "Der Schuss im Tonfilm Atelier," which is well regarded by the Dutch reviewers.

Crippled 'Hallelujah'

Copenhagen, Nov. 25.

The World Cinema, first run house here, withdrew "Hallelujah" on the fourth day of its scheduled run.

The original picture had been ruined by a crippled Ford print system.

Sam Goldwyn is leading in American producer effort to narrow down protection on pictures having first runs or run showings in London. Through a special contract with Tivoli, London, on "Whoopee," it was agreed that this picture would be given general release in England three weeks following its London run.

Exhibs outside of London, including those in the keys and provinces, are commenting on the innovation, according to reports reaching here.

Under a British deferred booking plan, first runs outside of London, even though in keys, have to wait several months, sometimes as long as six, before getting clearance on pictures.

HUTTER'S FILM PRODUCTION STARTING

London, Nov. 25.

William Hutter, owner of the Duke of York's theatre and head of the Famous Players Guild, is about to go into picture producing on an important scale.

His first effort will be Walter Hackett's "77 Park Lane," starting late this month at Nettlefold's studios, Walton-on-Thames, with Albert deCourville directing English, Spanish and French versions and Dennis Neilson Terry heading the English players' cast.

In addition Hutter is negotiating with Rex Ingram to produce three features.

United Artists will assume world wide release of the deCourville picture and is negotiating for the other Hutter subjects. Because of the engagement for pictures, Gaumont British is releasing deCourville from the production of stage flashes for the New Victoria presentation shows. Contract covering this assignment terminates at the end of November. The three-act stage policy at the New Victoria will be continued.

Continental Survey

Buenos Aires, Nov. 25.

As the outcome of a petition addressed to the government and calling for protection of the native film industry, a special commissioner has been appointed to make a study of the subject.

He is Senor Chaz, who is sailing for Paris to survey the protection system employed for a time by France, and the methods of other European countries to meet the same problems.

Senor Chaz makes known that his job is entirely honorary, since he receives neither salary nor traveling expenses while acting as the Argentine's special envoy.

Penley Remains Gen. Mgr.

London, Nov. 25.

Charles Penley, general manager of the Astoria chain, will remain in the same capacity when the houses are taken over about Dec. 15 by Paramount.

Leslie St. John will have general supervision.

DAMITA'S FRENCH VERSION

Hollywood, Nov. 25.

After a lengthy search for the leading lead in the French version of "Let Us Be Gay," Metro finally selected Lily Damita who is now in Hollywood.

Production starts next week Arthur Lubin directing.

Chi. Dailies Go for Wide Film And 'Danger' $31,000—Orph. Very Big, $8,400—'Angel's' Fireworks

Chicago, Nov. 25.

Spoor-Berggen wide film for "Danger Lights," at the State-Lake, attracted exceptional notice last week. "Times" devoted an editorial to it heading the story, "A Modern Miracle." Ashton Stevens, drama critic of the "Herald-Examiner," went out of his sphere to dash off a couple of raves for the new film angle, stating that the wide screen was as big an innovation as sound. Every picture critic in town treated it as one of the biggest changes yet to hit the screen.

This was in marked contrast to the rather listless attitude of R-K-O in the matter. Impression among the trade mob is that R-K-O didn't expect much, this view being a reflection of the eastern estimate. It was only after the spread of the comment that R-K-O awoke to the real possibilities, and spent more for exploitation on the second week than the first.

Rest of the houses in the loop wandered aimlessly with none doing any real business. Most spent the week switching pictures.

"Big Trail" scrammed at McVicker's and "Feet First" came in, following an excellent exploitation campaign, but opened poorly. "Life of the Party" supplanted "Up the River" at the Roosevelt, and started off to good notices.

"Hell's Angels" finally fought its way into town and proved itself a thoroughbred by getting away terrifically. Holdouts all over the sidewalk the first days. Oriental, after doing handsomely for three weeks, slumped back into the rear row again with "Remote Control." George Bancroft, local fav, was light at the Chicago with "Derelict."

The Monroe, which tried double features for two weeks, has abandoned the attempt and gone back to the singles. At the Orpheum the first-run "Widow of Chicago" established one of the best figures in months and held over.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Half Shot at Sunrise" (Radio). For five days not bad at $4,000; "Tiger of Berlin" (UFA), another all-German talker for the house, has replaced and is doing nicely.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Derelict" (Par) and stage show. George Bancroft was the selling point and accounted for $43,700; light for this ace theatre.

McVicker's (Publix-B. & K.) (2,100; 50-75-85)—"Big Trail" (Fox). Final and third week better than expected at $23,000; "Feet First" (Par), current, started fairly to $12,000 the first three days, but panning reviews blocked further progress.

Monroe (Fox) (1,000; 25-40)—"Lady Surrenders" (U) and "Cocoanuts" (Par). Business accountable to the first flicker which has gotten excellent local attention; double feature idea shot at this stand after two weeks. Only fair at $4,300; house goes to single features.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Remote Control" (M-G) and stage show. Back into the trough again at $23,100; neither picture nor stage show could get going; Godino Twins, current on the stage, first freak attraction ever to play this spot, with trade poor over week end; for first time in history will have six-day week, starting its new show Thursday (27), in order to catch the Thanksgiving mob and running eight days.

Orpheum (Warner) (700; 40-50)—"Widow from Chicago" (FN). Tremendous week and held over, $8,400; going first run exclusively and will get special attention and exploitation.

Palace (R-K-O) (2,300; 50-75-85)—"Heads Up" (Par) and vaude. Picture panned brutally and definite obstacle at the cash register; Gus Van, headlining, accounted for much of the draw, which was only fair, $20,900.

Punch and Judy (Machat) (350; 50-75)—"Juno and Paycock" (RI). Looks like house is sunk; can't get product; stretching runs to the limit and now goes to reissues, starting with "Anna Christie" (M-G) current; house is far off the main stem; second week of "Juno" only $1,700.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Up the River" (Fox). Disappointing after critical raves; out in second week at bad $14,600; "Life of the Party" (WB), current, and doing well for start.

State-Lake (R-K-O) (2,700; 50-75-85)—"Danger Lights" (Radio). Wide film drew strong comments, responsible for gross; papers did everything but push the customers up to the b. o.; opening week big, but not tremendous at $31,000; one more week and out.

United Artists (Publix-UA) (1,700; 50-75-85)—"Lottery Bride" (UA). Bad in second week and out at $15,500; "Hell's Angels" (UA), now on the screen, showed it had that certain something by starting to holdouts.

Woods (A. Jones) (1,200; 50-75-85)—"Only Saps Work" (Par). Opened midweek and away weakly at $8,000 for first two days; reviews favorable; "Spreader" (Col) finished in middle of third week to good trade considering the run; $8,000 for final five days.

TOPEKA KEEPS SINKING

2 Houses Over $5,000—Stock Troupe Now Looks Set

Topeka, Kan., Nov. 25.

(Draw. Pop., 85,000)
Weather: fair and warm

The Grand suffered this week from the unexpected kickback of the preview given "Big Trail." School teachers were guests at a special showing but most of them, in talking to their pupils, were inclined to pan the picture for its historical inaccuracies and failure to follow Hal Evarts' story. Evarts is a Kansan and generally read here.

Estimates for Last Week

Grand (1,400; (50) (Fox) "Big Trail" (Fox). Business spotty but built up a good total on strength of Friday and Saturday; $5,300.

Jayhawk (1,500; 50) (Fox) "Old English" (WB). Benefited from recent Academy award to the star; with "Madame Satan" (M-G) and the DeMille name in last week went into extra figures for first time in weeks; very good, $5,100.

Novelty (1,200; 50) (Fox) "Top Speed" (WB). Week started slow but built to nice total; $2,900.

Family (600; 35) (Ind). Hazel McOwen stock in "My Wife's Family," with vaude. Continues to increase attendance; rapidly becoming family house of town; $1,100, good.

Cincy Up 'n' Down, Albee's $28,500 Big Also Keith's $13,500

Cincinnati, Nov. 25.

(Draw. Pop., 700,000)
Weather: Warm

Albee, R-K-O's local flagship, steamed in nicely with a strong vaude layout last week. "Big Trail," burdened by an 11th hour booking, dropped at the Palace $10,000 below its previous week.

"Widow" came in on the tail of "Times Star" Swanson-Paris blast to stiff a nice roll. "Outward Bound," n. g'd by the flaps and purple suited gentry, met high press approbation and didn't suffer as badly as the management expected. Libson's p. a. whammed both guns on "Africa Speaks" and Keith's set a high under the new setup.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75)—"Love in the Rough" (M-G) and vaude. Vaude, with Gene Austin in several tieup spreads; tepid screen fare but Robert Montgomery a reliable femme puller; excellent at $28,500.

Palace (R-K-O) (2,700; 30-50)—"Big Trail" (Fox). Last minute entry submerged by daily pannings and word-of-mouth raps; far from good at $13,300.

Capitol (R-K-O) (2,000; 30-50)—"What a Widow" (UA). Dovetailed neatly with Swanson-Paris tie-up; Gloria still the glamorous lady here; $15,200 is good.

Lyric (R-K-O) (1,400; 30-50)—"Outward Bound" (WB). Sexy ads lured too many crackpots who couldn't get it; refund demands by lowbrows; lauded in dailies and enjoyed considerable carriage trade but $10,400 low.

Keith (Libson) (1,600; 30-50)—"Africa Speaks" (Col). Tremendous at $13,500; mixed press reception but drew all types; house flash fronted for first time.

Strand (R-K-O) (1,350; 25-50)—"Bright Lights" (FN). Not too bad at $5,200.

Family (R-K-O) (1,140; 20-40)—"Trails of Danger" (Fischer) and "Night Work" (Pathe) split. Fresh air dramas draw here; this one off though; latter impressed as pleasing Quillan comedy; $3,400 fair.



DEBUTANTES AND DIPLOMATS

No better opportunity for American elite and the Diplomatic family, to promote the financial and social interests of America's best known younger society group than by attending the JUNIOR LEAGUE BALL at the WILLARD HOTEL, Washington—this year, November twentieth.

MEYER DAVIS personally conducted his agumented orchestra for this auspicious occasion.

VAUDFILM AGAIN LEADS K. C. HOUSES AT $19,200

Kansas City, Nov. 25.

Last week was American Royal (horse show) week, which brings more strangers to Kansas City than any other amusement event. But it's opposition to the theatres instead of helping them.

The American Royal pavilion is open from eight in the morning until midnight and is a couple of miles from the theatre district. Thousands never get any closer to the main stem.

After a week with "Remote Control" Loew's Midland started its third anniversary week with a bang and "Hell's Angels." Jean Harlow, home town girl, was here in person the two opening days. With the start of the theatre's new year top prices were changed from 40 to 50 cents.

The Newman, with a strong campaign for "Laughter," enjoyed excellent business, and the Royal, with the second week of "Feet First," sent over from the Newman, held up well. Big crowds, however, were at the Mainstreet where, beside "The Cat Creeps," there were four acts of vaude.

Estimates for Last Week

Loew's Midland—"Remote Control" (M-G) (4,000; 25-40). Did $13,300; fair.

Mainstreet—"Cat Creeps" (U) (3,200; 25-35-50-60). Given sensational publicity and with vaude to help, Saturday-Sunday capacity; balance of week strong; they like their vaudeville here; $19,200; very good.

Newman—"Laughter" (Par) (1,890; 25-35-50-60). Another picture the management got behind for gratifying results; did very well; $14,300.

Royal—"Feet First" (840; 25-35-50-60). Second week for Lloyd; first being at the Newman; Lloyd fans liked it; $5,000.

Pantages—"Sweethearts on Parade" (Col) (2,200; 25-50). Lots of action to the liking of the Pan's regulars; $7,200.

N. O. LIFTS ITS AVERAGE $10,000—'NURSE' $18,000

New Orleans, Nov. 25.

Local picture business is showing a healthy improvement. Whereas two months ago the total average gross of the downtown first runs was around $45,000 weekly, at present the figures are about $55,000.

The Saenger is growing back to healthy proportions, and last week, with "War Nurse," got $18,000. Loew's State did well enough with "Just Imagine." Feature showed much early pace and finally wound up with $14,500. "Old English" proved big for the Strand, getting $4,800, the best gross house has had in eight months. "Big Boy," at the Tudor, was $1,000 ahead of recent grosses at that house.

Estimates for Last Week

Saenger (3,568; 65)—"War Nurse" (M-G). Away to a big start, best Sunday biz in some time; declined during final days to $18,000, but that's good.

Loew's State (3,218; 60)—"Just Imagine" (Fox). Started well but not so peppy at finish; however, pretty nice at $14,500.

Strand (1,800; 60)—"Old English" (WB). Arliss quite a fav with Strand's exclusive clientele; $4,800 means neat profit.

Tudor (800; 50)—"Big Boy" (WB). Jolson still a card here; theatre well on the right side of ledger with $3,500.

"Hell's Angels" and "Feet First" Big In Philly—Nothing Much of Rest

$13,000 FOR 'DERELICT'

Oke in Prov.—"David" Fair Enough at $9,000—"Lincoln," $18,000

Providence, Nov. 25.

(Draw. Pop., 315,000)
Weather: Unfavorable

Nothing to rave about in town last week. Some pretty fair bills, but no smash grosses.

Estimates for Last Week

Loew's State (3,500; 20-50)—"Lincoln" (UA). Although feature got good comment, failed to go as high as expected; house tried to sell picture from all angles, and just managed to eke out $18,000, fair.

Paramount (2,200; 15-50)—"Derelict" (Par). George Bancroft saved this one from sliding; star a card here; good at $13,000.

R-K-O Albee (2,500; 15-50)—"Rollahe David" (Col). Good comment and, considering fact that house had to cut one performance for symphony concert, slightly under $9,000, fair.

R-K-O Victory (1,600; 15-50)—"Night Work" and "White Hell of Pitz Paulu." So-so at $7,000.

Majestic (Fay) (2,200; 15-50)—"Old English" (WB) and "Maybe 'It's Love" (WB). Both features liked, but Arliss responsible for gross of nearly $13,000, good for this house.

Fay's (1,600; 15-50)—"Renegades" (Fox) and Fifi Dorsay in person. Show off to good start during first half of week because of Fifi Dorsay, but petered out middle of week, when screen girl forced out by throat trouble; so-so at $7,500.

'Imagine' H. O. in Balto. on $12,500, Town's Bright Wk.

Baltimore, Nov. 25.

(Draw. Pop., 850,000)
Weather: Rain

Loew's tried a new preview stunt last week at the Stanley, putting on a midweek midnight showing of the theatre's current film, "Min and Bill." It was before a capacity house, soup and fish prevailing. Heretofore, previews have been saved for Sunday nights.

"Hell's Angels" came into the de luxe topped Auditorium last week, opening the Saturday previous. The Schanberger's other house, Keith's, drew a big card in "Morocco," opening last Friday night.

Century again topped the intake list with "Gir. of the Golden West." "Derelict," at the Stanley, was just pretty good. "Just Imagine," at the New, however, clicked big. "Africa Speaks," at the Rivoli, was good but not up to expectations.

"Feet First" was moved to the upstairs Valencia where it grossed fairly. "Playboy of Paris" did satisfactorily at the uptown Parkway, but the Met, the other uptown house, was rather low with "Sea Wolf."

Estimates for Last Week

Century (Loew) "Girl of the Golden West" (FN) (3,200; 25-60). Ann Harding rather than the film the draw; stage show pleased; business just about one grand under first week of restored stage show policy; about $23,000.

Stanley (Loew-Stanley-Crandall) "Derelict" (Par) (3,600; 25-60). Generally liked, with stiff competition, best it could do was to equal previous week, and that wasn't big for this house; about $16,000.

Auditorium (Schanbergers) "Hell's Angels" (Caddo) (1,500; 50-$1.50). Opened Friday previous; good night intake but mats not so big; did well but could have done better; $12,000 or a bit better for seven days.

Keith's (Schanbergers) "Laughter" (Par) (2,500; 25-50). Held over and justified; better than $7,000.

Rivoli (Wilson Amus. Co.) "Africa Speaks" (Col) (2,000; 25-60). Big mats with school children predominating; nights not up to expectations; good week though at about $7,500.

New (M. Mechanic) "Just Imagine" (Fox) (1,400; 25-50). Clicked for best week in months; holding over on about $12,500.

Valencia (Loew-UA) "Feet First" (Par) (1,500; 25-34). Just about average, if that, at $3,200.

Parkway (Loew-UA) "Playboy of Paris" (Par) (1,000; 25-35). While picture rather lame when at the Stanley, quickened pace up here and got house best figure in four weeks; about $3,700.

Hippodrome (Pearce & Scheck) "On Your Back" (Fox) and tab show (2,250; 25-50). Good week at about $9,000.

Philadelphia, Nov. 25.

Business in the downtown film houses again only moderate last week. But one or two outstanding hits.

"Hell's Angels," which opened Friday night at the Aldine only smash in sight. In three week-end performances big aviation thriller got over $5,000, breaking the house record on Saturday night. "Feet First," Harold Lloyd's latest, did very well at Keith's, being first picture since "Animal Crackers" to rate two full weeks. Better than $20,000 reported, some from four midnight shows. Their assistance, however, was not noteworthy as can be seen from the fact that the first one took in about $300.

Mastbaum got $38,000 for the 2d week in a row and that's no shining figure for this big house. Picture was "Remote Control" with William Haines and no names on the stage bill. Fox disappointed very much with "The Big Trail." It did not prove strong enough to hold over for a second week, although expected to do so. Not over $28,000, nothing to boast about.

The Earle reported a little above average week with $20,000 for "The Gorilla" and the usual stage show. The Boyd took it on the chin as it has been doing with holdover pictures all season. "War Nurse," which hit $23,000 the first week got a scant $14,000 in its second.

The Stanley was okay with $22,000 for "Half Shot at Sunrise," although that was no riot for the box office. The Stanton got around $9,000 for the 2d week of "Way for a Sailor," drop of five grand. Only holdovers this week are "Half Shot at Sunrise," Stanley; "Feet First," Keith's"; "Hell's Angels," Aldine and "Anybody's Woman," Arcadia. New pictures include "Sunny," at the Mastbaum with conventional stage show; "Renegades" at the Fox, also with no big presentation headliners; "Mother's Cry," at the Boyd; "Leathernecking," at the Karlton and "The Lone Wolf," at the Earle, plus stage show.

Estimates for Last Week

Mastbaum (4,800; 35-50-75) "Remote Control" (M-G-M). William Haines' picture no box office hit and stage bill had no big names; $38,000, under what house should do.

Stanley (3,700; 35-50-75) "Half Shot at Sunrise" (R-K-O) (1st week). About $22,000. Good week and held over.

Aldine (1,500; $1.50) "Africa Speaks" (Col). In eight performances, Monday to Thursday, got weak $4,500. "Hell's Angels" opened Friday night for $5,000 in three performances.

Keith's (1,800; 35-50-75) "Feet First" (Par). Harold Lloyd picture first big hit house has had in some time. Over $20,000.

Earle (2,000; 25-65) "The Gorilla" (FN). Average week at $20,000.

Fox (3,000; 35-50-75) "The Big Trail" (Fox). Big disappointment but held over. Started well enough but folded. Not over $28,000, if that.

Boyd (2,400; 35-50-75) "War Nurse" (M-G-M). Nose dived to $14,000 in 2d week. That meant $9,000 off. Very poor.

Stanton (1,700; 25-65) "Way for a Sailor" (M-G-M). Dropped from $14,000 to $9,000, but later fairly good for 2d week.

Karlton (1,000; 50) "Eyes of World" (UA). About $4,500, good.

Arcadia (600; 50) "Anybody's Woman" (Par) Very hot $5,500 and held over. Picture recently at Keith's.

$20,000 AND $13,700 TOP IND.'S GOOD WEEK

Indianapolis, Nov. 25.

(Draw. Pop., 450,000)
Weather: warm

Springlike weather boosted grosses last week, giving downtown houses the first good run in several weeks. "Feet First," at the Circle, had the biggest draw.

The Indiana is fighting hard to snow under the Lyric which is going strong because of its vaudeville policy.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65) "Heads Up" (Par). Goes week at $20,000 with Helen Kane the draw.

Circle (Publix) (2,600; 25-35-50) "Feet First" (Par). The week's popular film, chalking up a splendid $13,500.

Palace (Loew's) (2,800; 25-35-50) "Du Barry" (UA). Did well at $11,800.

Apollo (4th Ave) (1,100; 25-35-50) "River's End" (WB). Had fair run at $5,200.

Lyric (4th Ave) (2,000; 25-35-50) "Brothers" (Col). With Baby Rose Marie, the NBC starlet, heading vaude bill hit; $13,700, going some in these times.

FILM STOCKS IN SHARP DROP

'Tom Sawyer' $18,500 and 24% Kids, $45,000 for 'Just Imagine'—Frisco

San Francisco, Nov. 25.

With the exception of the Fox, which had El Brendel in person, practically all of the Market Street film houses went mediocre and under the past week. Some were 'way off while others just managed to make the safe side.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Just Imagine" (Fox). With El Brendel in person built rapidly from the start; about $45,000.

Warfield (Fox) (2,672; 50-65-90)—"Min and Bill" (M-G). Holding up surprisingly; drop less than ordinary and house well pleased with $17,000.

Paramount (Publix) (2,698; 35-50-65-$1)—"Tom Sawyer" (Par). Plugged heavily for kid patronage; drew well at opening and kept above average; attendance by house check was 24% youngsters; copped $18,500, very good for here.

California (Publix) (2,200; 35-50-65-90)—"Lincoln" (UA). Disappointment; opened light and failed to build; $15,000 only fair for this house.

St. Francis (Publix) (1,375; 35-50-90)—"Truth About Youth" (FN). Poor; opened under and stayed there; only around $9,000.

Orpheum (R-K-O) (2,270; 35-50-65)—"To'able David" (Col). Despite heavy campaign in newspapers and ballyhoo, opened light and remained that way; unknown star blamed; around $6,000, which is poor.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Night at Susie's" (FN). Plus vaude show hit usual stride and got average $15,000.

"CAT'S" $13,000 ABOUT MINN'S BEST IN DULL WK.

Minneapolis, Nov. 25.

(Drawing Population, 400,000)
Weather: Favorable

A slump. It dragged most grosses down to a lower level than has prevailed recently. Managers are hoping that it is but a temporary recession and will be quickly checked. There is a disposition to blame the local lull on the campaign to raise the budget for the Community Chest which keeps all charities going here. Incidentally, the campaign went 'way over the top easily, hardly a sign of hard times.

Comparatively, perhaps, the Orpheum made the best showing of the week with "The Cat Creeps." The State, with "Doorway to Hell," also did nicely. "Feet First" did not come up to expectations, although its fair-sized gross resulted in its retention for a second week.

The Minnesota continued to drag bottom, although its screen offering, "Remote Control," won favor. However, William Haines' drawing power seems to be on the wane here.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Remote Control" (M-G) and Publix unit. Picture released but Haines no longer the card here he used to be; business unquestionably hurt by stage play having been presented by local stock company more than a month ago; Publix unit not up to quality of recent weeks; about $19,500; very poor.

Century (Publix) (1,600; 75)—"Feet First" (Par). Not as well liked as many of Lloyd's other pictures; disappointing at around $11,600; just fair, but held for second week.

State (Publix) (2,200; 60)—"Doorway to Hell" (WB). Drew surprisingly well; Lew Ayres building following here; $12,100; good.

R-K-O Orpheum (2,890; 50)—"Cat Creeps" (U) and vaude. Picture a magnet and vaude good; despite sleet storm had holdout for more than hour Sunday night; near $13,000; good.

R-K-O Seventh Street (1,400; 50)—Stock and vaude. Stock (Duffy Players) fourth and last week about $2,500; poor, but four weeks' run immense.

Lyric (Publix) (1,200; 40)—"Bright Lights" (FN). Dorothy Mackaill a card in this picture; $3,000; fair.

Aster (Publix) (600; 25)—"Sons to Kiss" (Fox). About $1,800; fair.

Grand (Publix) (1,100; 35)—"The Spoilers" (Par) first half; "Her Wedding Night" (Par) last half. Second loop runs; around $2,300, also fair.

"SAILOR'S" $5,000 O.K.

New Haven, Moderate—Poli Does $12,750—Sherman $8,000

New Haven, Nov. 25.

(Drawing Population, 300,000)
Weather: Rain

No outstanding film last week and receipts moderate. Ann Harding was a disappointment and John Gilbert an agreeable surprise.

Estimates for Last Week

Paramount (Publix) (2,335; 65)—"Virtuous Sin" (Par) and Publix unit. Fair at $8,000.

Fox-Poli (Fox) (3,040; 65)—"Love in the Rough" (M-G) and F. & M. idea. Fair at $12,750.

Roger Sherman (WB) 2,200; 60)—"Girl of Golden West" and "Half Shot at Sunrise" (Radio). Latter came to rescue as "Girl" was a bust; $8,000, moderate.

Bijou (Fox) (1,536; 50)—"Way for a Sailor" (M-G). Gilbert film held its own; $5,000 okay.

BOSTON SLIDES–MET. AT $39,600–KEITH'S $13,20

Boston, Nov. 25.

Film biz was just fair all over town. Warm weather, unusual for the season, has kept many outdoors rather than in theatres.

The Met slipped under $40,000, different than the way it has been getting the past few weeks. Keith-Boston, vaudfilm and now four a day, didn't show much with the new policy. The R-K-O Keith's, now shorn of its "memorial" significance, did only $13,200.

State also started a new policy this week with shows opening Thursdays rather than Sunday. Four days of "Lady's Morals" last week did $19,200.

Estimates for Last Week

Met (4,380; 50-75)—"Office Wife" (WB). Fair at $39,600.

Loew's State (4,000; 30-40-50)—"A Lady's Morals" (M-G). Four days for $19,200, not bad.

Keith's (4,000; 35-50-60)—"To'ble David" (Col). Off at $13,200; house formerly called the Memorial.

Keith-Boston (vaudfilm) (3,000; 50-60)—"Top Speed" (FN). Got $17,600 with four shows daily, fair.

Olympia—"Feet First" (Par). Lloyd film's $12,000 not hot.

Uptown (1,700; 30-60)—"Feet First" (Par). No better here than at Olympia, $11,500.

Scollay (vaudfilm)—"Fast and Loose" (Par). Poor on $2,500.

Fenway (1,360; 30-60)—"Fast and Loose" (Par). Low at $6,000.

Loew's Orpheum (vaudfilm) (3,000; 25-35-50)—"Way for a Sailor" (M-G). Did $23,000, fair.

'TRAIL' $28,900—WASH; 'MIN' $16,000 AND H. O.

Washington, Nov. 25.

(Drav. Pop., 450,000)
Weather: rain and cold

The Fox took them all last week and did some right smart selling for "Big Trail." Special Saturday morning show attracted over 3,000 kids.

Others had their compensation with strong features which stood up well. Palace, with "Derelict," and "Min and Bill," at the Columbia were oke. They fought to get in at the latter spot.

Estimates for Last Week

Columbia (Loew) "Min and Bill" (M-G) (1,232; 35-50). Great business and stays second week; $16,000.

Earle (Warners) "Rivers End" (WB) (1,244; 25-35-40-60-70). Going holding up splendidly; $17,000.

Fox (Fox) "Big Trail" (Fox) Stage show (2,434; 15-25-35-60) Did very well $28,900.

Met (Warners) "Guilty" (FN) (1,585; 35-50). Flop at $8,500.

Palace (Loew) "Derelict" (Par) Wesley Eddy on stage (2,363; 25-35-40-60-70). Eddy shines credit for $21,600.

Rialto (U) "Cat Creeps" (U) (1,978; 35-60-70). Second week and still above old time figures; $6,500.

R-K-O (Keith's) "Playboy of Paris" (Par) (1,875; 35-50). Disappointment at $9,000.

LAG ON CLIMB, THEN SELL OFF

Paramount Sinks to 44⅝ and Warners Breaks 19—Supreme Court Decision Blamed But Profit Rate May Figure—Selling of Loew.

VOLUME INCREASES

By AL GREASON

Amusement shares broke sharply yesterday in the late trading after lagging all morning behind an advancing general market, suggesting that outside trailers were frightened away by evidences of timidity in Paramount which had been acting badly for several days.

Wall Street observers blamed special weakness in the picture issues upon the U. S. Supreme Court decision declaring compulsory arbitration and other practices in restraint of trade, but all statements published on the subject depreciated the effect of the decision and the industry itself knows that the forbidden practices have long been abandoned in fact.

Paramount was especially weak, selling off below 45, and closing near the bottom. Loew which had been pushing into new high ground above 62 was set back 3½ to 57½ on heavy dealings.

Yesterday's Prices

LEADING AMUSEMENTS

	High	Low	Last	Net Chge
200 Am. Seat.	6¾	6¾	6¾	
900 Loew, pf.	13⅝	13⅜	13⅜	
2,100 Fast. Pf.	170¾	169	169	−2¾
44,200 Fox	34⅝	31½	32	−2⅝
3,800 Gen. Th.	19⅞	17¾	17¾	−2
32,800 Loew	61⅜	57¼	57¼	−4⅛
8,500 Par.	46¾	44⅝	44⅝	−1¼
1,900 Pathe	3⅜	3⅛	3⅛	−⅛
76,300 RCA	18⅝	17⅜	17⅜	−1⅜
35,600 R-K-O	22⅞	21⅜	21½	−1¼
300 Shu.	6¼	6¼	6¼	
96,400 W. B.	19⅝	18⅜	18⅜	
BONDS				
$1,000 Gen. Th.	74	74	74	
2,000 Par-P.	86	84¼	84½	−½
1,000 Pathe	61	61	61	+1
2,000 RCA	30	30	30	
10,000 W. B.	71	70¾	70¾	−¾
CURB				
800 Fox Th.	6¼	6⅛	6⅛	−⅛
500 Gen. Th.	12	11	11	−1⅛
600 Tech.	11¼	11	11	+⅛

* Sales to 2 p. m.

Bearish News

Picture stocks hesitated Monday after two weeks of moderate recovery. Uncertainty may have been due to the new developments, most of which were unfavorable to the amusement section of the list.

To start with, the fact of reduced grosses in the theatres got into the open for the first time in a survey published in one of the usual publicity channels of the Street, indicating that fourth quarter net for Paramount probably would disappoint earlier forecasts. Estimate suggested that profits for the Oct.-Dec. period would go perhaps 10% below that for the same quarter of 1929, indicating a net for the year at about $5.75 on the 3,256,479 shares, compared to $6.36 on the 2,444,794 common shares outstanding in 1929.

Publication of these tentative figures started the day and the week off on the wrong foot. Toward noon the ticker carried an abstract of the U. S. Supreme Court anti-trust decision against compulsory arbitration and against certain credit provisions in the standard contracts. It is probable that outside lines in the picture stocks took a more serious view of the development than the situation warrants, many of them apparently figuring that the high court had frowned on block booking, although the practice long ago ceased to figure as an issue in the government's case.

There was scattered selling of Paramount, which dealt in heavy blocks although orders to "sell out" and the appearance of support given to the stock was still given to check any general throwing overboard of shares. However, Pm was on the defensive this side of the day, and when the traditional leader of the group gave ground, hesitation was communicated to the associated stocks. A promising bullish demonstration in Loew was

(Continued on page 29)

"Morocco's" $54,800 at Rivoli Stem's Big Headlight—"Hell's" 3 Wks. at Strand Near $119,000

BUFFALO HOLDS OWN

"DuBarry" $27,100—Hipp Strong at $18,500—"Trail" $12,000

Buffalo, Nov. 25.

(Drawing Population, 500,000)
Weather: Fair

Business was evenly distributed last week.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"DuBarry" (UA). Picture took bad panning from some of the critics but got along fairly well with the fans; held to $27,100.

Century (Publix) (3,400; 40-60)—"Feet First" (UA) (2d week). Fair second week, $11,800.

Hipp (Publix) (2,400; 40-60)—"One Night at Susie's" (FN), and vaude. Plenty strong all week for excellent figures; vaude definite figure in draw; $18,500.

Great Lakes (Fox) (3,400; 25-35-50)—"Big Trail" (Fox). Plenty of publicity but failed to show much over average; fair at $12,000.

Lafayette (Ind) (3,400; 25)—"Big Fight" (Col). Started to largest day since reopening of theatre but suffered to average at $9,500.

'CAT CREEPS' AND KIDS FOR ORPH LEAD, $14,500

Portland, Ore., Nov. 25.

(Drawing Population, 400,000)

Dufwin's legit stock opening was the highlight of last week. Proved impetus rather than opposish to biz all round. New company had packed premier and an okay first week. J. J. Parker will open his Alder, closed since spring, within the next few weeks.

Leading coin of the week was obtained by houses with stage shows, Broadway and Orpheum. Biggest all sound draw was "Big Trail" at the United Artists. UA ran "Trail" from standard film, claiming no apparent advantage in Grandeur. House has been considering Grandeur equipment for months but has now definitely decided it is out. UA may use wide angle projection lenses for "Hell's Angels."

Banks are stuffed with private money in savings deposits. Plenty of coin at large when snared loose by good exploitation.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Renegades" (Fox). Clicked for good week; $14,000; good.

Paramount (Publix) (3,500; 25-50)—"Derelict" (Par). Sea feature registered fair; $7,300; bad.

Orpheum (R-K-O) (2,000; 25-60)—"Cat Creeps" (U). Proved okay with vaude; $14,500; big. Had sound screen test for kids.

United Artists (Parker-Fox) (1,200; 25-60)—"Big Trail" (Fox). In standard film; $10,000; okay, but disappointing.

Rialto (Publix) (2,000; 25-50)—"Virtuous Sin" (Par). Failed to get big results; only $2,800; poor.

Music Box (Hamrick) (2,000; 25-40)—"Doorway to Hell" (WB). Exploitation helped here, despite gangster films being passe here; $6,300; fair.

Duf (Dufwin Co.) (1,400; 25-$1)—New Dufwin legit stock's opening week in "Rebound" clicked for around $6,500; good enough.

$8,000 FOR 'FEET FIRST' IN SMALL TACOMA

Tacoma, Nov. 25.

(Drawn. Pop., 125,000)
Weather: cool

With "Feet First," at the Broadway, biz house held to good biz.

Estimates for Last Week

Orpheum (R-K-O) (1,500; 25-35-50) "The Pay Off" (Radio) and "Cat Creeps" (U) split. Fair but biz showing up, $3,700; fair.

Broadway (Fox) (1,500; 25-60) "Feet First" (Par). Lloyd real draw, $8,000; very big.

Blue Mouse (Hamrick) (650; 25-50-75) "Doorway to Hell" (WB), $4,500; good.

Rialto (Fox) (1,250; 25-35-50) "Sea Wolf" (Fox) and "Devil With Women" (Fox) split. Did $2,900; poor.

Maybe the pre-holiday slump is on. Broadway picture houses, in the majority of cases, dove plenty the past week. The Roxy, with "The Cameos" (Fox), couldn't get above $64,000. Capitol and Roxy for the current week are making more or less amends. "Min and Bill" doing around $40,000 on its first three days at the Capitol, and "Just Imagine" is credited with $49,000 for the same period at the Roxy, although this film will not hold over. Capitol will retain its present feature.

The Paramount rallied about $7,000 over its previous week to do $73,700 with "Laughter" (Par). But the Rivoli really copped the only honors on the street, "Morocco" did $54,800, great money and exceeding its nearest high in months.

Openings this week include "Viennese Nights" tonight (Wed.) at Warners and "Lottery Bride" at the Rialto. At the latter house "Feet First" takes air Friday with $28,000 in its fourth and final week. It's one of Lloyd's poorest Broadway showings.

"War Nurse" is around $11,700 at the Astor, and "Kismet," at the Hollywood drew $9,000. Neither figure is good.

Mayfair and "To'able David" had a poor week, but the feature is being held over. Strand shaped up nicely again with "Doorway to Hell's" third week getting $35,300. Globe, which has a tough time when it holds over, struggled with "Cat Creeps" for $16,500.

The gag houses on the stem did the expected. The Cohan is showing nothing at all, and the Shuberts are letting the Indie outfits play with the Central, so "Today" is there for a second week.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,-120; $1-$1.50) (5th week). Around $11,700.

Capitol—"Brothers" (Col) (4,620; 25-85-$1.50). Very bad week ended; stage show even helped the dive; "Min and Bill" (M-G) current and gave house $40,000 over week-end; will hold over.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,078; $1-$2.50) (37th week). Maybe $8,000 at Criterion with Gaiety apt to get the new Ronald Colman picture (Goldwyn).

Central—"Today" (Hollywood) (920; 50) (2d week). Shuberts letting this out to any Indie that the low price has managed to get in a few; second week a forced situation.

Cohan—"Hate Ship" (BIP) (1,137; 25-50-75). Way off but present picture, "Two Worlds" (BIP) rated a bit better.

Globe—"Cat Creeps" (U) (1,065; 25-50-75). Low on its holdover at $16,500; "Big Money" (Pathe) current and shaping big.

Hollywood—"Kismet" (WB) (1,-066; $1-$2) (4th week). Not important at $9,000 and merely marking time.

Mayfair—"To'able David" (Col) (2,200; 40-$1). Very frail at $18,500, but stays second week; out this Wednesday to let new film get holiday influx.

Paramount—"Laughter" (Par) (3,665; 65-85-$1). Nice at $73,700; far better than recent average here. "Derelict" (Par) and Louis Reisman pit now rented over to $37,000.

Rialto—"Feet First" (Par) (2,000; 40-55-85-$1) (4th week). So-so at $28,200; being pulled at end of fifth week for "Lottery Bride" (UA) this Friday; not a strong local showing for Lloyd.

Rivoli—"Morocco" (Par) (40-65-85-$1). A highlight on $54,800; second week going strong and if business doesn't drop out may do five or six weeks.

Roxy—"The Dancers" (Fox) (6,-925; 50-75-$1.50). No stretch to it at $64,500; "Just Imagine" (Fox) current and piece very good but slowed up and $1 not justified.

Strand—"Doorway to Hell" (WB) (2,950; 25-50-$1). Another big week; closed out at $35,300.

Warners—"Outward Bound" (WB) (1,600; $1-$2) (10th week). Finishes on $1,300 giving place to "Viennese Nights" (WB), (Wednesday) to "Viennese Nights" (WB).

Winter Garden—"Life of the Party" (WB) (1,418; 35-85-$1) (4th week). Slightly on the wrong side of the deadline at $24,000.

Los Angeles Is Still Quiet; 'Her Man' Light at $14,500, 'Sunny' 1 Week in WB Spots

Los Angeles, Nov. 25.
(Downtown Population, 1,500,000)
Weather: Fair and Warmer

Turn in the weather isn't expected to help an already generally off box office condition all over town. Clear weather is not conducive to theatre going out here right now.

Aside from "Feet First," holding nicely at United Artists, there is no startling business. Carthay Circle started auspiciously with "Min and Bill," clocking $13,500 on its first four days of which $4,600 checked the premiere's take at $5 a head. Otherwise everything is really quiet on the western front.

"Her Man" at the Orpheum, does not warrant any holdover and is generally a local disappointment. Studio is squawking for a holdover through having spent $3,500 on a generous ballyhoo plugging Helen Twelvetrees in the same lavish manner which Paramount is devoting its billboards to plugging Marlene Dietrich in connection with the "Morocco" premiere at the Chinese tonight (Tues.).

The Paramount is continuing its yeoman effort to build up its presentation policy and is slowly but steadily coming along, bettering its grosses, although the $19,000 for "Sea Legs" is chiefly due to Jack Oakie, a local draw. Conclusion must be forced that good proposition of spending fans from Hollywood and Beverly Hills abhor traveling downtown, preferring to patronize the nearby neighborhood house. Warners admits it in so many words with a plan to continue day and date policy up and downtown, knowing that Hollywoodians don't go downtown. "Sunny" only stayed one week in these two Warner spots.

Estimates for Last Week

Carthay Circle (Fox)—"Min and Bill" (M-G) (1,500; 75-$1.50) (1st wk.). Opened Nov. 20 at $5 with $4,638 gross for the premiere; clocked $13,800 for first four days which is good start.

Chinese (Fox)—"Big Trail" (Fox) (2,028; 50-$1.50) (8th, final wk.). Wound up poorly to $11,000; Movieraced (Par) starts tonight (Tues.). Keen inside interest in Marlene Dietrich although most of film bunch saw her at previews.

Criterion (Fox)—"Billy the Kid" (M-G) (1,600; 25-75) (4th, final wk.). Terrible final week with $6,000; "Jenny Lind" title renamed for "A Lady's Morals" (M-G) starting Nov. 27.

Egyptian (UA-Fox)—"Up the River" (Fox) (1,800; 20-65). On second run, after playing Criterion, $5,000 poor.

State (Loew-Fox)—"Remote Control" (M-G) (2,024; 25-$1). This $24,000 is fair; Gene Morgan on stage a factor.

Orpheum—"Her Man" (Pathe) (2,270; 50-75) (1st wk). Disappointing to insiders at $14,500 because of picture's strong box-office potentialities; "Sin Takes a Holiday" (Pathe) is expected to stay two weeks or more.

Pantages (Fox)—"Laughter" (Par) (2,700; 20-40-65-90). At $13,000 poor; Hollywood conclusion is picture a bit too intelligently conceived for the peasants.

Paramount (Publix)—"Sea Legs" (Par) (3,595; 35-75). Improvement at $19,000, but still in red; stage policy evidencing strength.

R-K-O—"Silver Horde" (R-K-O) (2,950; 30-65). Only fair on $13,500.

United Artists (Pub-UA)—"Feet First" (Par) (2,100; 25-$1) (2d wk). Strong at $17,000 on second week; will stay four weeks, when "Lottery Bride" (UA) is due.

Downtown (WB)—"Sunny" (FN) (1,800; 50-75) (1st wk). Not strong at $14,000 and out.

Hollywood (WB)—"Sunny" (FN) (2,756; 25-75)—Same condition as at sister house, $13,000.

Majestic (American Theatres, Ltd.)—"Big Fight" (Fox) (1,600; 25-50). About $2,000; house starts elaborate stage policy next week.

Million Dollar (Par)—"Playboy of Paris" (Par) (2,300; 35-50). Okay for scale at $9,000; stage policy helping nicely.

Canadian Indies Will Have Their Say in FP Case

Ottawa, Can., Nov. 25.

Investigation into the famous Players Canadian Corp. under the Combines Act will be open to the public for one day to enable independent exhibitors to offer their arguments. This was announced by the Canadian Department of Labor.

Inquiry has been going on privately for several weeks under Peter White, K. C., commissioner, much to the surprise of the general public.

CRICKS LIKE 'LINCOLN' BUT ONLY $20,000–PENN

Pittsburgh, Nov. 25.
(Drawing Population, 1,000,000)
Weather: Warm

Several disappointments last week, chief among them being the dull third registered by "Lincoln" and the mild reaction to "Feet First."

Despite the rave notices and well-planned exploitation campaign in schools, "Lincoln" proved again that the public can't stand good pictures yet by a miserable $20,000 at the Penn. Lloyd's picture was booked into both the Fulton, downtown, and the Sheridan Square, East Liberty, for a fortnight, but the Sheridan yanked it after a single week. Fulton thought of doing the same until the last minute when it was decided to hold it over.

Return of vaudeville to the Harris gave that site new life and house jumped to around $6,300 with "Extravagance" and five acts. "Hall Shot at Sunrise" turned in a fine $30,000 at the Stanley although biz was credited chiefly to a great stage show. "Old English" did nicely in its second week at the Warner, getting $9,000 for five days, while "Scotland Yard" at the Aldine was mild. "Brothers" and a Publix unit at the Enright accounted for $11,000, not so bad there.

Estimates for Last Week

Aldine (Loew's) (1,900; 25-50)—"Scotland Yard" (Fox). Panned pretty generally and Edmund Lowe's name couldn't overcome; near $7,200, poor.

Enright (WB) (3,700; 15-25-40-60)—"Brothers" (Col) and Publix unit. Moved here from Stanley downtown for this week only, accounted for $11,000, good.

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Feet First" (Par). Satisfactory in first week at $9,000 but below expectations; switching over after original plan to yank it.

Harris (WB) (1,800; 10-20-30-40)—"Extravagance" (Tiff). Return of vaude helped this site back into the money at $6,300, good; increase of three grand over preceding week generally credited to stage.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Lincoln" (UA). Had the cricks wild but not the public; $20,000 is plenty poor here; Jans and Whalen, on stage, of little help.

Sheridan Square (R-K-O)—"Feet First" (Par). Not so forte and yanked after first week; penciled in for fortnight; maybe $4,000, just fair at best.

Warner (WB) (2,000 25-35-60)—"Old English" (WB). In second week maintained steady level and claimed $9,000 for five days, house switching last week from Friday to Thursday opening.

GANG FILM $27,500 IN NEWARK–2 H. O.'S OKAY

Newark, Nov. 25.
(Drawing Population, 850,000)
Weather: Rainy and cloudy

Business satisfactory all around despite the weather. At the Branford "Doorway to Hell" broke all recent records and stays until Thanksgiving. At Loew's "Big House" and at Proctor's "Check and Double Check" did well for holdovers.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65)—"Doorway to Hell" (WB). Sensational advertising and packed them from start; $27,500 is nifty.

Capitol (WB) (1,200; 15-25-35-50)—"Girl of Golden West" (FN). Second-run house about as usual, $5,000.

Little (Newark M. P. Guild) (299; 35-60)—"Melodie des Herzens" (Ufa). Receivership not hurting business; $2,300, fair.

Loew's State (2,800; 25-35-50)—"Big House" (M-G) (2d week)—Good for holdover, which is almost unheard here; $15,500.

Mosque (WB) (3,281; 25-50-60)—"Lincoln" (UA). Disappointing for class picture; $14,500, fair.

Playhouse (Mindlin) (473; 25-50)—"Escape" (Ass. Radio). Largest attendance yet, but gross cut by bonedigs; $2,800, better.

R-K-O Proctor's (2,650; 25-35-50)—"Check and Double Check" (Radio) (2d week). Mats especially strong; $14,800; good for holdover.

PAR'S ALL-SCREEN BILL, SEATTLE, $11,200, GOOD

Seattle, Nov. 25.
(Drawing Population, 450,000)
Weather: Cold

Diversity appealed to the amusement dollar the past week. Hockey opened to a good gate, and boxing is also at top prices now with weekly shows. Wrestling also back again at low scale. Ice skating opened and getting away to smooth start at the Civic Auditorium. Indoor pony golf making its bid, but not too hot. On the stage, "New Moon," at the Moore, and Bainbridge Players, Metropolitan, did well.

Football came into its own with State College-University game getting record all-time crowd for northwest of 42,000. Big game also brought in the folks who went to the houses about town. Fifth Avenue, with Haines and Miss Universe in person, lead the town.

Estimates for Last Week

Paramount (Pub) (3,106; 25-35-50)—"Playboy of Paris" (Par). Big start but petered somewhat; no "flesh" music of any kind, whole show from the screen; did $11,200; good.

Fifth Ave. (Fox) (2,500; 25-50-60)—"Remote Control" (M-G). Okc with Haines still top; $14,900; good.

Fox (2,500; 25-50-60)—"Virtuous Sin" (Par). First Paramount film ever played at this house; in two weeks; $9,100; fair.

Blue Mouse (Hamrick) (900; 25-50-75)—"Lottery Bride" (UA). Opened to lines and held well; $4,500; poor.

Music Box (Hamrick) (1,000; 25-50-75)—"Doorway to Hell" (WB). In for two weeks and looks fairly good; $9,000; excellent.

Liberty (Jensen-Von Herberg) (2,000; 15-25-35)—"Sailor, Behave" (WB). Got $6,800; very big.

Orpheum (R-K-O) (2,700; 25-50-75)—"Cat Creeps" (U). Biz off a little, but still hitting nice clip; $13,000; quite good.

DENVER FIGHTS SNOW, 'HER MAN' OKE–$10,000

Denver, Nov. 25.
(Draw. Pop., 400,000)
Weather: snow

Business held up fairly in spite of 18 inches of snow the middle of the week.

Three houses, Tabor, Denver and Aladdin, would have had exceptional figures but for the snow. "Feet First" had been at the Paramount the previous week, so stubbed it's toe at the Rialto. "Dixiana" was a disappointment at the Paramount. Ted Mack and stage shows are keeping the Denver figures near where they belong.

Estimates for Last Week

Aladdin (Huffman) (1,500; 35-50-75) "Brothers" (Col). Done by the Elitch stock the past summer and remembered; folks did not seem to want to see it again; fair, though at $6,500.

Denver (Publix) (2,300; 25-35-60) "Playboy of Paris" (Par). Chevalier a favorite and good week for $15,800.

Paramount (Publix) (2,000; 25-35-50) "Dixiana" (Radio). Tight at $8,200.

Rialto (Publix) (1,040; 25-35-50) "Feet First" (Par). Second run and only fair; $4,100.

Tabor (Huffman) (1,900; 25-35-60) "Her Man" (Pathe). Good crowds even on bad nights; $10,000.

VALLEE SLIDING OFF AS BROOKLYN'S PET?

Brooklyn, Nov. 25.

Poor weather and good pictures to fair results. At the Paramount "Laughter" went up to $57,300, fine considering the stage show was not to hot. Rudy Vallee seems sinking with the fans as the stage attraction.

Loew's Met also up in gross for a change with "Big House" and vaude. Strand's "Doorway to Hell," okay and held over.

Estimates for Last Week

Paramount — "Laughter" (Par) (4,000; 35-50-75). A good picture will get results; liked everywhere and responded to tune of $57,300.

Strand—"Doorway to Hell" (WB) (2,800; 25-35-50-60-75). Going into 2d week and popular; $28,000.

Fox—"Dancers" (Fox) (4,400; 25-35-50-60-75). Nothing exciting at $20,200.

Albee—"Amos and Andy" (Radio) (3,238; 35-50-60-75) and vaude. Did $27,400.

Met—"Big House" (M-G) (3,577; 35-50-50-75). Lina Basquette headed vaude; house improved for $22,700.

Holt Out and In

Hollywood, Nov. 25.

Jack Holt, playing an in and out game for the lead in "Columbia's "The Last Parade," is in again for the third time.

TELEVISION SETS $80

Amateur Set-Makers Claim Can Build Complete

Chicago, Nov. 25.

Amateur set makers who sprang up in the early days of radio have reappeared in the field of Television. Although the development of Television as an organized industry is considered long off, some intermittent Television broadcasting has been done by a couple of local stations, with the resultant amateur interest.

According to some of the handy fellows who can build anything from a radio to an aeroplane, a Television receiving set can be built, all materials included, for around $80.

'AFRICA' $18,000–MON'L CENSORS IMPEDE 'EYES'

Montreal, Nov. 25.
(Drawing Population, 600,000)
Weather: Colder

Another mediocre week with hockey games getting all the cash in town. Just one house stood out when Palace grossed $10,000 on "Africa Speaks."

Capitol, in its last week before a big campaign on film stars and Publix presentations, put on "Scarlet Pages" that got only a so-so return. Loew's cannot climb out of its pre-Christmas slump. "Danger Lights" was no rave, but vaude about average. Princess was down from its previous week on "Eyes of the World," much mauled by censors who left fans guessing what the story was all about.

Imperial starved on a $4,000 double bill. Neighborhoods continue to take cash that should be going to the main stems and have no complaints.

Estimates for Last Week

Palace (FP) (2,700; 40-75)—"Africa Speaks" (Col). Caught imagination of fans with gross up to $18,000; good for this time of year.

Capitol (FP) (2,700; 40-75)—"Scarlet Pages" (WB). No rave and down to $13,500, low even for pre-Christmas.

Loew's (FP) (3,200; 40-65)—"Danger Lights" (Radio). House still in slump; $12,000, poor.

Princess (CT) (2,300; 35-60)—"Eyes of the World" (UA). Censors got hooks into it and fans disgruntled; $7,000 below average.

Imperial (FP) (1,900; 25-40)—Double bill. Another poor week at $4,000.

Roxy (Ind) (600; 50)—"Flame of Love" (British). Good enough at $3,000, to repeat.

Louisville's Stage $15,800; $6,200 for Fox's "River"

Louisville, Nov. 25.
(Drawing Population, 500,000)
Weather: Cold

The closing of eight of the city's largest and most representative banks didn't seriously affect the theatres last week, but the future reaction is not optimistic.

One of the biggest shows on record is being prepared for Nov. 28, when floats from all of the prominent merchants and business houses will take part in a Christmas carnival to make the public spend money for Christmas.

It takes a semi-disaster here to convince that a little showmanship is needed. The National has been holding up extremely well with its presentations, but other exhibs are surprised at the fair quality of the films being obtained. House again led with $15,800, with nearest competition "Lincoln" at the State, which drew $11,000. Local fans are miffed over "Lincoln" not referring to Kentucky as the birthplace of the Great Emancipator, all reference being to Illinois or elsewhere.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Doorway to Hell" (WB). Strong for this house and better than usual at $5,900.

Brown (Brown) (1,909; 15-25-40)—"Her Man" (Radio). Just fair at $4,200.

Mary Anderson (R-K-O) (1,387; 30-50)—"College Lovers" (FN). Little to recommend, this one for a week's stay; $3,900.

National (Bass) (2,300; 35-50)—"Outside the Law" (U) and F-M "Box of Candy" unit. Good teaups and show well received; $15,800.

Rialto (R-K-O) (2,910; 30-50)—"Tom Sawyer" (Par). Jackie Coogan disappointing; not over $4,800, average.

State (Loew) (3,252; 35-50)—"Lincoln" (UA). Historical omissions offended natives who are proud of Lincoln's birthplace with national shrine at Hodgenville, 80 miles south; $11,000 satisfactory.

Strand (4th Ave.) (1,865; 35-50)—"Up the River" (Fox). Tracy-Hunter good team, rivalling Mac Lawlor-Lowe in popularity; $6,200, very good and without much exploitation.

U.A.'s $30,800 With 'Angels' Detroit's Standout House

Detroit, Nov. 25.

Best indication on business was the falling off of attendance at the Fox where "The Big Trail" played the second week. Fell off to $28,000. With big percentage of children in audience picture seems set for the subsequent runs. "Africa Speaks" played to satisfactory business with personal appearance of the man who took the picture, Paul L. Hoefler.

Only exception to the comparatively fair business all over town was the tremendous turnout for "Hell's Angels." This picture opened here only three days after closing as a road show at the Shubert-Detroit at $1.50 top. Figure here is twice theatre's October average.

Estimates for Last Week

Michigan—"Derelict" (Par) (4,065; 35-50-75). Business off with name not pulling as expected; fair on $36,200.

Fox—"Big Trail" (Fox) (5,100; 15-25-50). Holding picture over in this house is taking a big chance; very good bally failed to help much, second week $28,600.

Fisher—"River's End" (WB) (2,300; 35-50-75). Anniversary week was expected to do more; fair at $23,200.

R-K-O Downtown—"Africa Speaks" (Col) (2,700; 15-25-50). Did as well or better than expected; house made money at $24,000.

United Artists—"Hell's Angels" (UA) (3,300; 35-50-75-$1.00). Getting first break in long time; standees all week and big at $30,800.

Paramount—"Feet First" (Par) (3,000; 35-50-75). Scheduled for two weeks and only fair second week but held for third due to lack of strong successor; fair second week, $14,500.

State—"Brothers" (Col) (2,000; 15-25-50). Not too good on $11,800.

STUDIO LOCAL'S BURN BRINGS UNION SUIT

Los Angeles, Nov. 25.

Protests by the studio local of the Electrical Workers that they are being elbowed out of the picture industry by the IATSE have resulted in a damage suit brought by D. C. Hobbs of the IBEW against the IATSE local of studio lamps operators and grips.

Hobbs had also held membership in the IATSE, local No. 37, in order to qualify for general studio work in both installing and operating lighting effects. He says he was drummed out of the IATSE local last January for alleged disloyalty. Hobbs' suit asks $50,000 damages for resulting inability to get studio work and for his lost interest in the local's insurance fund.

The A. F. of L. ruling 10 years ago gave the laying of conduits and the installation work for lighting effects to the IBEW, and assigned the operation of lights and devices for effects to the IATSE.

The IBEW appeal to the federation to readjust matters grew out of the electrical workers' convention at Miami in September, 1929. The resolution declared it impractical to divide and allot purely electrical work in picture production and that the development of sound technique made the situation worse than ever.

Shorts East Oust Big Pictures on Met. Lot

Hollywood, Nov. 25.

Nineteen shorts are scheduled for production between now and the first of the year at Metropolitan. Features are out until after the holidays with the studio concentrating on catching up on its short program.

Nine two reelers featuring Charlotte Greenwood, Johnny Hines and Ford Sterling are on the Christie-Educational list. Phil Ryan has three Chester Conklin shorts to produce for Paramount. Robert C. Bruce has seven travel shorts also for Par.

Christie Industrial Division lists two shorts for the Bell Telephone Co.

Kid Gets Term Contract

Hollywood, Nov. 25.

After his work in "Tom Sawyer," Paramount slipped little Jackie Searle a term contract. First assignment will be as associate annoyer with Mitzi Green in "Mr. and Mrs. Haddock Abroad," the Donald Ogden Stewart comedy book.

Joe Mankiewicz doing the dialog.

WORLD BLANKETING SCHEME

Satisfied It Has Enough Houses, P-P Realignment Calls for Field Strength

Paramount-Publix is the first organization to admit adequate box-office coverage in the U. S. When 27 new theatres are constructed, for which P-P has committed itself to the extent of $11,000,000, the Zukor organization, with less than 1,800 houses, will be 90% completed with its America expansion campaign.

Whatever its acquisitions in the future, Paramount-Publix is declared to be through with taking on circuits just because they are representative of numbers. From now on the policy, following the drive, is to pick only those houses in selected spots where money and investment are assured. The idea that in numbers there is strength is termed old fashioned and a losing current policy according to P-P which had its own experience in this respect a year ago when it went heavily after indie holdings. Operation along these lines didn't work out, as the new policy not only reveals but as the avowed intentions of P-P executives to turn back small theatres to indies, during the next year substantiates.

In the realignment of Publix executives it was decided that keeping men in the field who formerly headquartered in the home office will add a zeal and necessary personal touch to get the maximum out of theatre properties.

Only the three program house divisional directors David Chatkin, William A. Saal, Arthur L. Mayer, besides John Balaban and Milton Feld, in charge of the deluxers, will remain in New York. Dembow, assisted by Leon Netter, in the chief booking capacity will naturally remain. It is said that because of less real estate activity in the future Dembow has been returned to his original capacity of head film booker.

While having their home offices as well as their titles changed from divisional director to divisional manager, none of the men are experiencing a cut in salary. In fact in places former divisional managers, under the old regime, are replacing managers in deluxe houses at the same pay. The managers in turn are in these instances being let out. It is figured that in the entire realignment about 25 house managers have been replaced.

In the Field

The new divisional managers, all formerly directors, and their future headquarters, are:

J. J. Friedl, Atlanta; Harry Katz, assistant to Arthur Mayer, New York; J. A. Koerpel, Knoxville; M. J. Mullin, Boston; R. O. O'Donnell, New Orleans; C. C. Perry, Los Angeles; E. R. Rubens, Chicago; L. Schneider, Dallas; G. C. Walsh, Scranton.

From the economic angle, it is stressed at the home office, P-P has not saved a penny. Efficiency, however, with such distribution of personnel, is expected to be reflected in future earnings.

Reports that Ted Young is resigning from the real estate department of Paramount-Publix were officially denied Monday.

Films for Flesh

Hollywood, Nov. 25.

Craig Hutchinson, indie producer, will make an additional series of 12 Fanchon and Marco "Ideas." Hutchinson previously made four pictures of F. & M. units.

Films will be used in the smaller houses of Fox West Coast, where the flesh units do not play.

EDUCATIONAL VIA TIFFANY

Hollywood, Nov. 25.

Educational has closed its exchange in Portland and hereafter will distribute in the Northwest through the Tiffany exchange there.

Nick Schenck Back

Nick Schenck returned to New York Monday (24).

He had been visiting at Metro's studios on the coast.

R-K-O's Ticket Selling By Unemployed O.K.'d By Portland Public

Portland, Ore., Nov. 25.

R-K-O Orpheum here has given Northwest National unemployment relief stunt a good start by employing 300 men from the city relief board on 25% commission selling Orpheum tickets by canvassing at regular 60-cent top price.

The Orph expects to better commission costs by extra sales and picked a strong winner in getting public sympathy by helping labor situation here.

New Skouras Contract May Make Him V-P

Warners is negotiating a new contract with Spyros Skouras as managing head of the W. B. theatre circuit. Skouras will take a title in the official W. B. family, probably that of v. p., at the expiration of his present contract in December, if negotiations are successful.

Upon the signing of the new agreement now in the making it is given that a change in the circuit situation may be made to include Warners' six New York houses under the Skouras management. This includes three long runs on Broadway, the two Strands and the Beacon, now being handled by Harry Charnas. Latter may be sent to the Coast to handle a new theatre scope there by the firm.

The present negotiations for Fox to take over the W. B. Coast houses is given as remote and that W. B., instead, plans building about 12 small theatres in California to supplement its present holdings. Moe Silver would act with Charnas.

Regardless of any deal pending for the turnover of theatres on the Coast, building plans will go on and the only theatres that would be let go are those inland from California.

House and Chaplin Opening In L. A. on New Year's

Los Angeles, Nov. 25.

Gumbiner Brothers' new theatre, now definitely named the "Los Angeles," will open New Year's Eve with Chaplin's "City Lights."

Gumbiners have taken all the U. A. product for the house following runs at the United Artists. Gumbiners also have bought Tiffany product for the new site.

United Artists' product became available to Gumbiners through the C. A.-Fox-W. C. scrap.

"Sunny" at Strand

First National will not bring "Sunny" into any of the New York Warner run houses. Picture is to be spotted at the Strand for so long as it can stay. Opening date is listed as Christmas Week.

FN is also changing title on "Adios," Bartholomew's next, to "The Lash," which will follow "Life of the Party," at the Winter Garden. Film will show on Vitascope (65mm.).

QUILLAN'S PERSONALS

Eddie Quillan has left for New York where he will make personal appearances with Pathe's "Big Money," current at the Globe.

WALL ST. SEES TIE VIA FOREIGN COS.

Takes in Every Important Film Co. Here and Abroad —Preparedness Move Against Expected Material Shortage — Believe Number of Films Must Be Reduced — Better Indie Producers to Be Financed

3 PRODUCTION CENTERS

Internationalization of the film industry on a scale which will take in every important company in the world besides some indies, all of whom will be shunted into one world-wide faction under American supervision, is the plan now being fermented in Wall Street by bankers.

While American producers have been trying to hold the gait they set with silents in the foreign field, Wall Street has been sending bankers' reps abroad to make surveys. These men have returned with an idea which will make the entire film biz one huge partnership as regards the foreign market.

Basically the plan is slated for hookups between American production companies and those in foreign sectors. British International and UFA are openly mentioned.

The fact that Wall Street is figuring on financial aid to indies brings up its own conjectures. Report is that indie producers who have the goods will be given the financial aid to round out whatever the major companies need in product. This goes for America and Europe. The bankers, however, will not do the financing direct. It's to be done through the major companies whose purse strings they control. Each company will have one or more indie producing units.

That's a control angle on another tack. Yet from a strictly biz point the fact that Wall Street, with its heavy investment in the industry, is setting out on more financing speaks a healthy optimism on the future of films. It also raises a question of evolution that will motivate the return of independent production on perhaps a bigger scale than ever before. In another way it tips off how close the bankers are keeping to the wheel of the biz.

Short of Ideas

It's a "downtown" angle that the industry is short of the right ideas in sufficient quantity to keep on manufacturing as many talkers as they have. Bankers are openly giving their views this way demonstrating that they are beginning to assert themselves as a definite plotting factor in the industry.

Belief is that companies next year will have to slice their product and make fewer pictures due to lack of ideas and quality dialog yarns. Hollywood will not bask in the exclusive spotlight of being the one or main producing spot. This info is straight from the financial interests closest to the industry.

Three other important production centres will spring up, and maybe four. These are New York, London, and Berlin. Paris is a possibility owing to Paramount's location there at the present with studio facilities.

This may mean that plans are already in motion to tack on the British and German producing companies to American firms.

Wall Street's idea on that score is that Berlin is more suited to production because of its central location. In addition, Germany also possesses film technique that's closer to American methods than any of the others. Also that films can be produced cheaper abroad. London's qualifications are its producing companies already working and the fact that it speaks the same language. The bankers feel that what London needs is American supervision. If the financial say this it means that it has already been broached abroad to offset the British objection to American film dictation.

Indies' Prospects

Wall Street's hunch on the indies is that they will fill out the curtailment of production which the bankers feel will come within a season or so. When the present novelty of talkers wears off abroad, which the money men feel will be in about a year, the situation, unless taken care of now, may become acute.

What has prevented the scheduled world tie-in as proposed is pointed out as the American domination of the film world in the days of silents. Foreign talkers have changed that. What has prevented the situation has been contained, theatres have been increasing all over the world. To supply these theatres with product America must look to indie help and to foreign companies.

Wall Street doesn't mean to be caught short.

Say WB-FN Will Guarantee New Program 100% or Offer Substitutions Free of Charge

Expressly taken to indicate the throwing down of the gauntlet to other distributors and exhibitors alike Warners has undertaken to guarantee its full program as publicized and purchased by an exhibitor or forfeit any given number of the new pictures free. It comes from official circles that these orders have been instructed to the company's sales managers in the field and can be written into the contract. It supposedly takes in First National, too.

It's a revolutionary move evidently based on exhibitor squawks coming, as from custom, year in year out on undelivered product. Altogether it looks like a high pressure attitude by W. B. to clean up its present product, and intended to break down the traditional sales sallies of competitors who work on a substitution clause which permits slicing in a new film on the next season for an undelivered one in the past.

It's understood that fulfillment of complete program delivery is something the producing companies much desire but rarely, if ever, attain.

The problem is as old as the picture business itself.

K. of C. Cal. Group To Ask Boycott on Rejected Features

Hollywood, Nov. 25.

A commission to review and report on motion pictures will be appointed by the head of the California branch of the Knights of Columbus. The board, called the Catholic Screen Survey Commission, will consist of leaders of the Knights of Columbus and the Catholic Daughters of America. Members will give an unbiased opinion on all screen productions, followed by publication of the reviews in the Catholic and secular press and over the air. Boycott, and not censorship, of films judged unclean is to be the objective of the commission.

The plan met with enthusiastic approval at a recent meeting of state officers and district deputies of the California jurisdiction.

FOX SIGNS NEW ERPI CONTRACT

Hollywood, Nov. 25.

Yesterday (Monday) Fox studios signed a new contract with Electrical Research Products, Inc., for sound recording. This is due to the break between Fox and Case over future contracts regarding the use of Case's aeolite, with Case demanding a new contract and Fox refusing.

Situation has Fox with less than 100 of these lights on hand. The studio will be re-equipped with Erpi product.

New contract supersedes the one made in 1927 calling for Erpi to receive 8% of the gross revenues of "whatever source, whatever nature derived from licensee from the operation of its business."

It is expected that the Fox-Case controversy will reach the courts.

Reichenbach With U

Harry Reichenbach is again with Universal, on special exploitation. Report is he had gone with U for six weeks at $1,000 weekly.

Reichenbach's present assignment is for U's "See America Thirst." At the expiration of the first six weeks, the exploiting specialist may follow with U's "Dracula" and "Resurrection."

FWC PLAYS 'ANGELS' DESPITE U. A. SCRAP

Los Angeles, Nov. 25.

A curious aftermath of the United Artists' scrap with Fox West Coast is the revelation that FWC will play "Hell's Angels" (Caddo) in San Francisco at the Warfield. Picture opens there around Dec. 1 for an indefinite grind run.

This is due to a contract made by Harold B. Franklin, while president of FWC, direct with Howard Hughes. This deal with Hughes was made direct with him because United Artists is not selling the picture a part of its current program, holding out that production along with "City Lights" until special runs have been completed.

High quotas were placed on both pictures, with the Chaplin figure so high UA finally agreed with the comedian to not take any contracts, meanwhile canceling those that had been written.

Colman's $2 at Gaiety?

Samuel Goldwyn, due in New York tomorrow (Thursday), is negotiating for the Gaiety theatre where "Hell's Angels" is current.

Purpose is the screening of the new Ronald Colman picture, written by Frederick Lonsdale. This is the picture upon which Goldwyn called a halt after spending around $75,000 on the false start.

Tiff's 'Ex-Flame'

M. H. Hoffman has arranged for Tiffany to distribute his completed talker, "Ex-Flame."

The picture will be shortly released.

DATIG BACK ON JOB

Los Angeles, Nov. 25.

Fred Datig, formerly casting agent for Paramount, here and in New York, has returned to the Coast fold in his former capacity. In ill health for the past year, Datig returned to California mainly to escape the eastern weather.

Joe Egli, in charge of Par's Coast casting, will remain as Datig's assistant.

F-M Plan 2-Type Unit Shows For East-West, Augmenting At Chicago for Eastern Towns

Two types of shows, one for the east and the other for the Coast, are planned by Fanchon & Marco. The east will have additional accoutrements, including added acts, after striking Chicago for those theatres nearer the Atlantic. The move will entail rerouting of the present unit itinerary and the establishment of an added production center in Chicago.

Harry Singer, former Orpheum Circuit producer, will be in charge at Chicago with two assistants and a production staff to entail customers. Final details have been ironed out in New York by "Doc" Howe and Harry Arthur.

Singer will take his first flash at the incoming units from the west in Milwaukee. With Chicago the next date, and a full week stand, he will then start making changes with the eastern spots in mind. Although the principal aim is the added acts, the units will be refitted and recostumed, if deemed advisable, during the seven days in Chi. All switches will be effected there.

Coast units, put together at a low budget, have been deemed by Fox theatre execs as not measuring up to the picture house extravaganzas to which eastern audiences have become accustomed. Besides which they meet tougher opposition on this end. One objective will be to strengthen with extra comedy, these extra acts to be dropped before the unit gets back to the Coast. It was originally intended to spot the new and central production center at St. Louis but conditions were against this move.

F. & M. can now route a unit about 36 weeks in the picture houses and book around 10 weeks in vaude theatres. In between these full 46 weeks the layoff time (between jumps) amounts to close to 50 weeks at present. However, it is figured that with the extra production source the re-embellished ideas can be booked into houses along the route which have so far declined to play them, thereby cutting down the layoff total.

While only having one extra production center, F. & M. will have two refurnishing points. These will be Milwaukee and St. Louis where units will get freshened up with new costumes as they proceed west. This broadens the duties of Eve Ross and Flo Kelly, F. & M. ballet mistresses.

Among other changes, F. & M. has evolved a plan to send along a company manager with each unit similar to legit. Latter will handle current publicity and advance staff on the units besides other work. These company managers will be under the direct supervision of M. H. Howe, general booking manager for Fanchon and Marco.

ONLY 2 COLOR PICTURES IN PAR'S 70 FOR '30-'31

The new year will be a colorless one for Paramount-Publix.

Of its 70 features scheduled for 1930-31 release, only "Vagabond King" and "Follow Thru," made since the decision, will be in color.

FOX'S "PHILLIPA"

Hollywood, Nov. 25.

Fox has purchased "Phillipa," a best seller by Mrs. Anna Sedgwick. So far the studio has been making unsuccessful attempts to borrow James Whale from Tiffany to direct.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

WILMINGTON PATENT SUIT ABOUT TALKERS

Wilmington, Nov. 25.

Government's suit against the Dubilier Condenser Corp., Francis W. Dunmore and Percival Lowell, which brings to issue the question of patents developed by government employees, was placed in the hands of Judge John P. Nields in the United States District Court here yesterday (Monday).

Because of the precedent involved in the suit, it has wide significance in patent litigation, particularly that which has been concurrent to the development of the talkers. Both sides presented final arguments and filed final briefs.

The suit is over patents taken out by Lowell and Dunmore while government employees in the U. S. Bureau of Standards. Their patents cover operation of radio sets by ordinary house current. Should the government's suit be successful, it is understood here that plans are afoot to attach several other vital patents, some in the talker field, which were developed under similar circumstances.

The suit had its origin in the defense brought by RCA when sued by Dubilier for infringement of the patents. RCA held that Dubilier could not sue because the patents were really government property. In the arguments presented by the government today, it was held that the claims were based on the general rule that all patents developed by an inventor while employed by another revert to the employer.

The defense claimed that there were precedents to back up their contention that the inventors were entitled to take out the patents in the manner in which they did. Testimony in support of this claim was allowed by the court only on a special rule of objection by the plaintiffs.

A decision by Judge Nields is not held likely for several weeks.

Goldwyn's London Plans

Hollywood, Nov. 25.

With studio shutting down for several months, Sam Goldwyn is expecting to leave for New York later this week.

He may go to London to personally arrange for the opening there of "One Heavenly Night," the Evelyn Laye talker, which may go into the Tivoli following "Whoopee."

Powell Not Chevalier In Arlen's "Cavalier"

Hollywood, Nov. 25.

Michael Arlen's "Cavalier of the Streets," originally intended for Maurice Chevalier by Paramount, will instead star William Powell. Richard Wallace will direct but no date set for production.

Chevalier will do a musical film in the east with Lubitsch directing.

Radio's Lull

Hollywood, Nov. 25.

Radio studio is entering a lull period. Only "Assorted Nuts," Wheeler and Woolsey, is ready to start this week plus "Cimmaron" finishing up. It means only one picture in action at Radio after this week.

Although preparation started on many new productions on Joe Schnitzer's arrival, studio has slowed up almost to a stop. Several films announced weeks ago, are not yet ready to go into work.

SLOAN'S DRAMA

Hollywood, Nov. 25.

Paul Sloan, Radio director, returns Saturday (29) from a three months' European vacation.

He will confer here with William LeBaron with a view to doing a dramatic story away from his customary comedy line.

1st Runs on Broadway

Subject to Change

Week Nov. 28

Paramount — "Fast and Loose" (Par).
Globe—"Madonna of Streets" (Col) (27).
Capitol — "Min and Bill" (M-G-M).
Rivoli—"Morocco" (Par).
Strand—"College Lovers" (WB).
Winter Garden — "Life of Party" (WB).
Rialto — "Lottery Bride" (UA).
Mayfair—"Sin Takes Holiday" (Pathe) (27).
Cohan — "Two Worlds" (B.I.P.).

Week Dec. 5

Paramount—"Follow Leader" (Par).
Globe—"Madonna of Streets" (Col).
Capitol — "Remote Control" (M-G-M).
Rivoli—"Morocco" (Par).
Strand — "College Lovers" (WB).
Winter Garden — "Life of Party" (WB).
Rialto — "Lottery Bride" (UA).
Mayfair—"Sin Takes Holiday" (Pathe).

$2 Pictures

"Viennese Night" (WB) (Warners) (26).
"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety).
"War Nurse" (M-G-M) (Astor).
"Kismet" (WB) (Hollywood).

G.T.P. Now Seeking Equipment Source In Los Angeles

Hollywood, Nov. 25.

Acquisition of a studio site here to be used as a recording center for indie producers utilizing DeForest recording equipment is planned by General Talking Pictures. J. Boyce Smith, former director of Tec Art studios, is given as having resigned to carry out that particular idea with several indies already lined up that way. No confirmation.

On the same tack G.T.P. is said to have acquired control of Tanar, an equipment manufacturing company here. Len Ross, of Tanar, is in New York presumably to clinch the deal. Tanar is aimed to be utilized as a manufacturing spot for the release of G.T.P.'s home talker devices.

When M. A. Schlesinger, G.T.P. head, returned to New York, several local execs in various capacities and companies trailed along with him, each being definitely assigned for some particular objective in the expansion being planned. This takes in reorganization of the G.T.P. sales force. It's being on a national scale with the creation of a new department for sale of accessory parts which is given as to be in charge of Ray Bell. This department will also include the engineering division.

Another man taken on is Arthur Friend, one of the Paramount pioneers, but his duties have not been defined. Altogether around 100 people have been added to G.T.P. In the last two months with the expansion cost being figured to reach above $1,000,000 if the Tanar acquisition and studio is included.

The studio end will probably be a part of the International Photoplay Company's biz, a subsid of G.T.P., and likely to swing into a foreign angle, although this is not definite.

Sales department as reorganized is inclusive of G.T.P.'s 21 offices in the U. S., divided into several divisions, each of which will have a single supervisory chief. The division heads will comprise the committee. No identification as to its personnel could be gleaned.

SYDNEY FOXE'S FIRST

Hollywood, Nov. 25.

Sydney Foxe, from legit, will be featured in "Gambling Daughters" in her screen debut for Universal. Hobart Henley is directing, after which he returns to NY.

Story is an original by Dale Van Every.

The Social Side of Filmdom

(In the East)

By Joe Hoffman

Fox quintet won their third straight contest, 23-7, Wednesday (19), against New York A. C. Station G. Fox squad consists of 14 men; Sam Schlein, captain; Willie Cohen, Abe Plotkin, Harry Weiner, Sid Lieb, Al Slobod, Harry Kosiner, "Toots" Connelly, Morris Schlein, Seymour Cohen, Louis Somerstein, Al Levy, Phil Horowitz and Mort Selner. David Massover, manager.

In a hard-fought though long-drawn-out game at the Commerce high school gym the Warner five emerged victors over the Columbia team by 30-8. Warner team has already defeated Loew's in a practice game and Columbia in a previous contest. Friday (21) the team whipped the Board of Education five 33-8.

First game sponsored by the Motion Picture League will be played around Dec. 3.

Pleasing Tom Waller

Board of governors of the Warner club decided to produce a show similar to "Galeties" held last season. Date Feb. 15. W. P. Mullen was elected chairman of the theatrical committee. New "Galeties" will be a continuous joy layout of songs, dances and music. The chorus is guaranteed to kick with precision, and will probably also kick Tom Waller, if he again doesn't like it.

It affords an opportunity for Warner members who can sing, dance, recite or play any instrument to show their versatility on a regular stage.

Metro

Halsey Raines and Val Lewton have two small alligators for office pets...(Excerpt from inter-office bulletin): "The response by basketball candidates last Saturday was so great we could have easily filled the Madison Square Garden." At least a couple of rows, anyway... Nathalie Hammerstein has grown hair bangs...Hal Burrows and Joe Flynn, the best dressers, have added one suit each...Vivian Matlau writes music in her spare time. Or tries to...Ty Radler and Bill Ross had a friendly game of pool. Ty won 50 to 24...Patsy Reis still limping on one foot. But that don't prevent her from writing her "Patsy" letters, "the inside dope on the stars"...Don Clarke drove to the Yale Bowl to see Harvard slap his alma mater...La Belle Newirth still thinking of what to give her b. f. for Christmas...William J. Wang another one who doesn't want to see his name in type...Dance following the first Metro basketball game promises to be a honey. Everyone excited about this event, which will mark Metro's debut in social as well as athletic affairs, off the calendar for about three years...Hymie (Miniature) Radler intends to escort three fair femmes to this dance. Charley Cohen is doing a fine job on the football sheets...J. H. Gallagher won first prize in the "Pigskin" selections. His 20 wins and 32 points a clean-up over the opposition...Joe Homler back after a slight illness...Dave Blum smokes the best cigars, he says...Belle Landau gave her latest mugg a swift airing.

Indoor Golf Tournament

Under the auspices of the proprietors of the golf course at 8th avenue and 45th street, Warnerites may enter a golf tournament. Contestants can enter as many scores as they desire, providing each score is attested to by two other contestants. Best 16 cards will engage in match play. Tournament started Nov. 10 and winds up next week. First round of match play will be held Dec. 2; second round, Dec. 3. Semi-finals and finals will be played on Dec. 4.

A loving cup will be thrown at the winner on the night of the finale, Dec. 4.

Fox

Those boys and girls out to win the big bridge party award don't know what they're in for yet..... Lou Schaefer bought a car and takes home all the girls who'll take a chance with him. Same goes for M. Spencer....Ada Knoll loves roses....Rose Handler is engaged.... Charlie Mayer's sister has been in all the Ziegfeld shows for the past five years.....Eddie Krowitz has them panting in the traffic department....Ethel Binder is a Winchell fan. She believes it....Eddie Eltman graduates at St. John's Law this term....Frances seems the reason why the boys patronize the Film Luncheon....Lou Lebowitz belongs to a band, without orchestrations....Elmer Sichel, when applying for a job, didn't want to be judged by the work his brother had done. "I'm different," he claimed....Evelyn Costello of Fox Movietone News, like the slogan, speaks for herself.....Dora Adelman was dozing when she remarked the best place to meet a hard-boiled egg is at breakfast....."Get in the swim," advises Harlan Gluck, manager of the aquatic squad....Theme song of Arnold Cohen, who handles the stills, is "I Still Get a Thrill."...Earle Smith eats apples until it hurts...Milt Rosenfeld thinks he should be a good columnist because of his uncanny ability to pound dots on the typewriter.... Molly Grill says the stock market is just like a scenic railway, only the effects are different....Fox advertising staff was strongly represented at the Federated Commercial Artists' riot last week at the Central opera house....Earle "Smitty" Smith was finally cornered in his lair (check room) working on a half-page of caricatures of celebrities for the "World."....See Nick Amen nose-diving into a bowl of near beer....Harold Gutmen, champ dancer, did not indulge in much hoofing as he is reserving his energy for the annual blowout in February....Harry Spitzer was almost mistaken for the Arrow Collar model had it not been for his trick mustache....Davis Sorokin had a wild time tagging the backs of men's coats with gummed tape advertising "Big Trail."

Warner

Gertrude Selig, of divine pulchritude, has entered the advertising counsel's dept. A really sweet girl....G. Willard Bonte pulled a nifty the other day when someone asked him if it wouldn't be a good idea to have the artists wear smocks while at work. Socking him with a handy tee square, George replied, "No, because it would 'smock' too much of high art."....Ralph Wilk is convalescing from a serious illness and expects to be back soon. ..Jimmy Tierney off to win another amateur bout....Daye Horne looking swanky in a new camel's hair coat....Agnes Carey still marveling over Lew Ayres' acting in "Doorway to Hell."....Estelle Schuett singing "Hallejuah Blues"....Betty Mahoney pushing the slugs for her famous "hello, hello" act....Dorothy Karpel receiving her marriage license and a party given by close friends....Phil Abrahams heading the combined film depts.... Ed DuPar keeping things on the jump in more ways than one.... Chinnah Quinn, Bill Quinn and Phil Quinn, Vitaphone's variety in Quinns....Al Kwickert, electrician's, renovated Stutz is the kingpin of studio cars, to say nothing of his Chrysler roadster and a nifty Hudson....Eddie Horton, assistant cameraman, is having trouble fitting that trick mustache to his trim new Marmon....Blanche Schneider acclaimed as Vitaphone's sweetheart, especially on Saturday when she gives out the do-re-me....Miriam Pizer running wild between pounding out scripts for the scenarist and acting as script girl on the set....Over at the lab, where you catch Mae Germain, the darling of the cutting room with Bill Du Brue, Stuart Karph, Leo Gelb, Earl LePat, Sam Detlow and Joe Silverstein with her....Anna and Eddie Ponzon, the lab's sister and brother team....The three McGuire sisters, all lookers, another family affair under the Warner banner....Herb French jumping from the publicity department to the recording room and making good....Another little Warner playmate went and did it. Phil Goldstein, film department, and Claire Friedman, of Paramount, are engaged for the leap next June.

Tiffany

Charles Steele celebrates his 25th wedding anniversary this week. Miss Steele gets the credit.... Sterling Wilson is back at the home office again after a short period of illness....Eve Leven lost her pocketbook containing salary. Laying off eating all week....Evelyn Koch played a part in Radio's version of Tiff's "Third Alarm."....Manny Lee had his home refurnished and invites everybody up....Jack London, no, not the author, has proven the best man for Frances Tescott. They make a lovely couple.

Warner Athletes

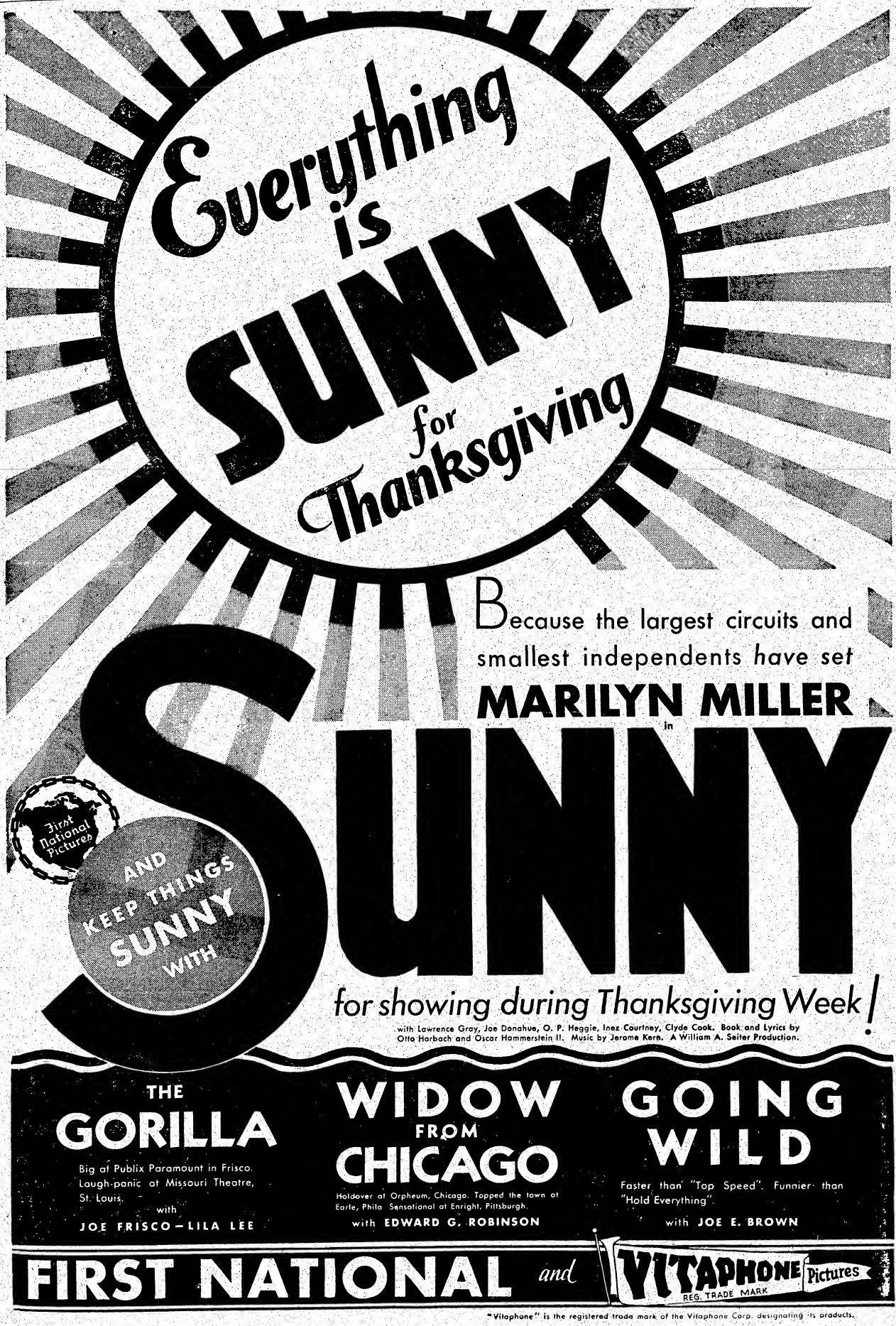
Ever since the Sam Schneider-Jules Girden handball game there has been a feeling of restlessness around the Warner execs floor. Sam and Jules have worked it off at O'Brien's gym, but Jules says there is no more competition in games for him, so he is on the lookout for new victims. Rumor has it that the arguments which have ensued bid fair to involve the whole club in a free-for-all battle royal of handball. Jimmy Tierney claims the fight championship, having won 14 amateur bouts....Helen Guerrera, of the Stanley Company, is swinging her tennis racket all over the village of Queens.

ANIMAL SERIAL

Hollywood, Nov. 25.

"King of the Wild," wild animal thriller by Wyndham Gittens and Ford Beebe will be produced as a serial for Mascot by Nat Levine.

Walker Miller will have the lead.


Everything is SUNNY for Thanksgiving
Because the largest circuits and smallest independents have set
MARILYN MILLER
in
SUNNY
First National Pictures
AND KEEP THINGS SUNNY WITH
for showing during Thanksgiving Week!
with Lawrence Gray, Joe Donahue, O. P. Heggie, Inez Courtney, Clyde Cook. Book and Lyrics by Otto Harbach and Oscar Hammerstein II. Music by Jerome Kern. A William A. Seiter Production.
THE GORILLA
Big at Publix Paramount in Frisco. Laugh-panic at Missouri Theatre, St. Louis.
with
JOE FRISCO—LILA LEE
WIDOW FROM CHICAGO
Holdover at Orpheum, Chicago. Topped the town at Earle, Phila. Sensational at Enright, Pittsburgh.
with EDWARD G. ROBINSON
GOING WILD
Faster than "Top Speed". Funnier than "Hold Everything".
with JOE E. BROWN
FIRST NATIONAL and VITAPHONE Pictures
REG. TRADE MARK
"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.


1001
VITAPHONE
REGISTERED TRADE MARK
"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.
VARIET

BIGGEST NAMES IN SHOW BUSINESS

Winnie Lightner - Joe E. Brown - Willie and Eugene Howard - Bert Lahr - Fannie Ward - Lois Wilson - Leo Carrillo - Polly Moran Lew Fields - Irene Franklin - Cecilia Loftus - Trixie Friganza - Clyde Cook - Shaw & Lee - Codee & Orth - Otto Kruger - Lou Holtz Clifton Webb - Fred Allen - Miller & Lyles - Nan Halperin Herman Timberg - Betty Compton - Georges Carpentier - Ann Pennington - Eddie Foy, Jr. - Jack Buchanan - Mischa Elman - Bessie Love - Chester Conklin - Milton C. Work - Lew Fields - Lupino Lane - Walter Winchell - Mark Hellinger - Max Schmeling Ruth Etting - Lynne Overman Irene Rich

IES

THAT CHALLENGE THE BIGGEST FEATURE SHOW AT THE NATIONS BEST THEATRES!

BELIEVE IT OR NOT SERIES

Most famous newspaper feature the world has ever known brought to life by and with

ROBERT L. RIPLEY

LOONEY TUNES SERIES

Vitaphone Song Cartoons that are the funniest on the screen.

1 REEL COMEDY SERIES

(Booked Separately)

Comedy that is real comedy. With the greatest comedians of stage and screen.

THE NAGGERS SERIES

Domestic comedies starring Mr. and Mrs. Jack Norworth. Most natural, human fun-fests of the screen.

2 REEL COMEDY SERIES

(Booked Separately)

No program is complete without one. Produced with the class, stars, production value of features.

DRAMA SERIES

(Booked Separately)

Famous Dramatic Stars of Broadway and the screen in stories that match the appeal of features.

MUSICAL COMEDY SERIES

(Booked Separately)

Think of the world's greatest musical comedy stars and you'll find them all in this series.

CELEBRITY SERIES

(Booked Separately)

Celebrities that are the ace personalities of the show business. Bringing to the screen the individualities that made them famous.

Theatre Advertising as Indicated From Various Cities

NEW YORK CITY

All in a day he faced the brooding hate of half a century.

TOL'ABLE DAVID

Joseph Hergesheimer's unperishable tale of raw heroic fear and exultant victory brought to the screen in the dramatic sensation of the year.

RICHARD CROMWELL
With Noah Beery, Joan Peers
A COLUMBIA PICTURE

POPULAR PRICES
All seats today 65c until 1 P. M.
Continuous from 9 A. M. Daily
Sundays at Noon
Direct Booking

RIALTO MAYFAIR

DETROIT

HUGE BIRTHDAY SHOW!

WORLD'S PERFECT THEATRE FISHER GRAND BLVD. AT SECOND

TODAY: 35c—1:30 to 2:00; 40c—2:00 to 6:30
THE GREATEST ENTERTAINMENT TREAT IN YEARS ENOUGH FOR TWO SHOWS—YOU MUST COME OVER!

Stirring Screen Sensation
JAMES OLIVER CURWOOD'S
"RIVER'S END"
with CHARLES BICKFORD
star of "Anna Christie"

Evelyn Knapp
Zasu Pitts
J. Farrell McDonald
David Torrence

He got his man and the other man's woman.
Thrills, action and romance for all.

Smashing Stage Hit
Gigantic Birthday Party Show in Ten Big Scenes

BOB NOLAN in
"LET'S GET HAPPY"
featuring
WILTON & WEBER
Famous Broadway Comics

EMILY & ROMAINE
Exponents of Grace

LIMBERLEGS EDWARDS
MARCIE REED
A Miniature Sophie Tucker
10 GORGEOUS GIRLS 10
Steps by Billy Bourn

EXTRA!
Hamont Bennie FISHER SYMPHONY
Arrow Novel Organ INTERLUDE
SCREEN NOVELTIES
News

SAN FRANCISCO

LOEW'S WARFIELD

The smash hit of the year!

Here's boisterous Laughter . . stark Drama . . tender heart-throbs . . rough romance . . all packed into the greatest picture of the year . . a smash hit you will talk about for many days!

America's New Sweethearts!

MARIE DRESSLER
WALLACE BEERY
in
"Min and Bill"

JAN RUBINI
Cartoon Fox and Hearst Metrotone Vaudeville

PLEASE! PLEASE!
ATTEND THE MATINEES AND Save PARKING

LOS ANGELES

6TH AND HILL STS. Paramount 35c TILL 1 P.M.

LAST TIMES GEORGE BANCROFT TODAY!
"DERELICT"
Paramount's Rugged Picture
Heart-Smasher is . . .
Love Slows Away on a Doomed Ship!

NEW YORK STAGE SHOW
"SKY HIGH"

and TOMORROW!
YOUTH HAS ITS FLING
. . . and Gets Away With It!
Fast and Loose

A Paramount Picture with a Peerless Paramount Cast including
Miriam Hopkins • Carole Lombard
Frank Morgan

ON THE STAGE
"SNAP INTO IT"
A fast-stepping New York production staged by Jack Partington and featuring
EDDIE STANLEY
Wilbur Hall • Benes-Nichelle
The Blue Steppers • Virginia Ray
The Dave Gould Girls

ALSO
RUBINOFF
With Paramount Orchestra
Earl Abel
At the Singing Console

CHICAGO

R • K • O
STATE-LAKE
TODAY

A NEW SCIENTIFIC MARVEL GETS ITS WORLD PREMIERE AT THIS THEATRE!

Chicago sees for the first time pictures that show not alone height and width, but also depth, an invention which brings the art of the screen to its fullest achievement.

FIRST CAME THE SILENT PICTURE . . . THEN THE TALKIE . . . AND NOW COMES THE MARVELOUS SPOOR-BERGGEN PROCESS

NATURAL VISION

By this process the performers seem as if about to step from the screen to greet the audience . . . the figures take on depth and become life-like . . . blurry backgrounds become distinct and sharp, reproducing themselves to the eye of the public with an amazing faithfulness . . . the whole effect is startlingly different, and experts predict that the public will receive it with enthusiasm.

IN NATURAL VISION THE PICTURE STARTS WITH THE SCREEN AND EXTENDS INTO THE BACKGROUND . . . RETAINING THE NATURAL PERSPECTIVE OF ALL OBJECTS PHOTOGRAPHED

Come today and be present at an historic event . . . marking a new milestone in the development of the entertainment field, and see the first full-length picture.

"DANGER LIGHTS"

with LOUIS WOLHEIM • ROBERT ARMSTRONG • JEAN ARTHUR

EXTRA! "NIAGARA FALLS" IN NATURAL VISION

THE USUAL POPULAR PRICE STANDARD WILL PREVAIL
35c to 1 P. M.—50c to 5 P. M.—Doors open 8:45 A. M.

MIDNIGHT SHOW AT 12 P. M.

AS IF THEY STEPPED FROM THE SCREEN TO MEET YOU

SEATTLE

5TH AVENUE
BIGGEST SHOW IN SEATTLE

Starts Today 11:30 A. M.
W-O-W! Whatta Hook-up! . . . Station H-A-I-N-E-S broadcasting the last thrill of a nation! . . .

WILLIAM HAINES
"REMOTE CONTROL"

POLLY MORAN . BENNY RUBIN . CLIFF (UKE) EDWARDS . ROSCOE ATES . Charles King . Mary Doran . John Miljan . J. C. Nugent . M. G. M.'s Panic of Giggles and Guffaws

Stage Show
STATION F. & M.
Broadcasting the Pageant of International Beauties

AMERICAN BEAUTY
Featuring: MISS UNIVERSE—The Most Beautiful Girl in the World. The 8 Galveston International Beauty Winners. Eddie Hanley, Hoff & Huff, Toots Novelle, Many Others.

FOX MOVIETONE NEWS

PROSPERITY IS HERE!
Work More—Earn More—Spend More

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

1900-1930 Models

New York.

The 1900 model Oldsmobile used in "Brothers," at the Capitol last week, toured Times Square, closely followed by a 1930 model of the same make. Wheezing of the pioneer and signs on both cars drew attention.

Driver of the old times was garbed in the Barney Oldfield manner.

Toledo Kid Party Turns Trade

Toledo.

Toledo Paramount staged kid party Saturday (22). Kids admitted free, and theatre got plenty of publicity after tying up with LaSalle & Koch's, Toledo's largest department store, on the project. Free window space, newspaper publicity and radio announcements twice a day included in program. Party was staged in connection with "Tom Sawyer" (film).

$300 N. Y. Splurge

New York.

Back with Universal for the 18th time in 16 years, and now handling special exploitation for U's "See America Thirst," Harry Reichenbach tied up New York's 4,500 "unemployed" apple sellers with a plug for the picture which opens on Broadway within the next 10 days. At the same time he coined a slogan for the fruit venders.

In three days last week 15,000 one sheets reading "You may see America thirst, but you won't see America hunger. Buy apples, help the unemployed," were tacked up on makeshift apple stands all over the city. In that way Reichenbach got conspicuous notice for the picture on 400 of the best corners in New York. In addition manila bags carrying the same worded plug for the picture were distributed free to all apple venders. These bags had previously cost the apple sellers 20c a hundred. More than 25,000 bags were passed, and the entire stunt cost Universal less than $300.

As a follow-up on his poster and bag propaganda Reichenbach took page one readers in the New York dailies using the same slogan, making it appear that some philanthropist had decided to help the apple sellers increase their gross.

Free Lunches Sure Fire

Rochester, N. Y.

Manager David J. Nolan, Loew's Rochester, using free lunches as draw. Adding sandwiches to coffee and cake and sending personal letter to working girls suggesting that ticket for show will provide lunch and eliminate going home for supper. Entire cost to theatre is 3 cents for sandwich filling. Coffee wholesalers and baking co. provide everything else free, including dishes and waitresses. The Rochester using mezzanine over the lobby for lunches. Lessons in backgammon added afternoon feature. Idea has clicked with upwards of 1,600 a day patronizing.

WB's Plugs In Elmira

Elmira, N. Y.

Warners boosting the annual Community Chest drive here with plugs on the screens of their four theatres. They also offer a radio set to the favorite charity.

Harry Watts, Elmira city manager for Warners, giving city wide distribution to a WB weekly sheet describing current attractions at the four Warner houses here and is cutting down on newspaper advertising.

Natural Rail Tieup

Portland, Ore.

Charlie Couche (W. A.) made good tieup with Union Pacific to exploit "The Big Trail." Ticket agencies gave big still layout displays. U. P. Trail and Oregon Trail are in class of civic features in this section.

Hole-In-One Passes

Hartford, Conn.

If you make a hole in one on the pee wee golf courses here, you get a pass to the Allyn (Publix) theatre. Hook-up has afforded considerable publicity on almost every indoor course in the city of which there are many.

The passes are few, averaging about three to four on a course a week.

Stage Football Awards

Dallas, Tex.

Besa Fairtrace, Publix's femme barker here, pulled a wise double header that spelled results.

For her ace stunt she lined up the football coaches of Dallas' seven high schools to present trophies on the Palace stage for the best team and individual players. Tie-up with Linz Bros. jewelers to furnish loving cups, and Dallas "News" and "Journal," with sport scribes off the two sheets picking the winners.

Local high schools represent around 10,000 studes, and S. M. U. (college) also in on the stunt. Idea is to designate a special day for each school, with unlimited chances for additional tie-ups. No question about b. o. effect on this one.

$5 Account for Babies

Lynchburg, Va.

Stunts for the opening of the new Paramount here (21) included a tie-up with a bank through which Publix started $5 saving accounts for all babies born between seven a. m. and midnight on that day.

Lobby Fashion Show

Providence, R. I.

To put "Extravagance" (Tiff) over at the R-K-O Victory, for the opening the house staged a fashion show in the lobby of the theatre. Local fur shops co-operated without cost to either the house or the shop.

Business so big because of stunt that house plans to stage fashion parade twice daily during run of feature.

Jungle Sounds and Effects

Hollywood.

While "Africa Speaks" was current at the Egyptian, Hal Neides, the manager, had loud speaker in front of theatre connected to sound record.

Lions' growls, cannibal drums and other noises of jungle were effective in stopping the bygoers.

Lucky Numbers

New York.

During the run of "Big Money," at the Globe, a flashily dressed plant is handing out dodgers that resemble $100 bills on each of which is printed a lucky number. Each holder of a dodger is entitled to a chance on the large pin-wheel in the lobby and a free admission is the reward of anyone holding a number at which the wheel stops.

Food as Admission

New York.

Tie-up arranged by Bronx Fox houses with the Bronx Chamber of Commerce for a "Buy Now in the Bronx" campaign. Calls for "tin-can matinees" for every Fox house. A can, or package, of food will entitle the bearer to admission. Edibles will go to the unemployed. Also lucky number contests for prizes, with the drawings on the stages of the Fox houses.

Jules Fields, handling exploitations for the Fox houses in that district, arranged the stunt. Will also have various Fox stage and screen notables conduct shopping tours in Fox theatre neighborhoods. First shopper, is Fifi D'Orsay, local papers giving the stunt much space.

Free Beer

Hollywood.

Beer (near) served over an old-fashioned bar will be the come-on for the R-K-O run of the picture "See America Thirst" (U). Bar will be in the lobby, with all drinks on the house.

Mgr. Sells Ad Sections

Syracuse, N. Y.

Leo Rosen, in charge of the Strand (Warners) has found a way to overcome newspaper sales resistance to theatrical tie-ups. It's by becoming an ex-officio member of the advertising staffs, and, as such, soliciting copy for the papers.

As an example, Rosen, for "Life of the Party" (WB), went out and sold a complete cooperative section for the "Journal." For the morning "Post Standard" he secured a page. In return, both papers came through with contest tie-ups which have been strongly in disfavor.

Weekly Play for Nite Students

Syracuse, N. Y.

As an incentive to students enrolled in the night school at Franklin Grammar School, Warners' Strand is offering a pair of passes weekly to the student deemed most progressive and the student most constant in attendance. The night school draws largely from the adult foreign born of the North Side. Frank L. Nolan, assistant manager, originated the idea.

Press Rackets in Louisville

Louisville.

Brown hotel with the Brown theatre, same ownership, giving a free matinee ticket to women with every regular luncheon and dinner, which is good any day, except Saturday and Sunday until 6 p. m.

Strand went in heavy on advance ballyhoo for "The Big Trail" (current) employing a covered wagon with six horses and half a dozen Indians as the banner point, but also hooking up with WLAP and the "Courier-Journal" and Louisville "Times" circulation department.

"Times" staging a free dancing school at the Madrid (class ballroom) with lessons by Hester Bailey and assistants. Fox trot and waltz are being taught Tuesdays and Thursdays. Those with coupons admitted free as pupils.

National Theatre presenting 50 two-pound boxes of candy in a slogan contest limited to 10 words. Gag used is that chorines include candy for every meal to preserve the curves so necessary to the beauty of the modern chorus girl.

Cash and 50 pairs of passes to Loew's are offered as prizes in a telephone talk contest. Idea is to write in the correct conversation used in scenes in "Min and Bill" under a series of still printed in the newspapers.

New Haven's "Tom Sawyer" Plug

New Haven, Conn.

To exploit "Tom Sawyer" Paramount has tied up with a group of local merchants is full page flare. House uses center section (4 column, 7 inch) for theatre advertisement. Balance of page is made up of advertisements of merchants, each advertisement making some reference to "Tom Sawyer." Merchants' advertisements contain hidden wrong font letters which, when assembled, spell Tom Sawyer. First person bringing incorrect solution gets a pair of tickets for a month; second, a pair for two weeks; third to eighth, a pair for one week. Stunt is good business for merchants.

Roger Sherman has distributed several thousand papers of theatre safety matches to cigar counters and drug stores.

The Publix Olympia, New Bedford, Mass., is giving rabbits away to boost kids' biz Saturday matinees.

Par Birthday Cake Attracts

Brooklyn, N. Y.

Paramount celebrating third anniversary this week. Great birthday cake weighing several tons in the lobby with everyone entitled to a slice.

Rin-Tin-Tin Mat for Kids

Ottawa, Can.

As a special line for the kids, Manager P. J. Nolan, Avalon, presented "Black Waters" with Rin-Tin-Tin as an added feature at the Saturday matinee only. The regular feature was "King of Jazz."

Christmas Stocking Club

Syracuse, N. Y.

A Christmas Stocking Club was organized at the Saturday morning juvenile matinee at Warners' Strand by Leo Rosen, managing director. The plan calls for youngsters to bring a stocking to the theatre. It will be kept there until Dec. 20, when it will be returned to its owner with a present for each week that the club member has attended the special kid shows.

Eight-Foot Wire for Publisher

Syracuse, N. Y.

Edwin Mochary, managing director, Loew's State, was quick to capitalize on a meeting recently between Harvey D. Burrill, local Hearst publisher, and Marie Dressler, to benefit "Min and Bill," current this week. Mochary arranged with Miss Dressler to wire Burrill, asking him to see the picture and then telegraph his opinion to her. Mochary had his sign artist in the local Western Union office when the Dressler messsage came in, and the artist, Clinton Hubbard, quickly reproduced it on an eight-foot beaver board facsimile of a Western Union telegram. Four messengers toted the message through the downtown streets to the "Journal-American" for Burrill. It was the first time that he had been bagged for a theatre publicity stunt.

9 Tons of Vegetables

Lawrence, Mass.

Unparalleled publicity resulted for the Warner theatres here as a result of 5,700 children bringing nine tons of vegetables as admission to shows on Saturday. Although Managing Director Max Melincoff had expected the 2,200 seats in the Warner theatre would be adequate, he found it necessary to open the Palace, seating 2,000, and finally the Broadway, with 1,500 seats.

Booster Club a "Natural"

Syracuse, N. Y.

Paramount theatre launches its own juvenile organization Saturday when a Booster Club will be formed at the special morning matinee of "Tom Sawyer". Raymond B. Jones' plans for the club exceed anything so far on the local Rialto. Club will have annual dues of five cents. Funds derived from dues will be used for entertainment purposes.

Club members will receive a concession of five cents at the box office, paying a dime rather than customary 15c.

Boy Scouts will provide the cluster members, and to some extent the club will tie up with the Scout movement, the latter supplying instructors for classes in miniature airplane building which will be conducted under club auspices twice weekly. The youngsters will also contribute amateur theatricals to Saturday morning bills.

Business and industrial leaders and city officials will speak at the Saturday matinees. The regular house program will be augmented by a serial. "Perils of Pauline" will be the first shown.

As an initial charity the Booster Club will sponsor a Christmas potato matinee, the potatoes distributed among the city's needy.

BEHIND THE KEYS

Elmira, N. Y.

The Palace Corning, reopened after remodeling by Gerber & Smith.

Warner Brothers will reopen the Shattuck, Hornell, which they recently acquired.

Dallas, Tex.

J. E. (Uncle Joe) Luckett, several years manager of First National's branch in Texas, and Truly B. Wildman, head of Warners' ex here, have been shifted to the WB home office in New York. Fred M. Jack, former head of FN's branch in Atlanta, will manage both divisions here.

St. Louis.

Louis Helleborn, former manager Orph. Denver and later at St. Louis (R-K-O), now manager of Orpheum, Memphis. Replaces Clarence Williams. W. Dalliard goes to the St. Louis, St. Louis, as manager.

Oklahoma City.

Publix has made a general shift in local personnel with Pat McGee as district manager.

E. B. Coleman, city mgr., Bert Stern, former manager of Capitol, advertising manager; Bob Witt, former manager of Ritz, at Capitol, and E. O. Craig, former promotion dept., for Ritz vacancy.

Adna Avery also shifted from Strand, Wichita Falls, Tex., to assist McGee and act as manager for Criterion. Frank McCabe, former manager of Victoria, now house manager for the Criterion, with Henry Brownlee as Victoria's new skipper.

Denver.

Greeley, a college town north of here, is to have Sunday shows after five attempts in past few years. Recent election settled it. The mayor will issue a proclamation, and Sunday films will start in December.

Los Angeles.

Emil Bondeson, managing the Oakland (Calif.) Dream when Henry Duffy had it, and since operating it with Dick Marshall, has gone back with Duffy now as his San Francisco press agent. Replaces Gillespie, former "Bulletin" critic.

Norristown, Pa.

The new A. and L. Sablosky theatre, Main street, west of Cherry will be named the Norris. It opens in December.

Cobourg, Can.

The merchants here squawked when the natives went to the new Capitol in Port Hope, a nearby town. Manager A. E. Cauley renovated the Capitol and installed Western Electric system.

Southampton, L. I.

Mike Glynn probably will lease the house now building here, to seat 1,500 and promoted by outside capital. Ralph Severs promoted the theatre. He is associated with Glynn, who is now operating the current picture theatre, Garden, capacity, 1,000. New house will reopen with the next summer season.

Algona, Ia.

H. C. Rice who operates the Call opera house and theatre, has purchased the Boettcher building, adjoining, and is remodelling it for early opening as the Thorniston theatre. It will be a film sound house.

Carroll, Ia.

The Earle and Royal theatres, owned and operated by Carl E. Neu, of this city, have been sold to the Finkelstein Theatres, St. Paul. It assumed immediate control of the two houses. Earle, one of the finest theatres in this section of the state, was built four years ago.

Kewanee, Ia.

Thomas C. Pierce, manager of the Peerless theatre in this city, and James L. McCullaugh, manager of the Madison theatre, Peoria, swapped positions this week.

Hartford, Conn.

Wallace J. Stuart, house manager of the Publix-Allyn theatre, Conn., has gone to the same post at the Publix-Paramount theatre in New Haven. He is 19.

Portsmouth, O.

Frank Phelps, former manager of the Canton, O., district for Warner theatres, has come here to manage the Warner interests comprising four local houses.

Phelps succeeds Walter Powers who has gone back to Schine to manage the new Schine house at Courtland, N. Y.

Birmingham, Ala.

After a warning from the Attorney General's office the Public Amusement Co. of Natchez, Miss. has agreed not to run Sunday shows in the town.

Attorney General warned them that they would be ousted from the state if they continued.

Los Angeles.

Robert Render, an unknown man, succeeds Earl Crabb as northwest division mgr. for Fox West Coast.

Hit and Run Drivers

Schenectady, N. Y.

William M. Shirley, Farash circuit, now operating State theatre, has come in for much favorable comment here with offer of $100 reward to information leading to arrest and conviction of any hit and run motorists. Several accidents of this nature have occurred here of late and in this section there have been a number.

Reward is no gag, according to Shirley and will be paid as per offer. Placards announcing reward by theatre have been placed all over town. House has come in for some good publicity.

Actor Plays Jobless for Page 1

St. Paul, Minn.

Palm for originality in publicity goes to Ray O'Connell, R-K-O city manager for both the Orpheum and President. O'Connell blossomed onto page one for two columns of art and three quarters of a column of type.

Manager rigged up Hal Jerome, comedian, in overalls, cap and stubble beard, to pose as a jobless man, and go out on streets to see how city took care of its unemployed. Jerome collected something like $2 in odd change, got a free feed, offer of a flop and a job putting on storm windows, which he had a time talking himself out of after landing.

Result was a press boost for the city, showing its hospitality, nobody going hungry, etc.

Cops Made Publicity

St. Paul.

"Danger Light" publicity here gave the cops, courts and attorneys a busy week. City awoke to find full-time railroad guarding in front of theatre. City council met at 10 a. m. and threatened to revoke permit. Manager Ray O'Connell, R-K-O and Edgerton, attorney, met with council and explained that it was a publicity stunt. Tracks were ripped up under eye of squad of coppers.

Then the house wired two immense semaphores on the sidewalk and along came the electric inspector with another warrant. Out they came. Capping the climax was an injunction sought by St. Paul hotel, across the street to silence locomative bell installed on top of marquee.

Result, the theatre got more publicity than had the accessories been permitted to operate.

Radio Jobber in Lloyd Tieup

Ottawa, Can.

In a tie-up with the Philco radio jobber here, Manager Ray Tubman, Regent, secured a two-page spread in the Ottawa Journal on "Feet First," and the radio people also plastered the town with 24-sheets featuring both Philco sets and Harold Lloyd.

Tickets With Tea

Promoting salads, tea and plugging the Spensley theatre, purchasers of a half pound of tea at 28c. and orange pekoe at 45c. are given a theatre ticket.

Birmingham.

Montgomery Advertiser at Montgomery, in connection with "Feet First," sold enough ads to firms who deal in some way with feet to make up a full page spread. The ads consisted mostly from shoe stores, but a music store, a shine parlor shop, and a dancing school also took an ad. Top of page had this caption: "In Your Appearance Always Think of Feet First!"

ROLAND BROWN AT FOX

Hollywood, Nov. 25.

Roland Brown, whose last writing job was "Doorway to Hell" (WB), has just been given a writing-directing contract by Fox. Agreement is for three months with option.

Rogers' Art Director

Hollywood, Nov. 25.

Al D'Agostino has been engaged as art director by Charles Rogers for his six features to be released by Radio.

D'Agostino is also in charge of art work on the Clara Bow picture at Tec-Art and

JUST IMAGINE

(With Songs)

Fox production and release. Featuring El Brendel with Maureen O'Sullivan, John Garrick, Marjorie White and Frank Albertson underlined. Story, dialog and songs by DeSylva, Brown and Henderson, titled above film's title. Directed by David Butler. Dance staged by Seymour Felix. Cameraman, Ernest Palmer. At the Roxy, New York, week Nov. 21. Running time, 101 mins.

Single O	El Brendel
LN-18	Maureen O'Sullivan
J-21	John Garrick
D-6	Marjorie White
RT-42	Frank Albertson
Z-4	Hobart Bosworth
MT-3	Kenneth Thomson
N-10	Wilfred Lucas
R-36	Allan Ray Ames
AK-44	Sidney de Gray
Commander	Joseph Girard
Lo-Lo?	
Boo Hoo	Joyzelle
Loko?	
Boko	Ivan Linow

A novelty talker which, if it can create comment through its imaginative background, may do something better than an average one week's business down the deluxe theatre line. That it's a holdover entry is doubtful because of its story, and that the tunes are not strong. The comedy in the picture is not sufficient to overcome its basic weaknesses.

It's a fantastic celluloid extravaganza starting out amusingly enough on its conception of what New York will be in 1980, and then losing the entertaining mechanical sidelights as it swings into the story and finally winding up on that which can class as a burlesque troupe on Mars. The hoke and slapstick which that implies is included.

Meanwhile, what may have been the best melody in the picture, "Never Swat a Fly," has been out out altogether, and surprisingly enough, Seymour Felix has only one dance number in the entire film. The lone Felix contribution is also the result of a slice on his second number which abruptly cuts away from a chorus monkey routine soon after the start during the Mars sequence.

As a matter of fact the trip to Mars idea goes back in musical comedy some 20 years. For the screen they haven't increased the illusion which this thought implies. The punch of the film is its set of the future Manhattan, with aeroplanes as numerous as the automobile. Next in order come the comedy appliances of 50 years from now, for which three gag build-up is the revue bit of a married couple dropping a coin in the slot for a baby and Brendel declaring, "Give me the good old days." This is the main laugh of the footage.

John Garrick will surprise with his voice, excellent, but Maureen O'Sullivan is not happy as the heroine and merely sings a couple of final bars bolstered by Garrick. Marjorie White's most important attribute, her ability to lead a number, is not used at all. Otherwise she spreads enough vitality across the screen but remains a pretty rough comedienne, minus finesse. Frank Albertson is a curtailed support player here, perhaps suffering along with Miss White from the elimination of "Never Swat a Fly," which they both led. The reason for the non-presence of this number is not clear, despite the censor claim, as there was "Turn on the Heat" in "Sunnyside Up."

Picture needs special exploitation to create advance word-of-mouth and to stir up something on the picture's peek at the 1980 generation. This was not done in New York. It's the feature's best chance for an outstanding week, as after they see it the general reaction is apt to be an amused interest in the early reels which will fade as the long at present, 104 minutes. Vari-footage keeps unwinding. It's too ous cuts already have been made.

Story revolves around the future marriage laws as dictated by the government. Garrick and Thomson file their applications for Miss O'Sullivan. Thomson is deemed the most accomplished but Garrick has four months in which to appeal the decision, during which he must not see the girl. Thus comes about his undertaking the flight to Mars in a rocket plane to gain recognition and the girl. Albertson accompanies him and Brendel is a stowaway on the trip. They get back just in time for Garrick to present his appeal and reverse the verdict.

Everybody is numbered instead of having names, hence the unusual cast designations.

Besides the thin plot what undermines the picture is the failure to realize the possibilities in the Mars sequence. Takeoff is a quick flash of the rocket plane roaring away, after which the supposed month spent hurtling through the ether is merely an interior of the ship with the three men. A lingering look shows this hemisphere dimly outlined, and Garrick's later glance through a Mars telescope reveals a repeat shot of the same thing upon which is double exposed Miss O'Sullivan's head as she talks a reprise chorus of a melody—deadly to the pace and illusion.

Brendel enters the picture as a man brought back to life after dead 50 years. He is given the climax fadeout laugh as an old man climbs upon his knee declaring himself the comedian's son for a "Sonny Boy" tag line. Swede comic is further away from the dialect than in previous efforts and is the outstanding personality of the film, although not of rave qualifications.

Felix's one number, employing 40 girls in a dance to an idol, surprisingly enough holds nothing beyond the usual, other than the mechanical robot, which raises some of the girls in its hands at the climax.

The songs number four. Garrick's first ("Old Fashioned Girl") is alone, then another with Miss O'Sullivan ("I'm Only the Words, You're the Melody"), and later he does a boy number. Brendel is in for one comedy lyric on an idea which may be new to the picture fans and for which the words will hand a laugh to the initiate.

"Just Imagine" cost heavy and is going to need an impressive publicity outlay to help it on its way. If the novelty angle can't send it across, it's going to have a stormy journey. It's an imaginative effort with at least one splendid production background and emphasis upon this point, plus the amusing appliances of the coming age are its best chance. It seems essential that something be done to make them say everywhere, "Go down and take a look at that crazy picture." *Sid.*

MIN AND BILL

Metro-M production and release. Co-starring Marie Dressler and Wallace Beery. Directed by George Hill. From Lorna Moon's book, "Dark Star." Dialog and scenario by Frances Marion and Marion Jackson. At Capitol, New York, week Nov. 21. Running time, 66 minutes.

Min	Marie Dressler
Bill	Wallace Beery
Nancy	Dorothy Jordan
Bella	Marjorie Rambeau
Dick	Donald Dillaway
Groot	DeWitt Jennings
Alec	Russell Hopton
Mr. Southard	Frank McGlynn
Mrs. Southard	Gretta Gould

Excellent balance of pathos and comedy all the way through this picture. Characters amusingly faithful and true. At the finish there is a sudden, though natural twist to drama, one that will make the women weep after all the laughs. That finish with its tears and most everything about this picture spells box office. "Min and Bill" hit New York minus the usual advance chatter. It will create its own excitement anywhere.

Must have been many chances to mess this one up. It is the sort of screen play that very often turns out awful on film. Just one way to handle it and that way was taken. George Hill, the director, has the credit for his restraint and telling touches but more should go to the leads, Marie Dressler and Wallace Beery. Doubtful whether any other pair in talkers would have played it as well and pretty certain that no other woman anywhere, could have played Marie Dressler's role convincingly at all.

If not from a book, the characters would seem to have been written for and around Dressler-Beery. They fit so snugly. Here is a hard boiled old gal, landlady of a fishing village inn, catering exclusively to sea rats but acting a lot tougher than she really is. She has a guy, more of a mugg than a guy, and more of a pal than a sweetheart. It's that way after many years of companionship. He's a fisherman. And she has a little girl not her own, but left there as a baby by her mother. And mother was and still is just a bum.

The authorities are after Min about the kid. Min works her 15 hours a day and talks rough. But the kid loves Min despite the gab, knowing it's just talk, and would rather stick around than go to school. Between the truant officer and prohibition officials, Min is forced to make the sacrifice and let the girl go to live with the school principal's family. The environment is better. At Min's, a greasy little sailor was chasing the kid until Bill hit him on the chin. The sailor got even later.

Meanwhile, the kid's mother shows up, stewed as usual, but is chased back to Frisco by Min. The threat that she'll tip things off runs through the picture as background up to the finish when it climaxes the story.

The girl has grown up and fallen in love with a rich boy while away at boarding school—on Min's dough and is returning to be married. Her mother is on the same boat and while aboard she's caught with a man in her room. The kid doesn't know her. And later when the mother says she's going to declare in on her daughter's good fortune, Min has to shoot her dead to stop her. The mother, Bella, had struck Min in the face with a hot iron before getting the lead.

As Min watches the girl sailing away happily on her honeymoon, she is being led off the dock by a cop. The sailor had ratted. On Min's face is just the burn and a blank stare. She has all the sympathy. That's the finish.

Up to the climax, with the plot threat secondary, the picture gathers its interest through the leads' by-play. They are rough, tough and slam-bang admirers of each other. Min breaks up every loose article in a room in giving Bill a licking after catching him with Bella on his lap.

Marjorie Rambeau is Bella and excellent. The dialog made her talk like Mae West now and then, but she playing looked like her own idea. She rises well above a skunk role to be likable. Fourth corner of the lead combo is Dorothy Jordan's and she delivers again. *Bige.*

One Night at Susie's

First National production and release. Directed by John Francis Dillon. Douglas Fairbanks, Jr., and Billie Dove co-starred. Based on story by Frederick Hazlitt Brennan. Ernest Haller, photographer. Running time, 67 minutes. At Beacon, New York, week Nov. 21.

Mary	Billie Dove
Dick Rollins	Douglas Fairbanks, Jr.
Susie	Helen Ware
Buckeye Bill	Tully Marshall
Hallihan	James Crane
Hayes	John Loder
Drake	Claude Fleming

Better than average program picture in some respects, but less than average box office for several arbitrary trade reasons, and so, for purposes of classification, goes into the class B grade.

Picture falls down for the identical reason that spoiled "Sinner's Holiday" from the Warner list. Reason is that it has two screen names that should mean something, while the picture is stolen by Helen Ware in a "mother" role, and Helen Ware doesn't mean a thing to the box office in this generation.

All of which explains why the production goes to pre-release showing in a neighborhood house away from the film center.

It's a sentimental underworld story with a good many implausible angles, but expertly handled on the literary side to develop several capital moments of suspense, and well supplied with character sketches that sustain interest. Story is told in a subdued way. The melodrama is all under the surface, a capital literary trick, but some of it a bit subtle for the generality of fans, perhaps.

Susie is a hard-boiled old woulding who has a stand-in with the city's racketeer gangs because of her brew, advice and the helping hand she gives them in trouble or danger. Picture glosses over her own racketeering activities, leaving her as a while but generous soul whom the gangsters all regard with affection and whose counsel they heed.

Her foster son falls in love with a chorus girl, to her unutterable disgust, but she agrees to let it go at that. The girl (Billie Dove) is tricked into a rich man's apartment, and there kills him, for good and sufficient cause. The boy frames himself for the crime and goes to prison. You take these little things in a romantic crook story, and the flaw isn't fatal to sympathetic interest.

While the boy's in jail, a double-crossing stool pigeon tries to make the girl, who meanwhile "pays the price" to get the prisoner's play produced because it means his reincarnation. Sucker gunmen buy friends are wise to the stool pigeon's plot, but Susie doesn't know they are.

When the boy is free the stool pigeon is a menace to his peace, and at the finish she's faced by a desperate problem in the young pair's future. The phone rings just then, and one of the gangsters informs her with great parade of solemn regret that an accident has just happened to her enemy, making it plain that they have put him out of the way conclusively. A first-rate surprise finale, with melodramatic punch and a neat comedy angle.

Miss Ware carries the whole affair, leaving to the two young stars only fragments of nourishment in pale roles that are extremely minor. Tully Marshall has a characteristic bit as a one-time burglar acting as Susie's very informal butler.

James Crane—it seems only yesterday he was a leading man on Broadway—is the heavy, and plays it like an inland stock actor. Miss Dove is sunk in a wooden doll part, and young Fairbanks does only fairly, handicapped by a dull straight role entirely surrounded by colorful and vivid people. *Rush.*

Miniature Reviews

"Just Imagine" (Fox). Needs to be sold in advance and during run, on its novelty angle of New York 50 years from now. Neither songs (four) nor dance number unusual, and only El Brendel's name for marquee help. Not strong story but holds some laughs and should be around average in week stands. If exploitation can make 'em curious, with plug maintained to keep patrons talking, feature may do well for itself, but it must have aid.

"Min and Bill" (Metro).—Marie Dressler and Wallace Beery starred. Comedy drama of distinction. All ingredients for all theatres, from keys down.

"One Night at Susie's" (WB). Sentimental crook romance in which Helen Ware monopolizes interest to the exclusion of the two screen names, Billie Dove and Douglas Fairbanks, Jr. Not strong box office fare, but latter cast names may help.

"Derelict" (Par.) — Surefire. One of the best sea pictures filmed.

"Big Money" (Pathe) — Certain bet for any type of house, including the deluxers. Along gambler underworld lines and a surprise in Eddie Quillan.

"Wild Men of Kalihari" (Talking Picture Epics). Travelog on the bush in Africa with off-screen lecturer. Poor quality photography and only ordinary relief shots, making it too long for regular film showing unless cut for filler.

"Mediterranean Cruise" (Commercial—silent). Hamburg-American Line plug, only for schools. By no means good theatre owing to its length.

Talking Shorts

"MOVIE MEMORIES"
Commercial
8 Mins.
Rivoli, New York
Paramount

If all commercial shorts are produced as entertainingly as this, they should receive a bigger market than first counted upon. This short was produced by Paramount for the Liggett & Myers Tobacco Company, manufacturers of Chesterfield cigarettes, which gets the plug. The commercial angle, however, is never dominant.

Opens with a cigarette in an ash tray sending up curls of smoke. Announcer's voice then states that through the smoke of a Chesterfield cigarette, he will take the audience back to the gay '90's with the first motion pictures made in those times. The cigarette is not heard of or seen again until the end, when the name is flashed across the screen.

Shots of the old days and personalities contain interest for the present generation besides laughs. This was apparently the intent of the producers.

It's hardly a new idea and may be a reissue of Walter Futter's reel which showed here when "Alibi" opened at the 44th Street about two years ago. In this case the Chesterfield gag is simply added on to the views of 5th Ave. on an Easter Sunday, Lillian Russell, President McKinley, etc.

"UP TO MARS"
Comedy Cartoon
8 Mins.
Rivoli, New York
Paramount

Funny cartoon with a good angle. Bimbo, the main character, is sent skyward on a rocket. He lands in Mars, where everything is in reverse. He then becomes a soldier.

Latter angle is used for comedy vocalizing by the cartoon soldiers. Unusually good musical synchronization all through.

"ALL FOR MABEL"
Comedy
20 Mins.
Loew's New York
Pathe

Full of released gags and familiar slapstick situations, this two-reeler, directed by Harry Delmar and featuring Sally Starr, is for the daily changers. Miss Starr has little to do but flash a prop smile and act coy in this comedy which has a coed college as its background. Three interiors and two exterior scenes.

Thread of a story concerns "Big Boy," senior and boxing champ of the college, who is in love with Mabel and the difficulties he encounters in holding on to her. A pint-sized freshman finally gets the ruby in a spot, knocks him cold in an off-stage fight, comes into the girl's parlor and says, "Honey, shake hands with the new champion."

It's that sort of comedy dialog all the way. Final sequence employs a fat girl and a breakaway settee. Interpolated songs, dances and musical selections are of no particular value.

"IN AGAIN, OUT AGAIN"
Comedy
9 Mins.
Rivoli, New York
Paramount

Breezy comedy and a natural anywhere. About the girls who walk home from automobile rides, Lillian Bond and Aileen Cook are the girls.

One plays rough while the other is ritzy. Both meet when they are kicked out of autos for saying "No" and start walking home together. After they pull out the roller skates, they enter another car only to again be aired after the car goes three yards. Finally picked up by a wagon with an old bearded hick driving. They climb in the wagon, where they find a half dozen other girls curled up, after one of the girls tells the other, "You watch the old man, I'll watch the horse."

Snappy crossfire between the girls as they tell of their experiences, and a load of laughs.

"THE DOCTOR'S WIFE"
Comedy
8 Mins.
Beacon, N. Y.
Vitaphone No. 4260

Roughhouse sketch involving a spicy matrimonial mixup, chief virtue of which is its comedy speed. Ought to be a roar in the neighborhoods.

Franklin Pangborn is a philandering doctor. While he's treating a huge wrestler in his office, the giant's wife gives him a seductive phone ring, with the doctor's wife, who also acts as nurse, listening in on the wire.

Husband is engaged in wooing his girl friend in her apartment when wife crashes the flat and mixes with the charmer as only an angry chiropractor could. Wrestling husband enters at about the same time, making it a house wrecking foursome with skyscraper balancing effects for the finale.

Gertrude Astor plays the siren in black satin pajamas with Geneva Mitchell as the doctor's wife. Slapstick and speed make it an action two reeler of worth. *Rush.*

"SCREEN SNAPSHOTS"
Novelty
10 Mins.
Cameo, New York
Columbia

Of the usual series but packs faster action. A song by Cliff Edwards helps. It's neighb filler regardless. Like its predecessors, this one begins in the usual way. Someone meets somebody and then make the rounds, winding up before a film opening to watch the celebs go on the sidewalk mike.

Fred Kelsey, standby cop of comedies, is the guide to a hick and his daughter. To close the picture Kelsey drops a match in the pair's gasoline tank blowing up their flivver and the short.

OLYMPIA

(German version from Hollywood)
(All dialog)

Berlin, Nov. 14.

Metro production in Hollywood and Parufamet release. Adapted after a stage play of the same name by Frank Molnar. Manuscript written by Yves Mirande, Leo Birinski and Heinrich Fraenkel. Directed by Jacques Feyder. Photographed by William Daniels; sound, Douglas Shearer. Running time, 84 minutes. At Gloria Palast, Berlin.

Olympia	Nora Gregor
Captain Kovacs	Theo. Shall
Princess Plata-Ettlingen	Julie Serda
Police Commander Krehl	Karl Ettlinger
General Prince Plata-Ettlingen	Arnold Korff
Albert	Hans Junkermann
Lana	Annemarie Frey

A great opening with everything usually connected with it. The leading heads of the film, stage and literary world awaited with close attention the first German work from Hollywood. Franz Molnar's cheerful satirical play on the sound screen is the first.

This audience had seen the stage production of the same Molnar play by Max Reinhardt and could compare both. The audience received the dialog film made in Hollywood with enthusiastic applause.

With rare certainty Jacques Feyder and his co-workers have struck the sphere of the Austrian court life. The fluent dialog is spoken by his actors in an easy and unconstrained manner, with charm and spirit.

The end of the film, in contrast to the stage play, is turned into a happy end, apparently a well calculated compromise to serve the interests of business rather than those of the artistic line.

Surprisingly well done from a stylistic and characteristic viewpoint is the uniform achievement of the characters. Olympia is played charmingly by the beautiful Nora Gregor. Julie Serda knows how to create sympathetic and fascinatingly the fine character study of an Austrian princess.

Karl Ettlinger and Hans Junkermann are exceedingly comical and add fun. Where did the Hollywooders get hold of the Theo. Shall? Like taken from the military handbook of the Austrian army; elegant, manly, charming, a regal heart-breaker as in novels.

Another word yet about the dialog film. The desire of the German public is more and more to the effect to limit the dialog to a minimum, and also the producers try to get away from it. It might, therefore, be advantageous to take this fact into consideration when producing German versions in Hollywood.

It is not quite so easy in this

to prophesy whether or not this picture will meet with financial success. It is to be wished that it will be as successful in German-speaking countries as it was at its first night performance. *Magnus.*

Der Tanz Geht Weiter

("The Dance Goes On")
(German Version, from Hollywood)
(ALL TALKER)

Berlin, Nov. 14.

Warner Bros. production and release. Directed by Wilhelm Dieterle and written by Heinrich Fraenkel after a novel by George Kibbe Turner "Those Who Dance." Production management, Heinz Blanke. Musical arrangements, Ernst Rajco. Photography, Sid Hickox; sound, Eduard Schroeder. Starring Lissi Arna, Carla Barthel, Wilhelm Dieterle and Knud Rainer. Running time, 72 minutes. At Capitol, Berlin.

This first German version of a Hollywood talker may be said to have been successful, even though its reception by the Berlin press was not unanimously favorable. The public felt highly entertained by this detective film, especially by the gags and the very real underworld life, which one here is tracing back to Sternberg's "Underworld."

The action holds to the very end, refrains from exaggeration, and the author, Heinrich Fraenke, in conjunction with his producer, Heinz Blanker, seems to have known perfectly well, with interest Germany.

Wilhelm Dieterle has caused a surprise. He has been known heretofore, with few exceptions, for inferior work and acting in an unsympathic, sweetish manner. He is hardly to be recognized, many and real in this characterization of a criminal officer. Anton Pointer likewise has changed favorably and has not played so well in a long while.

Another surprise is Carla Barthel, whom one has not seen before so free and natural. Lissi Arna's role is not quite up to her range; there are only rare occasions for her undisputed talent. The rest of the actors were also well liked by the audience.

Unfavorably contrasting to the picture and the acting was too much dialogs. In Germany the less dialog the better in a picture. As a whole this talker represents a clean, able production, which very likely will be well received by the German public. *Magnus.*

DERELICT

Paramount production and release. George Bancroft supervised. Directed by Edward V. Lee from story by William Slavens McNutt and Grover Jones, with dialog by Max Marcin. Arch Heinemann, A. P. Paramount, New York City, week Nov. 21. Running time, 78 minutes.

Bill Rafferty	George Bancroft
Helen Graves	Jessie Royce Landis
Jed Graves	William Boyd
Pin Thomson	Donald Stuart
Jamieson	James Durkin
Travis	William Stack
Capt. Greig	Wade Boteler

This is a cinch picture for the deluxers. One of the most genuine treatments of the sea ever recorded. It is 75% ocean, without obvious miniatures or tedious interiors. Thematically, it is a water version of "What Price Glory?" building in suspense with unusual precision and perfection.

George Bancroft and William Boyd (legit actor in the original "Glory") make a great team. Rough and ready merchant marine officers, pals at heart but always ready for a slugging match, the two by their acting, plus expert direction and co-ordination of every department of production give many a familiar situation new zest and entertainment.

When their acting is not on a par, which it is during most of the footage, Boyd takes the honors. Alongside him the tough and steely Bancroft of other pictures occasionally shapes up as stout and puffy. In fact, Bancroft at times is often boyish and, were it not for the competence of his performance, it could have been said that Boyd would have made a more convincing Rafferty.

Jessie Royce Landis, newcomer from Broadway, shows marked ability on film. Photographing well, she possesses an earnestness and personality of sufficient attraction that should keep her in demand as a Hollywoodian.

Director Rowland V. Lee has injected much of the sea's salt tang in this work. Ships are bonafied and made more so by being "shot" at from anchor chain to propeller. A great storm for the climax, when Rafferty, after trouble crossed by Graves for a captaincy, and the girl, Helen, comes to the rescue. The wash over the derelict ship which Rafferty captained for the first leg of the voyage when Graves' girl friend on the freighter was discovered by company officials is thrilling in realism.

Occasionally the dialog takes on a heavier hue of meliorism, but in more spots it borders on the original. As handled in the production it registers crisp at all times.

There isn't a let-up in the story. The collision scene, shut from the bridge over a fogbound bow, a pip. Girl angle is excellently handled, Helen being juggled between the two officers but not enough to imbalk the story valuation.

As the comedy relief Donald Stuart as Pin gets before the camera but often enough to spoil a few good angles. *Roy.*

LOVE TRADER

Tiffany production and release. Directed by Joseph Henabery. Story by Harold Shumate. Ernest Miller and Philip Gustfeldt photographers. Featuring Leatrice Joy, Chester Conklin, Henry Wadsall, Noah Beery and Barbara Bedford. At Loew's New York one day, Nov. 18, as half double bill. Running time, 48 minutes.

Magnetism or the frailties is the subject. Of story there is none. Starts as though intending to tell something, but says nothing, and winds up with a flukey ending. It's an unhappy ending, perhaps meant to lend a dignified touch to this production, but an unhappy ending in a production as small time as this, is but a flukey finish. Has the audience wondering how and why.

A New England sea captain and his wife dock at a Pacific island for pearls. The wife has been reared in Puritanical fashion and is kept under the constant observance of the conventional sea captain. He goes ashore, but does not permit her to do so.

A half caste islander hears her guitar and singing. He rows out and falls for her, and the next day sends her husband on a useless trip to the other side of the island. He then takes the wife ashore, where they watch a celebration of the islanders and spend the night in his hut.

Captain is unaware his wife has left the ship, and she returns before he does. She determines to go back to the island before the ship sails, but her better judgment tells her nay. Her common sense also tells her it would be a life of self-deprivation to continue living with her husband. The boat pulls out, and she cannot be found. The mate gazes into the waters and gives the impression she has jumped overboard.

Nearly half of the scenes show the islanders either singing or dancing. In these South Sea productions it appears as though the natives have nothing to do but sit around a guitar.

All of the featured members have small parts. Noah Beery is only in for two minutes, on a flash-back. The half-caste romantic hero isn't featured. Miss Joy and Walthall do justice to their parts, but their parts don't do justice for them.

CONCENTRATIN' KID

Universal production and release. Directed by Arthur Rosson. Story by Harold Tarshis and Charles Saxby. Dialog by Harold Tarshis. Harry Neumann, photographer. Featuring Hoot Gibson, Rafaela Ottiano, Pauline Peters and Jim Mason. At Stanley, New York, one day, Nov. 21. Running time, 57 minutes.

These Hoot Gibson horse operas are getting more refined. If Gibson keeps this up he'll be donning a tux and speaking with an English accent. There isn't even one killing in this western. The kids are the greatest supporters of this type of film entertainment and they like plenty of excitement. This is primarily a love story, given the scenic effects of great outdoors and the costumes of cow-land.

Not even a good fist fight. And Gibson handles the villain gingerly.

Weak watery western.

BIG MONEY

Fathe production and release. Directed by Russell Mack. John Mescall, cameraman. Starring cast: Eddie Quillan, J. Gleason, Miriam Seegar, Margaret Livingston, Dorothy Gurtsly, Morgan Wallace, Robert Edeson. At Globe, New York, week Nov. 22. Running time, 80 minutes.

Hokey but snappy of line and action. "Big Money" is a certain attraction for any type of house and a sure hot as a program release for the majority of exhibitors.

Eddie Quillan steps right into the big time juvenile class with his work as "Lucky." Not only in dialog but in detail of mannerisms, Eddie injects an enthusiasm which goes on the record as distinctively his own. It's his first real chance and he thought so much of it that even sophisticated fans will overlook the fairytale aspects of the story and walk out of any theatre genuinely entertained.

The theme possesses a novel edge. It lets a comedy stealn prevail throughout, a nice relief in comparison to current seven reelers of the underworld. The production is well mounted. Story takes care of this since it starts Eddie off as a bank messenger and precipitates him almost immediately into a nest of kindly card sharps who like the tittz better than the Mills when they sleep. This happens after Eddie has provided much comedy with his boss' daughter, at the same time getting the love interest under way in the first reel.

Robert Armstrong, mentor of Eddie because of the latter's luck with the dice, also gives an excellent performance, injecting previous faculty for straight-faced comedy and at the same time is convincing at his poker.

Miriam Seegar as the girl is attractive. She barely gives Eddie the warning to lay off jacks about enough when the expected shooting of a wielder occurs. Despite the familiar story trend, especially from now on, the production is well directed the suspense keeps mounting. Burning of a rival gang leader to get his man packs a real wallop. Then come the cops.

Picture might be called an epic of the crap shooter, were it not that this particular one isn't allowed to get very far before he's an expert at all phases of gambling. *Wdy.*

TOUTE SA VIE

("All Her Life")
(FRENCH MADE)

Paris, Nov. 9.

French Parmount-Jolinville production and release. French version adapted by Jean Magny of Timothy Shea's novel, "Sarah and Son." Directed by Alberto Cavalcanti. Starring Marcel Chantal. Recorded by W.E. Running time, 90 minutes. At Paramount, Paris.

Suzanne Valmond	Marcel Chantal
Jim Grey	Fernand Fabre
Mrs. Ashmore	Emile Vanlier
Mr. Ashmore	Paul Guido
Stanley Vanning	Richard Wilm
Bobby	Jean Mercanton

Film shows a distinct improvement in the working of the Joinville studios, due to the various departments increasingly co-operating. Nevertheless very far yet from the Hollywood standard. As is satisfactory to French audiences and liked at the Paramount.

Story begins in 1915 in New York, according to the book, "Sarah and Son."

The film hinges on Marcel Chantal's performance as the real mother. Even then the film doesn't do her justice. She is considered one of the most beautiful women in Paris, and one of those with most S. A. Whereas actresses are often flattered in pictures, so far, all films have done the opposite for her. Rest of the cast fair. Richard-Wilm, who appears for the first time in pictures, as the foster-father's brother, gives an especially good performance. Jean Mercanton, son of Louis Mercanton, the French director, acts the 10-year-old juvenile effectively, getting many laughs. The boy appears fully conscious that he is acting.

Sound is irregular at times. Photoing good. Direction fair. Contrary to usual sound production strictly limited to narrow studio sets, this one gives a few exteriors of a river, obviously French.

Film ends rather flat, mother and son being reunited in the final scene under the eyes of the foster-mother, who has to give up the child, whereas the sentimental French audience was expecting both mothers to make up and commune in their love of the child. Later ending would have carried a considerable punch. *Mael.*

Kohlhiesel's Toechter

("Kohlhiesel's Daughters")
(All Talker)
(GERMAN MADE)

Berlin, Nov. 14.

Neroufilm production and Verolnigte Starfilm release. Direction Hans Behrendt. Manuscript by Friedrich Raff and Julius Urgiss. Production management, Dr. Wilhelm von Kaufmann. Music and songs, Robert Gilbert. Photography, Otto Kanturek; sound, Emil Specht. Starring Henny Porten, Fritz Kampers, Heinz Lee Fischer, Karl Harbacher and Gusti Stark-Gstettenbauer. Running time, 7 minutes. At Mozartsaal, Berlin.

This talker was produced as a silent picture many years ago by Ernst Lubitsch, with success. Then Henny Porten also played the same dual role as now, when it is again shown that she is an excellent actress. Her characteristic also is of two sisteres, one beautiful and adored, the other homely and clumsy. It will not easily be imitated.

Toni, the lover of these two sisters, is now played by Fritz Kampers in an excellently natural and awkward manner, characterizing a farmer boy.

This role was years ago the foundation of Emil Janning's great career as a film star. Kampers may not be classed generally equal to Jannings, but nevertheless his acting is notable.

It cannot be said that this picture comes up to the effect produced by the silent. What is achieved by the direction of Hans Behrend is at the most mediocre. The action is protracted endlessly. Only Henny Porten in her double role and Fritz Kampers make this talker real pleasant, and will no doubt be the cause of any financial success it brings. *Magnus.*

Wild Men of Kalihari

Talking Picture Epics release. Filmed by Dr. C. Ernest Cooke. At Capitol, New York, week Nov. 21. Running time, 57 minutes.

Not even flea circus quality. Altogether traveling of the bush and Africa and the lecturer overtalks. Looks like a wisenheimer picture of matched celluloid from other films.

In one spot it sounds as if Cadle and his offscreen voice changed ownership. It might have been the recording. Otherwise fooling even to be considered educational.

Cut it enought to make a filler.

Naked kids, some nude women and poor photography of the usual type of animals and natives drawn out laboriously. One or two even look tepeated.

UTAH KID

Tiffany production and release. Directed by Richard Thorpe. Story by Dorcas Fairbairn and others. Featuring Rex Lease, Dorothy Sebastian, Tony Santschi and Mary Carr. At Loew's New York one day, Nov. 19, as half double bill. Running time, 60 minutes.

On the basis of western entertainment this will please, since it employs a little more horse sense than the rest. It still contains a quantity of western exaggerations. Short running time indicates hold made for.

Rex Lease is the Utah Kid, the notorious robber. He hides in rubbers' roost, a hideaway for outlaws for whom the authorities are searching. A girl is brought into the roost. As the boys fight for her, Lease says she is his sweetheart to protect her. Outlaws don't believe him and agree they'll murder him to complete theft which they do. Next day Lease sends her home on his horse.

She turns out to be the fiancee of the sheriff. Latter catches Lease talking to her, but lets him go when the girl tells how he befriended her.

Later, the sheriff finds robbers' roost and plans to put one over Lease, determining to go straight, escapes. Sheriff finally discovers Lease is okay, and gives up the battle for the girl's hand when he discovers she loves Lease.

Good fist fight between Lease and Santschi, the latter as the villain. It's good, but it's funny in the scene that Santschi weighs twice as much as Lease and looks powerful enough to fell Lease by just sneezing. As usual, though, our hero gets the better of the battle and leaves the villain groveling on the bathroom floor.

All Miss Sebastian has to do is look appealing—not hard for her. Otherwise, as with most females in the horse millers, she's a part of the background.

Nos Maitres Les Domestiques

("Our Masters, the Servants")
(French Dialog, Made in England)

Tiffany-Stahl production and release. Made in Twickenham (England). Directed by H. C. Grantham-Hayes. Recorded RCA. From the play "Nos Maitres les Domestiques" by Georges Feydeau and Maurice Hennequin. Running time, 90 minutes. At Olympia, Paris.

Baschi	Baron Fils
Marquis Richard d'Argenteuil	Henri Garat
Henri Dunlesle	Rene Pepte
Col. de Montmusset-Brisac	George Melville
Inspector Fernand	Andre Henley
Sylvie Marreuil	Diana
Augustine	Madeleine Guitty
Evangeline Lovejoy	Michette Verly
Helene, Grandcourt	Ghetie Caubert
Louise	Denise Parme

Comedy well adapted for French taste, without anything left to suggest. It is drawn from well known English play. Gets many laughs and very well received at the Olympia. One of the first performances was disturbed by a crowd of about 50 rowdies, either prompted by the servants' union, or else belonging to a group currently making trouble wherever they can in picture houses, and which were ejected by the police. The reason they objected to the picture was given as objection to servants' petty peculations, exposed and made the object of fun.

Story is that of a nobleman who, having failed in business, rents his home to a rich man, and gets his own butler to hire him in the woman's employ. Eventually he finds his pecuniary affairs are re-established, and marries the woman.

Acting of the butler by Baron Fils is very good, also that of a fussy old colonel by George Treport in the public-house scene. Both of the men are funny, and all women poor, except Madeleine Guitty as the fat cook. Diana, as the rich woman, is no looker, and looks 15 years older in the film than she does currently on the Marigny stage. No S. A. left her on the celluloid, nor for any other wrongin in the cast.

Sound fair. Photo good. Direction irregular, with one or two humorly finds and a lot of commonplace shots.

Those sequences of the film which might have been considered as most unpleasant for servants, have been cut, after the reported disturbance. A change in the title, meaning "Our Masters, the Servants," had been considered, for some such other title not mentioning servants, such as "Our Real Bosses," but contracts for the film having already been made under the original title, it was considered had to make any alteration. *Mael.*

Kent Sells Out

Chicago, Nov. 25.

Having bought out Willis Kent and now having full control of the indie flicker, "Ten Nights in a Barroom," L. E. Goetz, of Roadshow Pictures, is in New York negotiating a national release deal.

Understood that before going into production Allied Exhibs was to take the flicker for their members, but everything has come of that previous intention.

Title Checkers

Hollywood, Nov. 25.

When having announced "Sins of the Fathers" as the title for Pat O'Brien's next, Fox is now considering replacing that title with "Go for a Man," title of a French picture by Louis Verneuil.

Mediterranean Cruise

(SILENT)

Scenic feature is intended and succeeds in shouting a traveling idea for the Hamburg-American Line. It is tasteful although by no means diverting owing to its length. Cut to 20 minutes or so it might deserve a better play as a short. If class appeal audience is destined in its present length it's for the arty that can take a chance if the rental fee is waived.

The raw from an industry standpoint on this film is its classification and its differentiation from explorer films of regular type. What makes any of these theatre is sensational section. No action, e.g. This one hasn't that, nor comedy.

Photography for the most part is somber and may have been taken some time back. But stretching a long reels on strange coast lines in intriguing world spots and birds' eye views of Athens, Damascus and other ancient and modern gateways has an adventurous attraction that's glamorous even if only scenic. Those long shots are interesting.

Schools and educational institutions are best fitted for this commercial feature. Except in the crowded market places few and sometimes no human beings are shown. Film is well titled.

Radio's Best Year

(Continued from page 3)

cause accident runs twice as much as the actual expense of broadcasting, phone wires, etc. Up to Oct. 1, 1930, the following concerns paid station charges totaling as follows:

American Radiator	$330,886
American Tobacco	529,911
Armour & Co.	212,396
Armstrong Cork	164,980
Atwater Kent	348,617
Batton, Barton, Dustine	202,831
Cities Service	289,459
Clicquot Club	116,602
Colgate-Palmolive	327,493
Congress-La Palina	149,314
Continental Baking	209,363
Dutch Master Cigar	212,474
Jettick Shoes	181,895
Fuller Brush	114,975
Florsheim Shoes	93,300
General Electric	297,375
Maxwell Coffee	191,361
Gold Medal Flour	210,587
General Motors	207,716
Majestic Radio	355,150
Halsey-Stuart	200,658
Heinz	114,920
Macfadden Publications	371,393
Metropolitan Life	254,673
O'Cedar Mop	87,751
Paramount Publix	452,837
Pepsodent	923,554
Pure Oil	130,495
Quaker Oats	460,333
Radio-Keith-Orpheum	395,491
Reynolds (Camels)	88,815
Chase and Sanborn	193,077
Tip Top Bread	75,676
Westinghouse Electric	198,622

Commercials

There are now 210 commercial programs on N.B.C. each week running from 15 minutes to an hour. Columbia has about 55 commercial programs regularly broadcast. Time is scarce and very few or no accounts have dropped out.

Figures indicate that from April to August there was a steadily bigger expenditure on the radio than during the winter of '29. This is interpreted as due to business men and advertising agencies making a concerted effort via other splurging to counteract the non-spending habits of the public.

By Leaps

Totals for 1927, 1928 and 1929 show the progress of N.B.C. in leaps of time (not inclusive of talent):

1927	$3,760,010
1928	10,252,497
1929	18,729,571
1930	24,000,000 (estimate)

Taking September (last available figures), foods and beverages lead as the most liberal spenders, buying $258,619 worth of air time from N.B.C., and $88,381 from Columbia. Drugs and toilet goods bought $228,547 from N.B.C. and $54,413 from Columbia. Amusement kicked in $107,01 for the month, divided between the two chains.

Commercial currently dogging the most money to radio advertising is Lucky Strike. The tobacco trio is said to be spending well over $3,000,000 per year with N.B.C.

Plaza Leaves for Coast

Ben Piazza, of Lyons & Lyons, leaves for the coast on the Santa Fe Chief Saturday (29) to return to his home job.

Piazza took a trip to New York for a few days to see his first grandchild, Mary Piazza.

SMART SOPHISTICATED SUCCESSES

Illicit!

JEANETTE MacDONALD—REGINALD DENNY
WARREN HYMER—MARJORIE WHITE
Directed by HAMILTON MacFADDEN



Woman—the eager huntress. Man—the willing quarry. The game of love played with velvet paws—smart and sophisticated on the surface, with the jungle code underneath. Call it civilization or call it mating instinct, it amounts to the same thing. She knew what she wanted.

FOX

"A lulu . . . Refreshingly novel . . . Comedy from high to low packed into action . . . Don't miss it."
—Bland Johaneson, New York Mirror

Packed full of laughs. You'll get a kick out of it."
—Irene Thirer, Daily News

"For novelty, bright and astonishing novelty, nothing has flown in from Hollywood to be compared with 'Just Imagine'. A new toy and a fascinating one."
—Quinn Martin, New York World

"Fantasy, fun and melody are shrewdly linked in 'Just Imagine'. Clever picture . . . highly imaginative conception of New York fifty years hence . . . interesting peep into the future."
—Mordaunt Hall, New York Times

"A motion picture which is everything a motion picture should be. Left the audience limp with laughter." —D. K., Baltimore Sun

"The talkies try something bold in 'Just Imagine' and get away with it in great style. One of the loudest laughs I have heard recently in the theatre."
—Norman Clark, Baltimore News

"A bigger success than 'Sunny Side Up'. Should take first rank among recent productions."
—George Browning, Baltimore Post



DE SYLVA, BROWN and HENDERSON'S
Triumphant successor to "SUNNY SIDE UP"

Just Imagine

WITH
EL BRENDEL
MAUREEN O'SULLIVAN—JOHN GARRICK
FRANK ALBERTSON—MARJORIE WHITE
Directed by DAVID BUTLER



KANSAS CITY storms doors for sight of sensational "HELL'S ANGELS"

Look at that Line! —

Howard Hughes' tremendous air epic lines them for blocks. The enthusiasm of Kansas City for this great picture is reflected in Chicago, Detroit, Little Rock, Milwaukee where it is packing 'em in at popular prices.

Without Doubt This UNITED ARTISTS PICTURE is the greatest "Depression" chaser on the market today

Horowitz Threatens Texas Exhibs With Exposure Unless Siding With Him

The Horowitz attempt in Texas to get "his price" for his 50% from Paramount-Publix in the Houston theatres jointly owned by that company, is believed in the trade, but perhaps not by the Texas public at large, it is pointed out. At the same time Horowitz is protected in his Texas advertising campaign by a Texas law which permits almost any kind of copy, even libelous matter, to be accepted by a newspaper without future damage to that publication, providing such copy displays the signature of the space buyer, which it has each time in Horowitz's case.

That Horowitz will overstep legal bounds in his advertising tirade is looked for by the industry's investigators. Already, in a message sent out to exhibitors via telegrams, Horowitz has put Paramount-Publix's Texas attorney, Jeff Strickland, on the spot. Strickland happens to be a former secretary of state in Texas and his influence politically is described as having increased since his retirement from public office.

Threats to Exhibitors

Horowitz's aberration, as it is called, now puts the fight squarely up to each exhibitor in Texas. It is a crude challenge followed by a threat to reveal the exhibitor in his own light to his community.

Censorship for Texas, Horowitz says in his wire demanding a reply on the status of each box office, has been endorsed "through conferences" by "800,000 Methodists and 600,000 Baptists of Texas."

The attack on P-P's lawyer comes in a paragraph saying that opposition to Texas censorship has come only from "distributors of film companies making dirty pictures and from Jeff Strickland, hired hand of Publix in Texas. Will you wear his collar or make your own decision?" asks the Horowitz wire.

Dallas, Nov. 25.

At Houston last week the national convention of the Women's Christian Temperance Union adopted a resolution to ask the next Congress for a bill "for the Federal supervision of motion pictures." Whether Will Horowitz had anything to do with attitude of the pious women is uncertain. Femmes represent a formidable church tie-up and claim to be strongest organization in U. S. for prohibition and public morals.

Houston now has a sheet for "ministers, lawyers, doctors, and the home," called "Main Street Tomahawk," published in conjunction with the "Mirror," femme weekly. Idea is to pan the alleged false doctrine of film morals, taking it for granted that the press is just as bad because of being subsidized by show business. Whether Horowitz has anything to do with this is also uncertain. So far the "Mirror" has panned Horowitz heavy.

In Dallas, nine indies started the first counter attack against Horowitzism with—circular letter to other Texas indies calling Horowitz' hand and hollering that he is "going too far in his campaign." Letter cites a recent squawk in Ohio about "Big House" as concrete evidence of the absurdity of state censorship. Evidently, Dallas indies figure that failure of Allied and other Texas indies to cooperate with Horowitz will offset any public pressure his fight may arouse.

ARLEN'S WESTERNS

Hollywood, Nov. 25.

Aiming to build Richard Arlen as its western star, Paramount will spot him in "The Westerner," an original by Grover Jones and William Slavins McNutt.

Edward Sloman will direct, production starting Dec. 1.

BELT'S PROD. SPOT

Hollywood, Nov. 25.

Phil L. Ryan has engaged Glenn Belt as production manager for his series of two reelers for Paramount, featuring Chester Conklin.

Frank Griffin has been engaged to direct the fourth of these, which went into work last Tuesday.

F-WC OAKLEYS N. G.

Hollywood, Nov. 25.

H. M. S. Kendrick of Fox has ordered as n. g. all passes issued by the former administration of Fox-West Coast.

PRICE WAR CONTINUES

Detroit Spots Down to 15c Mats.—One Threatens 20c Nights

Detroit, Nov. 25.

Price war, under way since the local Fox deluxe house cut its price last summer, is finally affecting the grind houses. The Temple, operating as a grind at a 25c top, has cut to 15c matinees. This became necessary, as the Fox offers a first-run picture as well as a stage show for 25c matinees. In retaliation the Family, opposish to Temple, is threatening a cut to 15c matinees and 20c evenings.

The all-night house has been operating at a 10c admission price for some time now, and the Loop, operating as a grind with tab burlesque, has had a 15c price for several weeks.

INDIE FILM MAKERS DUE HERE ON NEW PROGRAM

Los Angeles, Nov. 25.

George Weeks, president of Sono-Art, arrives here Friday (28) to line up product for the coming year. First picture to get under way on the new program will be "Honeymoon Lane" starring Eddie Dowling.

Cliff Broughton will make a series of dramas to be released through Sono-Art, final okay on stories being held up until the arrival of Weeks.

Company continues its production headquarters at Metropolitan.

John R. Freuler, president of Big Four, arrives here about the same time to line up additional features for next year. Present schedule calls for a series of 12 westerns being produced by National Players and six dramas produced by Bruce Mitchell.

Freuler plans to add another series of six dramas and four specials with several indie producers in mind for the making.

One Indie Against Five Chains in Syracuse, N. Y.

Syracuse, N. Y., Nov. 25.

Charles A. Sesonske's withdrawal from the direction of the Empire theatre for the Muriel Amusement Corp., after a fortnight's futile effort to establish vaudefilm policy was the signal for the darkening of the house and revocation of the corporation's lease.

Agents for W. Snowden Smith, owner of the building, closed the house Wednesday noon, but later permitted it to reopen to finish the week, the proceeds reported going to the acts, headed by Blackstone, magician, on the stage bill.

Meanwhile, Smith negotiated a new lease, for a five-year period, with Julian Brown, young Syracuse millionaire and head of the Dewitt Realty Corporation. Brown will attempt to establish the house as a newsreel theatre, but, if that fails to pan out, will switch to legit. Syracuse is showless this season, the Shuberts quitting the town and their house, the Wieting, giving way to a garage.

Brown, in his efforts to establish a newsreel house, may find himself up against a booking problem. Metrotone News is playing Loew's exclusively, Pathe's reel is at Keith's, the Fox and Paramount reels at their own houses, while Universal's reel is a program unit at Warners' Strand.

And if past experience counts for anything, the Empire as an independent house cannot compete with the five chain theatres here. Five such ventures have ended in financial losses.

DETROIT'S 1ST 'B' UNIT

Detroit, Nov. 25.

The Publix "B" units, built in Chicago, will replace locally-produced units at the Publix-Kunsky Fisher Nov. 28.

These "B" troupes will play five weeks, four in Chicago and one here. Entire local staff will be moved to Chi, with Eddie Weisfeldt staying here except to producing one unit in every five in Chicago.

A Publix Coast Peeve

Los Angeles, Nov. 25.

A Publix burn-up has resulted from Fox West Coast advertising Par's pictures in advance of first runs at the Paramount downtown.

The Pantages, Hollywood, operated by Fox, last Friday started advertising "Tom Sawyer" (Par) for Christmas week. Picture opens Thursday (27) at the local Paramount.

NEW ACADEMY COMM. FOR TECH. RESEARCH

Hollywood, Nov. 25.

Regarded as the most important of the new committees organized by the Academy, appointments have already been made and approved by Cecil B. DeMille for the Producers-Technicians Committee. First meeting may be held shortly.

All major studios are represented on the committee, with producer members being Fred W. Beetson, Henry Henigson, M. C. Levee, C. E. Sullivan, Irving G. Thalberg, H. Keith Weeks and Sol Wurtzel and technician members J. A. Ball, Carl Dreher, Kenneth F. Morgan, Fred Felton, J. Theodore Reed, Frederick M. Sammis and Col. Nugent H. Slaughter.

Question of chairmanship is yet to be settled but an invitation has been sent a big production exec to fill this spot.

Function of committee is to review technical problems common to all studios and decide which of them are appropriate for co-operative research and handling. Among problems known to be slated for airing at the first meeting of the new committee will concern standardization of release prints on which reports were recently made. The mechanics in the handling of standard prints is also to be discussed.

Appointments for other committees recently authorized have been forwarded to DeMille. These include 10 on art and technique (new) to handle programs for Academy meetings; 15 on college and public relations (old); 10 on dinner and entertainment (old), and 10 on awards program committee (old).

RUBENS CLEARED

"No Fraud" Joliet Court Declares —Suit Dismissed

Chicago, Nov. 25.

In Joliet the Rubens boys, of Great States theatres, last week won a court suit in which they were the defendants. Suit instituted a couple of years ago by two stockholders against the Rubens brothers, Louis M., Claude B., Harry A., and Maurice M., demanded an accounting of all salaries drawn by the Rubenses as officers of the Royal Theatre Corp.

It was charged that the salaries paid to the brothers were excessive, unauthoried and unearned. Complainants, Albert J. Felman and his sister, Mrs. Hazel Buchbinder, also asked that Louis enjoined from collecting salaries of $12,000 and $7,500, and be compelled to return to the company all such salaries already drawn.

In September, 1925, the Royal Theatre company leased the Rialto to Great States, and at that time Maurice ceased to draw salary, with Louis alone remaining as president and manager, assuming the responsibilities of the operation of the house.

Court found no evidence of fraud, and stated that "in salary paid to L. M. Rubens since Sept 1, 1925, was earned and warranted—and the bill will be dismissed for want of equity at the costs of the complainants."

English Firm Cuts Scale At Its House on B'way

Admission at the Coban, New York, which British International Pictures has on lease, has been lowered. It now includes a separate price for the balcony, as against the former one scale. Balcony prices run from 25 to 40c and 25 to 60c for the orchestra. Old prices were from 35 to 75c.

BIP has also inaugurated midnight showings Saturdays at 60c top.

BIP's lease runs for about four more months.

Serial Making a Gamble, Due to Wiser Kids and Talker Versions

Hollywood, Nov. 25.

Only two producing companies are now making serials, Universal and Mascot, the latter an independent. Pathe has shelved the idea of producing the continued thrillers.

Production of serials today is considered a hazardous venture. Producing features or shorts, the producer has an even break that his picture will get some sort of a run in the theatres through the country and abroad. With a serial on his hands, about the best he can hope for are week-end bookings at neighborhood houses.

The foreign market will not consider serials. At one time it was possible to get a $20,000 advance out of England on an indie serial. Today, the best the producer can get is percentage.

One producer of serials sold a thriller in England on the percentage basis. His picture cost close to $100,000. In 12 months he has received less than $1,500 back.

Outside of this country, India, Dutch East Indies and South America were the biggest foreign buyers of the serials. It is impossible to get any money out of these countries for the same idea since talkers.

During the past year, six serials have been made in Hollywood. In 1927, just prior to the advent of talkers, there were 19 serials released. Drop off in the thriller type of continued pictures is blamed on the talkers and on the fact that the youngsters generally, who are the chief patrons of this type of pictures, are more sophisticated than they were three years ago.

MOTOR TROUBLE; RAIN CHE

Apparatus Broke Down in Home Town of General Electric

Schenectady, N. Y., Nov. 25.

Schenectady theatregoers had a new experience Thursday night (20th) at the RKO Proctor house, receiving rain checks. Reason was burning out of the big motor which operated generator shaft for the talker apparatus. When the first vaude turn finished the actors clowned around for an hour or more to keep the patrons amused. When this was finished the motor had not been replaced or repaired. Announcement was made all patrons could get rain checks at the box office for the next day.

Everything normal Friday.

Newark Sure-Seater Goes Into Receivership

Newark, N. J., Nov. 25.

Joseph Steiner has been appointed receiver for the Newark Motion Picture Guild, which runs the Little. Bond is fixed at $5,000.

Grand Union Equipment Co., of New York, made application for the receivership to satisfy a claim for $1,725.03. The guild assented to the receivership and admitted insolvency. Assets are listed in the complaint as $1,000 in equipment and liabilities as $50,000. A receiver was appointed and dismissed last August. The house continues to run, using German pictures.

An attempt was made also to cause the Playhouse financial trouble. One of the newspapers here sold its claim against the house to a lawyer, who started suit. Benjamin Mindlin is manager. House had its best attendance yet last week.

BINGHAMTON'S SUNDAYS O.K.

Binghamton, N. Y., Nov. 25.

Exhibition of pictures on Sunday became legal here Friday (21), when Mayor Boyd returned the ordinance of Alderman French, authorizing them, without his approval or disapproval.

The mayor twice had vetoed a similar ordinance passed the last time by the city council.

Beck Back

Hollywood, Nov. 25.

Arthur Beck, former U associate producer, out of pictures for the past two years, is planning to return to the production field to make a series of six features for the indie market. First goes into work some time after Jan. 1.

Associated with Beck in the venture is his wife, Leah Baird, former screen star.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
PARAMOUNT

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

PERCY HEATH
WRITES FOR
PARAMOUNT

RALPH SPENCE
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

SAM SPEWACK
WRITING FOR
PARAMOUNT

JOHN MEEHAN
"The Lady's Morals"
Metro-Goldwyn-Mayer

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT


FOR LAUGHING OUT LOUD!
It's Coming!
CHARLEY'S AUNT
COLUMBIA'S
MIGHTY MIRTHQUAKE!
CHARLIE RUGGLES
JUNE COLLYER
directed by AL CHRISTIE
FROM THE CELEBRATED PLAY BY
BRANDON THOMAS
A CHRISTIE Production
COLUMBIA PICTURES
PROSPER with COLUMBIA!


MADONNA of the STREETS
"A Jane of all callings and a mistress of none"
with
EVELYN BRENT
ROBERT AMES
JOSEPHINE DUNN
IVAN LINOW
Directed by
JOHN ROBERTSON
Adapted from the story
"THE RAGGED MESSENGER"
by W. B. Maxwell
World Premiere
Globe Theatre
New York
Friday, Nov. 28
Prosper with Columbia
COLUMBIA PICTURES

Chicago Distribs Snub Injunction As a Censor—Fighting Method

Chicago, Nov. 25.

Universal exchange has appealed to the courts to issue a writ of mandamus, forcing the police to issue a permit for "Czar of Broadway," which film was turned down by the censors.

All film exchanges have abandoned the plea for injunction in such cases, following the verdict last week by the courts on the "Alibi" (UA) case. Courts fined United Artists $200 for showing the flicker on an injunction. Exchange, however, was liable to a fine of $200 for each day picture was shown in town. This amounted to $5,600 for the 28 days at the loop United Artists, besides its showing in the neighborhood spots.

Other exchanges are therefore definitely through with the injunction method in fear of the possibility of huge fines if some higher court reverses the injunction decision.

Little Comfort

Even the mandamus decree does not save the exchange from embarassment if the corporation counsel office or the police want to be disagreeable. Should a lower court grant a mandamus, the police can have the picture pulled off the screen simply by appealing the case to a higher court, which automatically prevents screening of the picture until the higher court has handed down a decision favorable to the exchange.

L. A.'S 1ST EASTERN UNIT

Los Angeles, Nov. 25.

In its attempt to build up the stage presentation policy the local Paramount will get "Plymouth Rock," first of a series of stage presentations from the east, this Thursday (27).

Charles Manning, Publix division musical advisor, goes into the pit temporarily. Oscar Baam, conductor from New York and Brooklyn Paramounts, will be here by Dec. 4 to replace Manning on an indefinite stay.

Evans' Tab Playing to Real Biz in New England

Boston, Nov. 25.

Jimmy Evans' tab show with band of six, a comic, Evans and a chorus line of six girls, is quite firmly established in this section as a drawing card in picture houses. There is something about the Evans brief show that draws.

Houlton is held out as the big sample of what Evans can do. It's a small town and for years the boy's record there was $1,400. Evans playing on percentage sent it to $3,800.

It is said Publix is going to try the Evans troupe in some of its southern houses, Evans plays on a flat salary or percentage.

Usher's Flying Tackle Nails Bandit and $468

Ottawa, Can., Nov. 25.

Using a flying tackle, Irvine Giles, usher at the Regina theatre, downed a masked bandit in a 200-yard chase after the box office cashier had been robbed of $468 Friday night (21).

Giles held the robber until police arrived. The money was recovered.

POTATOES FOR ADMISSION

Penn. State Co. Gives Matinee to Help Needy in Coke Regions

Uniontown, Pa., Nov. 25.

Penn-State Amusement Company and its employees are to aid the city's needy in two unique ways. Saturday morning a potato matinee was held at the Penn theatre, with the admission two potatoes or more. The spuds were delivered to the Salvation Army for distribution, in response to its plea for more potatoes and bread for the poor.

Sunday night (30), the members of the I. A. T. S. E. employees of the Penn-State will give a show at the State with the management contributing theatre and films. Entire proceeds will go to the Uniontown Emergency Relief fund.

There is much poverty in this section of the Connellsville coke region. Many mines have been closed for several months.

SAY NEIGHBS LED

Montreal, Nov. 25.

City Hall figures show $529,894 in amusement tax paid last year, representing over $5,000,000, expended mostly in films.

Main stem houses claim better proportion of this sum went to the neighborhoods.

USHER-CASHIER SHINE IN FIRE EMERGENCY

Milwaukee, Nov. 25.

Howard Krause, chief usher, was the hero and Irene Huber, cashier, heroine, when a three-alarm fire brought every piece of loop district fire apparatus to the Strand theatre Wednesday night (18).

Krause snapped his usher brigade into action and the near capacity audience looking at "Feet First" got out of the theatre in about three minutes. Miss Huber sat in her cage through all the excitement and kept the door locked against any possible holdups.

Smoke seeped into the Wisconsin theatre, just across the alley and many in the audience left. Frank Schreihardt, an employee, noting the disturbance, went down a side aisle telling the people that there was no fire in the Wisconsin theatre building. His talk quieted the patrons and the show continued.

Blaze at the Strand was not in the theatre but in the basement under the auditorium. Damage amounted to $10,000 resulted. Both the Strand and Wisconsin are Fox houses.

STAGED BY

LARRY CEBALLOS

FANCHON & MARCO'S

"MOORISH MELODIC PANORAMA"

GLORIOUS STAGE PROLOGUE

TO

"MOROCCO"

PARAMOUNT'S GREATEST TALKING PICTURE

NOW PLAYING AT

Grauman's Chinese Theatre, Hollywood, Calif.

STARRING

MARIETTA

AND

ARMANDA CHIROT

WITH

ALI HASSAN SIX BLUE STREAKS

JUST CLOSED PLEASANT SEASON WITH "BRUNETTE" IDEA. MANY THANKS TO MR. MARCO.

GAYL, BERT and DARO

FEATURED ADAGIO TEAM. THANKS TO FANCHON & MARCO and LARRY CEBALLOS.

EVELINE NIGHTINGALE

ENGLAND'S LITTLE WONDER WORKER INTRODUCING HER "HINDU BASKET"

ADA MAE EMGARD

SNAKE ENCHANTRESS DE LUXE

GEORGIE STOLL

Conducting

CHINESE SYMPHONY ORCHESTRA



THANKS!

To HAROLD LLOYD for producing his biggest box office success in years in "FEET FIRST". Now cleaning up from coast to coast in the good old pre-crash way!



To GARY COOPER, screendom's new thrill MARLENE DIETRICH ADOLPHE MENJOU and JOSEF von STERNBERG for the record-breaking "MOROCCO".



To JACKIE COOGAN, Mitzi Green and Junior Durkin for bringing back the kids by the millions — and adults too — in the delightful "TOM SAWYER".



To NANCY CARROLL, Fredric March and Frank Morgan for proving with "LAUGHTER" that really new ideas get the big money today!



To GEORGE BANCROFT for leaping back on the screen with an uproarious hit in "DERELICT" that makes "Underworld" a pale memory.

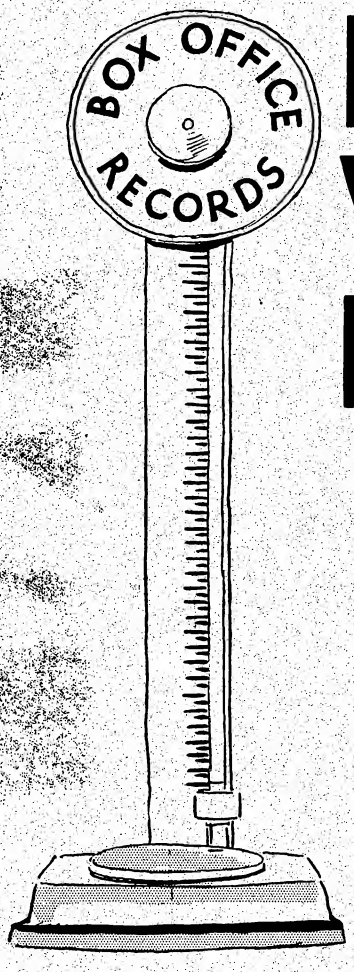


To RUTH CHATTERTON, first lady of the screen, for another superb drama in "THE RIGHT TO LOVE". Made greater by the marvelous new Western Electric System of Noiseless Recording.

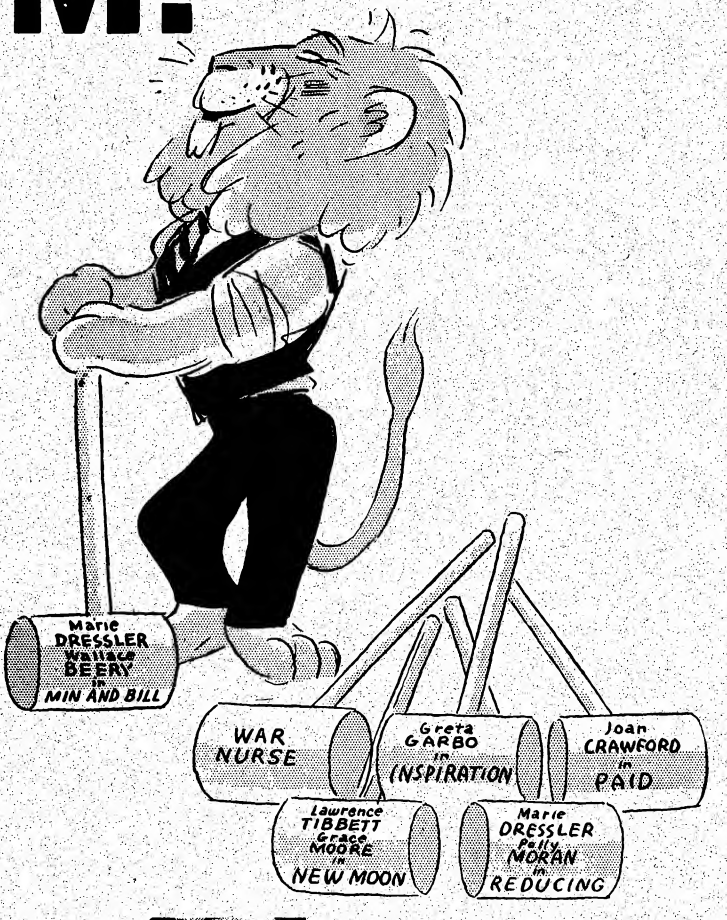


THANKS to the Good Sense that Led Me to Book

PARAMOUNT



NOW WATCH HIM!

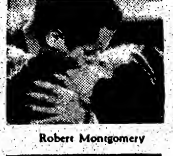


When all is said and done, it's Leo of M-G-M who provides the fireworks in this industry. He's off again on a typical M-G-M box-office spree!



Marie Dressler
Wallace Beery

MARIE DRESSLER—WALLACE BEERY in MIN AND BILL Absolute sensation! Sweeping records before it in Frisco extended run, Washington, D. C., New York, Los Angeles, Pittsburgh, and everywhere. 2nd-week holdovers in many spots.



Robert Montgomery

WAR NURSE Beats "Romance" and "Caught Short" records at Stillman, Cleveland. Rochester, Syracuse, Akron, Dayton, Indianapolis, St. Louis, Toledo cleaning up. Astor, N. Y. 2nd month at $2.



Lawrence Tibbett
Grace Moore

LAWRENCE TIBBETT—GRACE MOORE in NEW MOON Coast preview reveals industry's new road-show-size sensation is even bigger than first reported from the West. Based on the stage hit that ran more than a year on Broadway.



Greta Garbo

GRETA GARBO in INSPIRATION Money in the bank! Gorgeous Greta has never been more exquisite. A drama of modern love twice as big as "Romance"!



Joan Crawford

JOAN CRAWFORD in PAID "It fairly shouts box-office," says Hollywood Reporter. Based on "Within the Law" and it's the most thrilling role Joan has ever had!



Marie Dressler
Polly Moran

DRESSLER-MORAN in REDUCING Those "Caught Short" gals have a new racket now, "Reducing." America will laugh itself fat! The picture's completed and it's a wow!

And the Fun has just begun!

Depend On METRO-GOLDWYN-MAYER

Stock Market

(Continued from page 9)

checked just short of last week's top on the recovery at 62%, and it closed with a fractional loss for the day at 61. Turnover here of 20,000 shares was relatively heavy in an extremely quiet day, represented by the entire list's total around 1,600,000 shares.

Par-Loew Move Halts

With Par and Loew retreating from their best levels, the cliques in other picture stocks found the going rough, and the beginnings of a new outside buying movement toward the amusements got a distinct setback. Many traders combing the list for groups had reached the conclusion that the theatre issues offered about as safe a speculative medium just now as anything in the market, and with favorable conditions a following could easily have been attracted to a conspicuous bull move almost anywhere in the group.

Situation on the surface had approximated that of November, 1929, just after the panic crash. At that time the argument of depression-proof character of cheap amusements was urged, and the film companies were on the eve of publishing brilliant income statements for the last quarter, which later were used for the sensational run-up of prices in all the major picture shares. This was the situation that made the theatre stocks market leaders in the spring bull campaign.

The picture isn't quite the same now. The Warner dividend has been omitted; Fox Film has not made good the promise of recovery since the ironing out of the new financing problems of early this year, and there have been whispers-ings of falling off in theatre attendance in all directions, culminating in the Paramount survey mentioned, which is unofficial, of course, but probably in line with the actual state of affairs.

Paramount is esteemed as the most stable of the theatre stocks and it is conceded that a condition that hits it probably reacts even more seriously against the lesser concerns. Thus instead of having record earnings as they had last year to ballyhoo a spring upswing, they have the task of explaining a decline in profits. Nearest thing to an explanation of smaller attendance at the theatres is that the public no longer takes talking pictures indiscriminately, but demands quality on the screen and patronizes only the good films.

Division of Views

All this is in the face of conflicting ideas of the future which divide the market almost evenly. Eminent banking pronouncements seek to convey the idea that the bottom of the depression is past or fast passing, but they have nothing substantial to back up their arguments with, except perhaps the improvement that has taken place in the market itself since the lows of early November. This is a repetition of the market comment that marked the preliminaries of the upturn in the earlier part of the year, which led into the crash of May and June and reached a climax this fall.

The bears are busy as usual with their propaganda to undermine confidence and much of it doubtless is phoney. They do have logic with them nonetheless when they point to the recent heavy liquidation of solid, long tested investment stocks and their failure to make impressive recoveries. With six constructive days last week American Telephone actually lost more than a point; Consolidated Gas was off more than 2 net and Steel was fractionally lower. These price movements in pivotal shares, it was pointed out, seem to indicate investment liquidation and give a better clue to the future trend than upturns in many minor issues of a speculative character.

Warner Rumors Plentiful

In vague rumors, its nearest rival is Warner Bros., which is supposed to have the friendship of new and powerful interests, and behaves as though the stories were true. One story is that the Warner brothers themselves and the DuPonts, through J. J. Raskob, are working in co-operation, while the other version is that the Warners are alienated from the bank people associated with the company.

There are probably good buying orders for Warners lower down, for it has been a favorite with the speculative players and the charts give it a good outlook marketwise.

The Clarke stocks have done moderately well, helped by renewal of the reports that the Loew directors have in mind raising the dividend rate from its present $3 to a regular $4 a year. Clarke himself went on the Loew board last week at the regular election of directors, creating the impression that whatever problems faced the market fortunes of Clarke himself had been cleared up. There is also the inference that the ultimate consolidation of the Fox and Loew properties may be nearer to realization although nothing new has come out in this direction. The R-K-O-Pathe merger also is in statu quo.

Something of the uncertain drift of prices is reflected in last week's aggregate changes in the amusements. Eight stocks advanced a total of 5½ points and seven stocks declined 13, while five stood stationary. Loew was the leader on the upside, climbing 4 on the unusually large volume of 160,000 for the six sessions. Fox achieved a new top on the recovery to 34¼ for a net gain of 2½ on transactions in 162,000 shares. Warners was up 1 and R-K-O 1⅛. Principal item among the losses was a drop of 3 points in Universal preferred, which has the appearance of a market maneuver.

The senior U stock, which pays $8 and has preferential features as to assets in liquidation, is well protected at any such price as 40, which was its low for the week. It probably would be very difficult to buy any quantity of the stock near its current quotation, transactions being small and far apart. Probably restricted orders are in at the low price, and a nominal asked price is maintained as a gesture.

Bond Prices Lower

Bonds were neglected during the week, with a number of new lows appearing. Heaviest volume was in Warner Bros., totaling $345,000, with quotations back near the low. General Theatre Equipment debentures were in new low ground at 72½, while the new Paramount-Publix issue eased slightly on fair size dealings. Weakness of these securities is a puzzle. Attempt to explain it on the ground of selling to switch into stocks scarcely holds water, the loss being too great for any such operation. Answer more likely lies in selling by nervous second hands or urgent selling by subsyndicates and dealers to build up cash resources.

Story is that the capital change program in General Theatres will be carried out, with the approval of stockholders assured. Scheme is to exchange the voting trust certificates into new common and new preferred, three shares of the old certificates for two shares of new common and one share of new preferred, which will pay $3. New stock is quoted "when issued" on the Curb at 35½ for the preferred and 12⅝ for the new common, slightly in excess of the ruling quotations for the old stock on the Big Board.

Technicolor was off again, apparently representing the in-and-out operations of sharpshooters.

Summary for week ending Saturday, Nov. 22:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26¼	9½	.....	American Seat.	.....	.....	9½	
27⅜	12½	3,500	Consol. Film (2)	14¾	13	13⅝	— 1⅛
28⅝	16¼	2,000	Consol. Film pfd. (2)	18¼	17⅜	18	— ⅛
255¼	151½	17,000	Eastman Kodak (8)	172	168¾	170	—3½
57⅜	16⅛	162,300	Fox Class A (4)	34⅛	30⅝	34⅛	+2⅝
150	65	.....	Keith, pref. (7)	.....	.....	90	
71¼	47,500	47,500	Gen. The. Equip.	20¾	18½	19½	— ⅜
95⅞	42¼	160,800	Loew (4)	62⅜	55⅝	61½	+4
112⅜	80⅝	200	Do pref. (6½)	97½	93	97½	
99⅝	84	600	Do ex w.	95½	90	95½	+3½
15⅜	6	1,200	Madison Sq. Garden (1)	8	7	8	
26⅜	23½	300	Met.-G.-M. pref. (1.80)	25⅝	25½	25⅝	
77¼	40½	58,600	Paramount-Fam.-Lasky (4)	47⅜	44¼	46⅝	+ ⅞
9	2⅝	15,300	Pathe, Exchange	4⅞	3⅜	3⅞	— ⅛
19⅝	5	5,000	Pathe, Class A	8	7	7	— ⅞
60¾	12⅝	544,600	Radio Corp.	18⅝	14⅞	17⅜	— ¼
30	17½	300,000	Radio-Keith	23¾	20¾	23	+1⅛
99⅞	60	10	Orph. pref. (8)	70	70	70	
35	4⅛	6,100	Shubert	8½	6⅝	6⅝	+ ½
76	30	125	Universal pref. (8)	41½	40	41½	— ⅛
80¼	13⅝	291,000	Warner Bros.	20⅞	17⅛	19⅝	+1
70¼	34	.....	Do pref. (2.20)	.....	.....	35	

CURB

55⅞	22¾	100	Columbia Pict. (1¼+)	24	24	24	+1⅞
54⅜	20⅝	900	Do v.t.c. (1¼+)	23⅜	22	23⅜	+ ⅞
17⅜	2½	7,200	Fox Theatres	6¼	5½	5⅝	— ⅝
64¼	12½	200	Loew rights	24	22⅝	24	+2
18⅛	9	4,300	Gen. The. w. i.	12⅜	10⅞	12⅝	+ ⅝
37½	32⅜	1,600	Do pf. w. i. (3)	37¼	34½	35⅞	+ ½
32⅜	12½	1,000	Nat'l Screen (2)	23¼	17½	23¼	+4¼
85⅜	7⅞	5,000	Technicolor	14	10⅜	12	—2¼

BONDS

100¼	73½	$128,000	Gen. Thr. Eq.	77¾	75½	74	—3
91	74	19,000	Keith 6's, '46	80⅞	80⅜	80¾	+ ⅛
101½	91⅜	38,000	Loew 6's, ex w. '41	98	97	97¾	— ⅛
101⅜	92⅝	4,000	Loew 6's, ex w. '41	110	109⅝	109⅝	— ⅛
80	36	30,000	Pathe 7's, '37	55	52	52	— ⅞
103⅛	92⅜	13,000	Par-Fam-Lasky 6's, '47	95¾	94⅛	95⅛	+1⅛
94⅜	84½	171,000	Par-P. 5½'s, '50	86⅜	85½	85½	+ ⅛
69⅛	16½	21,000	Shubert 6's	30	26	30	+6
113½	68	345,000	Warner Bros. 6½'s, '28	71½	71½	71½	— ½

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

**	**	600	Protocolor	3¾	3	3	— ½
		3,800	Roxy	1⅝	1⅝	1⅝	— ⅛

Over the Counter, N. Y.

Bid.	Asked.						
18⅜	20½	.....	Roxy, Class A (3.50)	**	**	**	
22	25	.....	Unit do	**			
1½	2	.....	Unit do	**			
1	3	.....	De Forest Phono	**	**		

Boston

Sales.							
**	**	20	Loew's of Boston	9	9	9	

Los Angeles

**	**	.....	Roach, Inc.	**	**	6 bid	
**	**	.....	Fox Thrs.	**	**	5⅜ bid	

Placing Burden on FWC House Mgrs., Oldknow Makes Wholesale Shift

Los Angeles, Nov. 25.

A flock of managerial switches, outs, and replacements have been ordered following the recent circuit tour by Oscar S. Oldknow, of the Fox West Coast Circuit, and the survey on which Robert Bender started early in September.

Most all of the divisions of FWC are affected in one way or another, but only one divisional manager change has been made, Bender taking charge of Seattle and succeeding Earl Crabb.

In the L. A. division, under R. C. (Jack) Frost, brought from the east by Oldknow, Lew Clark has succeeded Tom McDonnell at the Dome, Ocean Park, and will also act as city manager for there, Santa Monica and Venice. Col. Murray Pennock succeeds Clark.

McDonald goes to the Alexander, Glendale, and Al Rackin replaces Francis Bates at the Rosemary, Ocean Park. Fred Robinson succeeds Hary Swift at the California, Venice. In Harry Hartman's southern California division Jack Rotlaw, manager of the Alcazar, at Bell, is promoted to field representative for this territory. Caroy Carr succeeds at the Bell house with Walter Kofoldt taking his former spot at the Riverside, Riverside, Cal.

Mountains and Mid-West

M. E. Berkheimer follows Dave Davis into the managerial chair at Durango, Colo., and G. K. Dungan succeeds Berkheimer at Rocky Ford in the south rocky mountain division. Only one change in the northern rocky mt. division—Harry H. Ashton as following C. E. Marquand at Longmont, Colo.

In the Midland territory, William Prass follows Harry Paugh at Joplin, Mo., and C. M. Morehead has Earl Hilton's chair at Chanute, Kans.

Midwest division change is Ray McLain succeeding H. E. Schlichter at Newton, Kans. Clem Pope replaces Dave Himelhoch at the Coliseum, Seattle, only managerial change in that sector.

St. Louis territory has several. J. P. Martin takes over the Broadway and Orpheum, Cape Girardeau and Circle at Jackson, Mo., from Reynolds Maxwell; H. M. Ferguson replaces G. W. Griffin as manager of the Grand and Illinois at Centralia, Ill., and L. Breuninger succeeds J. P. Martin at the Liberty and Hippodrome, Murphysboro, Ill.

All changes are effective immediately. They are the first affecting managers since Oldknow took operating hold of FWC and follows an announcement that all house managers will be made solely responsible for their theatres.

Incorporations

New York

Tommy Gott, Inc., Forest Hills, conduct bands, orchestras and entertainment of all kinds; 200 shares no par value. Thomas A. Gott, Arthur H. Priest, Joseph A. Swiesik. Filed by Arthur H. Priest, 5 Continental avenue, Forest Hills.

Pictorial Cyclopedia, Inc., Manhattan, moving and talking pictures; 200 shares no par value; Myron Ellis, Jonas Ellis, Irving Lazar. Filed by Ellis & Ellis, 1441 Broadway, New York City.

C. L. B. Amusement Co., Inc., Syracuse, amusement business, $10,000. Leo Karp, Ephraim Pottigah, Clara Karp. Filed by Lionel Crossman, University building, Syracuse.

Woodside Operating Corp., Manhattan, realty theatricals; 1,000 shares no par value. Gertrude Lebelsan, Helen Steinberg, Matie Hammerstein. Filed by Arnold Friedman, 1540 Broadway, New York.

Ruart Amusement Corp., Brooklyn, furnish amusement and entertainment of all kinds; $1,000; Henry Glasberg, Isidor T. Berg, Tess Goldstein. Filed by Robert Cooper, 2 Lafayette street, New York.

Renaissance Theatre, Inc., Manhattan, theatrical business; $20,000. Cleophas Charity, Joseph L. Sweeney, John Blake. Filed by William H. Dessner, 60 East 42d street, New York City.

German American Film Associates, Inc., New York, produce entertainment of all kinds; 150 shares no par value. Elias Sailt, Philip Wasching, Fossels. Filed by Elias Sailt, 1440 Broadway, New York.

Sunnyside Outdoor Recreation Center, Inc., Manhattan, furnish amusement and entertainment, either indoor or outdoor, of all kinds, sports; 200 shares no par value. Nathan Young, Bernard L. Shulman, Harry J. Rosen. Filed by Sol Silver, 217 Broadway, New York.

Curtis W. Emery Productions, Inc., New York; $100,000; theatricals; Lyman Hess, Raphael Solomon, Ruth Sabin. Filed by Lyman Hess, 274 Madison avenue, New York.

F. B. and R. Amusement Corp., Queens, theatricals; 100 shares no par value. Marguerite H. Coulter, Dorothy Ehrig, Lillian Lemp. Filed by Joseph P. Slensby, Richmond Hill, New York.

Ensemble Players, Inc., Manhattan, theatrical business; $500; Anna Bordofsky, Leon Hoffman, Leon Brest. Filed by Abraham H. Sarasohn, 245 Broadway, New York.

Wonder Amusement Co., Inc., Kings, amusement parks; 200 shares no par value; Marguerite H. Coulter, Dorothy Ehrig, Lillian Lemp. Filed by Joseph P. Slensby, Richmond Hill, New York.

Ensemble Players, Inc., Manhattan, theatrical business; $500; Anna Bordofsky, Leon Hoffman, Leon Brest. Filed by Abraham H. Sarasohn, 245 Broadway, New York.

Sigma Films, Ltd., (County of Los Angeles. Capital stock, $50,000; subscribed, $700. John W. Boyle, John F. Seitz, Harry H. Poppe, Fred Jackman, Jr., B. Hope.

Judgments

Irene Bordoni; R. J. Mackey, $300.

Fritzi Scheff; 150 West 55th St. Corp., $1,316.

Louis Rosenfeld and Columbia Pictures of Canada; M. J. Krellberg, $3,274.

Simon Gould, Inc.; Amkino Corp., $844.

Joseph Jonas, Nat'l Screen Serv., $292.

Capitol Machine Co., Consol. Film Indust., $1,650.

Fred Ramsay; Irving Berlin Co., $171.

$1,500 B. O. Robbery

Calgary, Nov. 25.

Capitol here was robbed of $1,500 which was snatched from the theatre's femme cashier.

NEW CARTOON SHORTS

Hollywood, Nov. 25.

John Decker, former "Vanity Fair" and "New York World" cartoonist, has been engaged by Rudolph Mayer and Lew Ostrow to turn out a new cartoon shorts series tentatively titled, "Scoop Scandals."

Reel will caricature international names. Release is not set but will probably be Metro.

FRANCIS X. BUSHMAN, JR.

Appearing in Person in the Major Vaudeville and Picture Theatres

A BRAND NEW COMEDY IDEA BY PAUL GERARD SMITH

"DOUBLE-DOUBLE"

Assisted by WM. LANGAN and RENEE DANTI

R-K-O WEBER-SIMON Ind. JOHNNY HYDE—WILLIAM MORRIS AGENCY

Labor Troubles

New York, Nov. 25.

Labor trouble in St. Louis and Newark, N. J., has been cleared by the musicians in both cities accepting working conditions.

Personal efforts in part of President Joseph Weber of A. F. of M. in advising both union committees resulted in both St. Louis and Newark settlements.

In St. Louis the Fox theatre will be the first to resume this week, as the stage show was laying off there.

R-K-O at the St. Louis, and the Loew and Warner Bros. houses all resume in St. Louis next week.

R-K-O starts its Newark shows this week. The Branford, with presentations, and the W-B and Loew houses resume stage shows next week.

Only one spot, San Francisco, which includes Oakland, remains to be settled. The musicians only union involved there at present.

After making an effort to unionize the wardrobe attendants with the Fanchon & Marco ideas playing New York and the east, delegates of the Theatrical Wardrobe Attendants' Union personally carried their complaint to the I. A. office.

Before President Canavan and associates appeared Mrs. Idabel Hale-Early, New York; Mrs. B. Fearn, Philadelphia; Mrs. J. Miller, New Haven, and Mrs. Cronin, Pittsburgh. Heads promised to lend the union all possible aid in having F. & M. use union women with its units.

Fox offices have been forced into another huddle in New York over an agument with a theatrical union.

This time union painters are squawking, as several porters in several Fox houses had been doing painting jobs that should have been done by union men.

When the matter was first brought to the attention of the Fox office it was declared a mistake and would not be repeated. Lately there has been fresh developments and hence the proposed huddle to straighten it all out.

Newark, N. J., Nov. 25.

The strike of the musicians came to an end Saturday afternoon when they decided to give up the fight and accept terms similar to those they could have had weeks back. The President of the Federation, who presided at the meeting that ratified the agreement, is believed to have had a big part in getting the musicians to settle. The terms include 30 weeks' work with a six weeks' notice should house policy change in place of the 52-week contract the musicians insisted upon. If 30 weeks' work is not given the managers must pay for 10% of the balance. Eighty-four musicians will be employed instead of the 110 of last season. Warners will use 10 organists at the salary paid to six last year.

The musicians played their ace in the hole during the week and lost on it—which, no doubt, broke their confidence. Sheriff Heulsenbeck of Essex county wrote to Ed Schiller of Loew's and other executives stating that he wanted peace, and that in view of the strike he thought it would be dangerous for the houses to stay open on Sundays, as with the large crowds there might be a disturbance, and therefore he felt it would be his duty to close the theatres in accordance with the law. This pronouncement fell like a dud, and got the sheriff, who had evidently been badly advised, nothing but the razz. He evidently did not realize that this strike had no union sympathy, even from the theatre employes. The proposal had been previously put up to Director of Public Safety Egan, who flatly refused to order the house closed. The theatres give half of their Sunday net to charitable societies under the allotment of Egan, and under present conditions to cut off this much-needed revenue from the charities would have caused much unpopularity.

The theatres playing vaudeville will restore it at the end of this week, while the Branford, after flirting with the idea of vaudeville, will probably go back to the Publix units. The strike has been a godsend to the last-named house. Practically every week of the strike has geen generously profitable, while few weeks made money before this.

The Shubert, Newark, N. J., remained dark last week (17) because of a tilt between M. S. Schlessinger, operator, and the musicians' union. The house, which has been playing musical attractions, holds a contract for a minimum crew of eight musicians.

Schlessinger had figured upon getting Ziegfeld's "Smiles" for the Shubert last week, but Zieggy steered it into New York instead, Schlessinger, stuck for an attraction, booked in "Frankie and Johnnie," a non-musical. He notified the musicians' union of the change stating he had booked in a dramatic show, wouldn't need any musicians, but was willing to pay the regular crew half salary for the week's layoff. The union demanded full pay and Schlessinger retaliated by calling the booking of "Frankie and Johnnie" off and permitting the house to go dark for the week.

The Shubert relighted this week for E. Ray Goetz's revue, "The New Yorkers," scaled at $5.50 top.

London, Nov. 11.

New scale of wages for electricians here has been agreed upon by the National Joint Industrial Council.

This affects operators in the cinemas and technicians in the studios.

The Electrical Trades Union has announced a settlement has been reached over the operators' strike in Lancashire. Terms not stated. The men involved are back at work—where their jobs were held open.

Highest figure involved in the new salary sheet is 50 cents an hour for top grade workmen.

Los Angeles, Nov. 25.

Labor troubles between local operators union and the Broadway and Rialto, downtown houses, are nearing settlement. Business falling off from both stands is said to be responsible for agreement to arbitrate.

Lynchburg, Va., Nov. 25.

Non-union operators are out at the three Publix houses here, after a strike which lasted more than two months. Union men signed with P-P two days before the new Paramount opened (21), compromising on terms. About 10 of 14 out on strike received employment. This leaves non-union projectionists in the Trenton, indie.

DOESN'T RETURN FILM

Denver, Nov. 25.

Police are looking for Ernest Lee Flippan, alias Jack Clark, Max Phillips, etc., who booked "Simba" for a homecoming at Fort Collins, then failed to return the film to the Sheffield Film Exchange.

Exchanges Now Favor Indies as Buffer to Buying Film Groups

Chicago, Nov. 25.

Independent exhibitors are becoming the pet children of those exchanges which have no theatre operating associations. Exchanges fear the buying power of the large circuits and are fighting to keep from being dominated by the buying groups. Their only weapon, they claim, is the increasing number of indie exhibs. Groups which control districts or towns have been able to dictate terms and policy to the exchanges.

Entire situation is seen clearly in the example of the present tussle between the Midwest Booking Circuit, which controls about 50 theatres throughout Chicago, and the Metro-Goldwyn exchange, which has no theatre association locally. These two organizations have been unable to get together on terms, although they have been arguing regularly for the past three months.

It now appears that all hope has gone for any settlement, and Metro is determined to sell away from Midwest to dispose of its product to indie exhibs in Midwest districts wherever possible. Understood that Metro is giving these exhibs product at better terms than offered to Midwest, as a burn-up for the buying circuit.

Fear Dictation

Same situation shows itself with other exchanges and other buying groups, with the distribs realizing that only the presence of indie exhibs keeps the exchanges from being completely dictated to by these circuits. Result is that indies are getting special consideration from the exchanges which are willing to play ball and overlook minor differences which formerly prevented deals between exchanges and the small exhibitors.

This sudden affection for the independent is also viewed even in the cases where there are theatre partnerships, as with Warner and Paramount, which operate about 21 and 35 theatres respectively in the Chicago territory.



5th YEAR
BENNY MEROFF

ORIENTAL—CHICAGO
INDEFINITELY

ROY LOOMIS
"THE DANCING DEMON"
Extra added attraction, "Ole Virginny" Unit
(Week Nov. 20) Paramount, Los Angeles
(Week Nov. 28) Paramount, San Francisco
My "Columbus," HARRY SANTLEY (WM. MORRIS AGENCY)

National Screen Service Trailers
are the backbone of Talking Picture Advertising
New York—126 West 46th St.
Chicago—810 South Wabash Ave.
Los Angeles—1922 S. Vermont Ave.


FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
in "BOX O' CANDY" IDEA


Miss Jillian Sande
Featured London Ingenue
FOX FILM CORP.
Direction JENIE JACOBS

"Land" of "VARIETY" said, Oriental, Chi., Nov. 7:
"After an absence of three years in New York with shows, shorts and whatnot, the Chicago-reared and Chicago-discovered George Givot returned coincidental with the moving downtown of Meroff."

LATE FEATURE OF EARL CARROLL'S "SKETCH BOOK"
GEORGE GIVOT
Last Week Oriental, This Week Publix Uptown, Chicago

"VARIETY"
"In the passage of the last several seasons time has gotten in its mellowing and enriching touches. Givot is a more urbane trouper than he was. His style has greater poise and balance and the more discerning judgment of matured experience. He was warmly received and warmly encored. "Land."

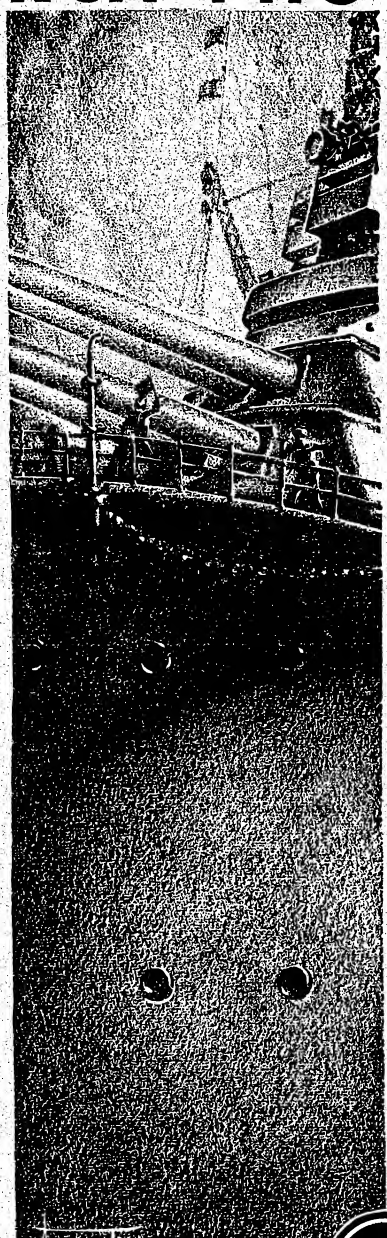
COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
1638 W. 46 ST. N.Y.C.

BREMS, FITZ and THE MURPHY BROS.
THE SPICE OF THE SHOW IN BORIS PETROFF'S GORGEOUS UNIT
"FOUNTAINS OF MELODY"
PARAMOUNT, NEW YORK, WEEK OF NOV. 28, 1930
Management: MEYER B. NORTH—JOS. FLAUM
Direction: NAT KALCHEIM

—A NEW SENSATIONAL COMBINATION—
AL—NORMAN and RIO—EDDIE
See Us at PARAMOUNT, LOS ANGELES, This Week
Direction—WILLIAM MORRIS OFFICE



U. S. NAVY SELECTS RCA PHOTOPHONE EQUIPMENT



and Awards Largest order in History for Sound Reproducing Apparatus

Battleships... Cruisers... Destroyers! The Mighty Fleet of the U. S. NAVY will use RCA PHOTOPHONE EQUIPMENT in showing talking pictures to the Fighting Sons of Uncle Sam!

Following the *most exacting tests*, RCA PHOTOPHONE won the award in open competition!

TESTED AT SEA by Naval Experts... in fair weather and foul... against the vibration of heavy gun fire... shellshock... magnetism from armor plating... corrosion! Tested for steadiness of picture and trueness of sound in the face of pitching seas and heavy gales, a thousand and one conditions never to be encountered in a theatre, RCA PHOTOPHONE *won on Price, Sound Quality and Intrinsic Merit!*

This unqualified endorsement of RCA PHOTOPHONE Sound Reproducing Equipment, for all branches of the U. S. NAVY on Sea and Land, ANSWERS ALL QUESTIONS as to price, performance and *sound satisfaction!*

20 BATTLESHIPS

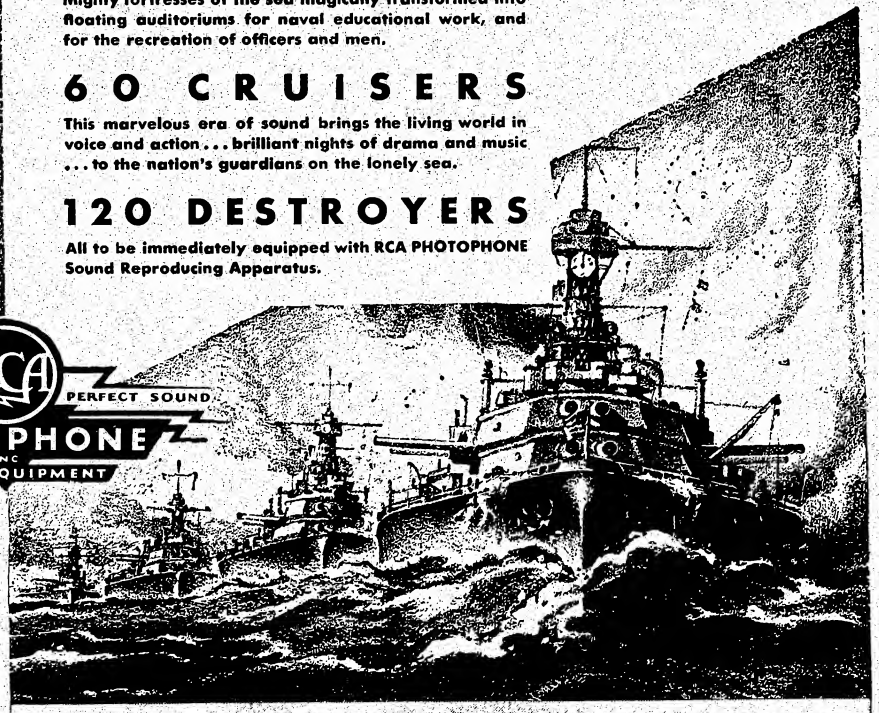
Mighty fortresses of the sea magically transformed into floating auditoriums for naval educational work, and for the recreation of officers and men.

60 CRUISERS

This marvelous era of sound brings the living world in voice and action... brilliant nights of drama and music ... to the nation's guardians on the lonely sea.

120 DESTROYERS

All to be immediately equipped with RCA PHOTOPHONE Sound Reproducing Apparatus.



THE EMBLEM OF RCA PERFECT SOUND

PHOTOPHONE

INC. SOUND EQUIPMENT

All branches of the Navy—Shore Stations, Navy Yards, Marine Barracks, Marine Hospitals, Army Transports—are included in the plan to provide the arts of modern science and invention for the instruction and diversion of the fighting men of the sea.

•

Executive and Commercial Offices
411 FIFTH AVENUE
NEW YORK CITY

RCA PHOTOPHONE

Another Smash

four (4) in a row from Pathé

NEW YORK

New York City—The metropolis has capitulated en masse to the Quillan, Armstrong, Gleason and director Russell Mack combination, making Pathé's newest hit a great transcontinental success.

All eyes are now on Pathé's production genius, E. B. Derr, who has loomed in the industry like an Aladdin with a wonderful secret of magical success.

WILLIAM BOEHNEL, *N. Y. Telegram*—"Arouses wild merriment. Manages to be at once amusing, entertaining and different.

"Boisterous, fast moving, hilariously diverting.

"Eddie Quillan is splendid, a superb piece of work is done by Robert Armstrong, the supporting cast is excellent, with fine work contributed by James Gleason."

RICHARD WATTS, JR., *Herald Tribune*—"A fast moving racketeer comedy. The racketeer angle never gets a chance of being so very serious because of Quillan's romance, his wisecracks, or both."

QUINN MARTIN, *The World*—"Agreeably diversified gangster movie.

"Succeeds in filling out with quick electric turns of plot and motivation a film hour and a half worth seeing."

BLAND JOHANESON, *Daily Mirror*—"Smart and snappy. You'll enjoy it. Something new in gang stuff.

"Has the strong support of Robert Armstrong and James Gleason."

IRENE THIRER, *Daily News*—"Chalk up 'Big Money' as a corking laugh getter and an underworld movie which is fast in tempo.

"There's murder intrigue, plenty of thrills and lots of funny stuff.

REGINA CREWE, *N. Y. American*—"Thoroughly amusing. Fifty-fifty gag comedy and underworld thriller. 'Big Money' is real good fun."

MORDAUNT HALL, *N. Y. Times*—"'Big Money' is amusing. The narrative is divided neatly in two, the first half concerning itself with farcical adventures. The second half with a comparatively serious picture.

"James Gleason as a hanger-on around underworld leaders is very funny.

"Everybody from the director down merits equal credit for an unpretentious and thoroughly amusing film."

CHICAGO

Chicago, Ill.—Eddie Quillan, Robert Armstrong and James Gleason as a three-star combination in another Pathé hit, "BIG MONEY," opened at the Palace theatre to an unanimous salvo of praise from the Chicago newspaper reviewers and an enthusiastic reception from Chicago's critical loop audiences.

MAE TINEE, *Chicago Tribune*, "A deft and likable gangster comedy drama. It has speed, humor, surprise and suspense.

"Eddie Quillan gives a spanking performance as the luck kissed office boy. Robert Armstrong is a grand bozo. Miriam Seegar is sweet and James Gleason and Robert Edeson adorn the roles entrusted to them. The film is nicely directed, photographed and recorded. You'll be well entertained by 'Big Money'—or I don't know you."

CLARK RODENBACH, *Chicago Daily News*—"Eddie Quillan comes to bat here as the juve in a first-class comedy. The boy is helped by an excellent cast, a story of merit and some crackling dialogue. Robert Armstrong is great, playing his role with repression. In fact, repression is the key note of all the gang stuff in this picture and nobody in the picture can touch James Gleason in a part like his** a lot of fun this one."

ROB REEL, *Chicago American*—"The Gods of the theatre decided to be exceptionally good to the Palace in the way of a screen play. 'Big Money' is one of the funniest talkies ever made. It has more belly laughs than anything since Sid Chaplin's 'The Better 'Ole' and Chaplin's 'Circus'.

"The story is a positive scream. It is just one long, loud and well nigh exhausting laugh from start to finish."

CAROL FRINK, *Chicago Examiner*—"A very joyous picture with smart lines, unusual situations and splendid acting.

"I make it a rule not to fall in love with movie actors but if I were to relax, the object of my affections would be James Gleason, just as he appears in 'Big Money'. Gleason as the tough hanger-on of a gang of big gamblers is priceless. Every word he utters and every gesture he makes brings forth the delighted shrieks from the audience."

DORIS ARDEN, *Chicago Times*—"'Big Money' is a scream—you might just as well relax at the first and get ready to howl for the rest of the picture. The laughs come so fast you don't have time to bat your eyes between them.

LOS ANGELES

Los Angeles, Calif.—Pathé is still batting 1000 with the newspaper critics. "Big Money" knocked them for a long row of superlatives when it opened in Los Angeles. Many declare the picture to be the best that Eddie Quillan has ever made. When we reflect upon the previous success "The Sophomore" we'd say that this is handing out a compliment that IS a compliment.

KENNETH R. PORTER, *Los Angeles Examiner*—"Comedy drama at its best took a bow at the RKO Theatre yesterday, with the opening of Eddie Quillan's latest film, 'Big Money.' It is undoubtedly the most amusing and original screen story the young star has had the opportunity of playing.

"He is surrounded by a remarkable cast. Robert Armstrong gives a splendid performance . . . James Gleason furnishes many of the laughs with his usual languid characterization. His wisecracking is sure fire in practically any type of picture . . . Russell Mack did a fine job in the direction."

ELEANOR BARNES, *Illustrated Daily News*—"One of the cutest, most entertaining pictures this writer has seen in a long time. For snappy, fresh and quick-moving dialogue this Pathé comedy is a darling. For action, suspense and love interest it is up to the standard and for laughs—well, one couldn't ask for a funnier scene than where Eddie discovers he is rich in the middle of the night and telephones his broker boss that he has quit his job."

JIMMY STARR, *Los Angeles Record*—"Just one big laugh after another!

"Eddie's last two pictures have been very clever, but 'Big Money' is the best of them all. It is clean, original and an exceptionally clever laugh-getting comedy.

"'Big Money' is a big credit to Pathé."

Evening Express—"Eddie Quillan has come forth with one of the most amusing farces to appear in a long time. 'Big Money' makes the audience laugh heartily and continuously."

JOHN SCOTT, *Los Angeles Times*—"Genuine entertainment can be promised in 'Big Money.' . . . It presents something new and novel in the way of a plot and is refreshing after a siege of photographed stage plays, dramatized novels and metamorphosed musical comedies.

"There is action aplenty, suspense, comedy and romance."

Get Lucky - Get Wise - Get Busy - and Get

BIG MONEY

with

EDDIE QUILLAN · ROBERT ARMSTRONG

JAMES GLEASON · Miriam Seegar · Margaret Livingston

Directed by RUSSELL MACK

Produced by E. B. DERR

PATHÉ

The House of Hits

Club Booking Gyp Agents Working Their No-Pay Racket Freely Now

With the protective associations of show business apparently unable to stem the gypping practises of desperate New York club agents, performers, mostly girls, are currently getting the worst flim-flamming on record.

Besides that, conditions are forcing many of these acts to accept engagements they normally would not consider, they not being paid for their work. The worst offenders among the bookers are grabbing all or most of the proceeds themselves and stalling the performers indef.

Variety Managers' Association is unable to cope with the violators as the club field is outside its jurisdiction. The victims have no other recourse for complaint other than the New York bureau which licenses the bookers and agents. Most of them fear consequences if going to the license bureau for aid or are bulled out of it by threats from the bookers.

The License Bureau

The popular threat against the acts is that if they squawk against a booker he will see that they receive no further club work from anyone. A girl dancer who played a club date for $5 because she needed the money complained to "Variety" when the booker refused to pay off. The booker advised her that for making the squawk he'll pay her as he pleases.

The club bookers with gyp methods are in deadly fear of the license bureau, always in the background.

Club agents' most widely used racket at present is a revival of an old trick. It's the free talent idea, with acts giving "auditions" publicly upon receiving promise of future dates with pay, and not getting them.

Acts applying to a club booker for the first time are asked to appear for nothing at some affair the booker happens to be running that evening. If they make a favorable impression, they are told, money engagements are sure to follow.

Under this system the bookers secure most or all of their acts at no cost. The current unemployment situation assures the booking gyps of enough free talent to supply them for indefinite period, or perhaps, they believe, as long as the racket lasts.

The Bookers' Present

Economy is guiding the R-K-O booking office in its plans for Xmas presents for the bookers this year.

Office is reported thinking of presenting each booker with an agent.

Possible Actor's Aid From 24-Day Test of Coast Round Trip

Chicago, Nov. 25.

Starting Dec. 16 and continuing over the holiday period up to and including Jan. 15, all roads running between Chicago and the Pacific Coast are establishing a special excursion rate of $80.34. This contrasts with the regular round trip of $143.73.

This is the first concession the railroads have granted to those who are urging them to apply the same round trip rates to the winter months that are in force from April to October.

Sam Thall, transportation manager of R-K-O, has been urging equalization of rates to apply throughout the year instead of as at present one big rate in winter and a small one in summer.

Actors Benefit

A great economy to the individual actor will be realized if the railroads eventually consent to equalize the round trip fare. While Interstate Commerce regulations do not permit special considerations to any one group and the general public would share in any rate changes, such reforms will be to a great extent due to the persistent pressure and urging of the theatrical interests, notably the Orpheum part of R-K-O.

Railroads establishing the Dec. 16-Jan. 15 round trip rate of $80.34 applicable to standard pullmans and with full stopover privileges include: Chicago, Milwaukee and St. Paul, Santa Fe, Union Pacific, Great Northern, Northern Pacific, Burlington, and Southern Pacific.

$8,000 FOR LOST HAIR

Jean Hubert Recovers Amount From Beauty Parlor in Boston

Jean Hubert, at the Palace, New York, this week with her brother, Fritz Hubert, won a verdict for $8,000 in the Federal Court of Boston against Bermoxe's Beauty Parlor of that city.

Miss Hubert asked $100,000 damages, alleging that on May 22 last an attendant of the parlor burned her hair off, while she was getting a hair treatment. It will take at least three years before her hair grows back, she says. Meanwhile the girl is using a wig.

Their date at the Palace this week is their first engagement on this side since the accident to Miss Hubert's hair.

Alice Asking $6,000

Los Angeles, Nov. 25.

Chances of Alice White's playing vaude here are slim following a disagreement over terms.

R-K-O negotiations are reported off with the screen girl asking $6,000 weekly.

Blanche Merrill Writing

Shortly after reaching New York following a long time away, Blanche Merrill received commissions to write three new acts immediately.

The song material will be supplied by Miss Merrill for Belle Baker, Irene Ricardo and Lillian Shaw, all former customers of Blanche's.

Billy Mason's Air Job

"Smiling" Billy Mason, former vaudevillian, is now on the air five nights a week at 6:45 over station WABC, New York, on a commercial hour.

PROPOSE SHARING IDEA TO AID VAUDE LAYOFFS

Actors' unemployment may be alleviated shortly through a plan submitted for revival of stage shows in the sticks.

Elementary scheme is for four or five-act vaude bills composed of current layoffs, playing one and two-niters on percentage.

Indies and the circuits have been sounded, with the most interest among the latter shown by Fox.

Adjustment with the percentage bills as aid to vaude layoffs.

Kabbible as Act

Another cartoonist-humorist is going into vaudeville. It is none other than Harry Hershfield, who is due to open at the Pitkin for Loew's, Dec. 6.

Harry is to tell stories, but will make sketch of his "Abie Kabbible" to prove he is the real thing. The State will follow, if everything is okay.

PERRY BROWN BUST

Los Angeles, Nov. 25.

Lincoln Perry, pictures, and Morgan Brown, vaude, pled bankruptcy petitions this week.

Perry owes $18,741 and lists $6,505 assets. Latter includes $2,033 salary held back at Metro and $1,400 due from the Pearl Amusement Co., New York.

Brown's $2,010 debts are mostly to doctors, with $349 due the N. V. A. and $105 due the 233 Club. His only assets are clothes.

Bryan's Skit

Arthur Kuh Bryan, WABC radio announcer, has gone vaude. He has a skit.

RICHARDS BAWLS OUT SAMPTER OVER DANCE

Harry Richards (Roehm and Richards) gave Marty Sampter a tongue lashing Sunday (23) in a rehearsal hall, over a controversy about Hal LeRoy, dancer.

Richards claims that last July he had LeRoy, then known as Roy Shotte, in a hall for Sampter to look at. Sampter, he claims, after watching the boy dance, talked with him alone, after which he turned around to Richards and said, unenthusiastically, that he would let Roehm and Richards know later whether he could use the boy or not.

The following day, according to Richards, he called the Shotte boy's home, to be informed the boy had left that morning with Sampter for Boston, where Sampter placed him in "Tattle Tales," musical.

Richards claims that Sampter stole the boy away from him and changed his name, and refused to answer all letters inviting him to come to Roehm and Richards' office to discuss the matter.

The case is now on file before Equity Ass. and if Sampter places the LeRoy boy, as he is now known, in a show, Roehm and Richards will collect all commissions from same, said Richards.

MICKEY GROSS, RKO MGR ARRESTED FOR HOLD-UP

Sioux City, Ia., Nov. 25.

Mickey Gross, manager of the R-K-O Orpheum, is under arrest here for complicity in the holdup of the theatre nearly three months ago, to which John Arensdorf, 20, has confessed.

Arensdorf "told all" to Fred C. Woolworth, Boy Scout executive, and his life long friend, when the youth was taking the "rap" for the job.

The robbery was first reported to have netted $5,925, but at that time Gross explained the amount taken was only $2,852, the difference being due to deposit made by his assistant manager, who recently lost his job and moved from here, when the father of a young girl raised a row.

Police have not divulged Gross' participation in the robbery. Gross came here two years ago when his brother, Jack, was directing the house.

Jane Lee's Appendix

Rochester, N. Y., Nov. 25.

Jane Lee, with her sister, Katherine (Lee Kids), booked for R-K-O Palace here, was stricken by appendicitis soon after her arrival Saturday (22) and went to the Genesee hospital for an operation. Miss Lee is getting along nicely. Her mother came on from N. Y. in response.

Prior to the arrival of Harry and Dorothy Dixon from New York to take the Lees' place on the bill, Katherine Lee did a single turn.

Fally Markus Moves Employment Agency—Mobs of Unemployed

Fally Markus, former leader of the Independent vaude theatre bookers, who disposed of his booking office and went into the employment bureau business with a suite of offices at 110 West 42d street, has been dispossessed from that building 16 times. It took the 16th time and he is moving his offices to 1452 Broadway at the northeast corner of 41st and Broadway.

Fally is not being tossed out through non-payment of rent. According to general knowledge he has enough money to last him as long as he lives. Markus was dispossessed because the halls of the building in which he is located were constantly crowded by the crowds of men and women coming to his agency for work.

Fally took the offices on West 42d street in January, last. In March he was first dispossessed, but fought it in the courts and allowed to stay. In May the building was foreclosed which invalidated his lease. He took it to court and stalled over another 60 days. The new landlord ordered him out, stating that the mobs of unemployed were ruining his building. Markus stayed on despite the crying landlord. The landlord finally told Fally if he wasn't out by Dec. 1, he would put his stuff on the sidewalks and take his chances on Fally suing him for damages. The owner said he would rather have a suit than have his building destroyed by the army of unemployed.

Poor Devils

The halls are all marked up and plaster has been kicked out in spots. It is unfortunate, said Markus, that whenever you try to help some of the poor devils out of work, that they make it tough for you in another direction. So Fally moves this week.

Fally has incorporated his business as Markus-Berman, Inc. holding 71% of the stock.

Unable to get quarters in another building, so that he could separate his white collar and women applicants far apart from the ordinary run of labor, he took five rooms in the new place and will segregate the applicants by rooms only.

2 Wks. Married After 2 Days' Start, With Twin Beds, Too, and Zowie!

Chicago, Nov. 25.

Desertion has about eclipsed cruelty as the basis for quick divorce. Trouble with the cruelty plea is the necessity of having witnesses to prove that defendant had scars, black and blue marks or other signs of violence. Desertion needs only one witness to prove that the defendant lived alone for two years. Desertion is much cleaner a complaint.

Seymour Miller, formerly manager of the "Sporting Widows" company and now manager of the Rialto, Casper, Wyo., has secured a divorce from Leatha Miller, of "Radium Queens." They married at Des Moines in Feb., 1925. On Oct. 15, 1926, she blew. She always did have the wanderlust, and couldn't stick to any one town, even for a husband, Seymour says.

May Langdon secured her divorce papers separating her from Byron C. Langdon, former vaude and radio artist, and now manager of the Langdon Bros.' music school here. The lady got no alimony as Langdon filed an answer denying all the charges.

So Simple

Leo Weisskopf who had his name mentioned as the attorney in the above cases, also managed to separate Laura and Harry Tennant for desertion. They said the words at La Porte, Ind., May 31, 1920, and called it off on June, 1924.

One of those Crown Point quickies crashed after two weeks when Catherine Ellsworth, entertainer at the Club Roxy, filed suit for separate maintenance against Stanley Nelson. They married hastily Nov. 5 of this year, after two days of courting. Miss Ellsworth had several squawks, based on the home life, including twin beds.

For Apples?

"Whatcha doin'?"

"Haven't worked in three months."

"Whatcha goin' to do?"

"Was going to sell apples, but heard you had to have an audition."

Lulu McConnell Makes Many Doctors Laugh At NVA San., Saranac

Saranac Lake, Nov. 25.

Around 125 physicians with wives if necessary attended the special affair given by the N. V. A. Sanatorium here for the medical profession of Northern New York.

After an inspection of the plant, the guests were entertained by the pro patients of the institution. Dr. Edgar Mayer announced during the evening all plans for the Sanatorium had been perfected, including the installation of full equipment.

At the show Lulu McConnell got the laugh hit by saying as she started her single turn:

"Here's hoping Dr. Mayer will be as good to me as I will be to you tonight, and if he isn't, I'll be a widow."

Russ Kelly, Harry English, Dick Kuni, Andrew Molnoy, George Harmon, Alice Carmon, Frisco DeVere and Allie Bagley were the other entertainers.

Helen O'Reilly was the hostess and Jack Lewis the greeter.

Pretty tough audience as the physicians were sorta mixed, the $2 a call pill slinger sitting next to the $10 a visit high hat, and neither knowing how far they could go with the laugh thing.

Grant Simpson, Miss McConnell's husband, is a patient in Saranac.

$1,000 for Toby Wilson Daily From Okla. Oil

Toby Wilson, veteran vaude comedian, is now getting $1,000 a day. Oil.

The comic got the tidings by wire on Monday (24) telling him that that plot in Oklahoma was spouting to the tune of seven grand a week. Wilson, around 50, is said to have spent the day trying to grasp the idea as well as any piece of furniture which would hold him up. His hands were too unsteady to hold a glass.

SINGER'S BODYGUARD AFTER PHONE THREATS

Chicago, Nov. 25.

Not satisfied with having beaten up Will Singer, manager of the State-Lake, and sent him to bed for two weeks, the unknown ruffians responsible for the assault have phoned new threats.

As a result when Singer returns to his duties he will be provided at all times with an armed bodyguard.

No clue as to the persons perpetrating or financing the attack has been discovered, nor is the motive known.

Divorced Couple Join Hands In Accident Suit

Milwaukee, Nov. 25.

Although she was divorced several weeks ago from her husband, a Milwaukee city fireman, Marjorie Brooks, director of a troupe of local dancing girls, is joining hands with her ex-spouse in a suit against the Wisconsin Gas and Electric Company for injuries she received when a car she was riding in collided with an interurban bus last August.

Mrs. Brooks seeks $15,000 and her former husband $1,200 for damages to his car.

Three members of the dancing organization, and two men companions, are suing for $5,000 each.

DELF COMING EAST

Hollywood, Nov. 25.

Having completed work on the script of El Brendel's next picture for Fox, Harry Delf plans to return east either for vaude or Publix.

Delf has been offered a unit route by Publix.

Edelsten's Leg

Willie Edelsten's leg trouble has returned, confining the agent to his room at the Park Central, New York.

He underwent an operation about six months ago.

Harry Rose in St. Louis

St. Louis, Nov. 25.

Harry Rose will start m. c.'ing at the Ambassador Thanksgiving. He will remain there at least until New Year's.

Having celebrated everybody else's anniversary,
'Variety' will now try to celebrate its own
What it has to celebrate is something
even *'Variety'* is trying to find out about
But you'll find out
If you don't, that's our fault

A silver anniversary in December
The 25th publication of a special
issue which the dailies use as a
show business guide the year around

If you can't get into a newspaper office
any other way--there's always *'Variety'*—
the emblem of the theatre

After 25 years in the same grade
'Variety' will graduate with an A.K. degree
You figure out what it's going to graduate to

And it all happens in December

A Small Time Manager's Letters To His New York Booking Agent

(A Revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.)

By J. A. Murphy
(Murphy and Willard)

Crinberry, O., Nov. 10.

Dear Mike:

One of the actors who is down on the list as Edwin Rump, America's greatest grotesque, came in late to practice Monday, and when I says where is the check for your trunk, he throwed down a gunny sack which was full of something and says there is my trunk. I thought it was kind of limber lookin' baggage but he said it was all right till the express man knocked all the irons off of it. He opened up the sack and fished out some soggy looking note music, which he gave to the head fiddler and says 40.

I didn't know what that meant, so I thought I would stick around and watch, but I couldn't find out nothin' from the way he practiced. He seemed to use more drum thumps than anything else. Well, when he came out of his part at the matinee, the orchestra made an awful smash. He looked scared, fell over on his face, got up again and throwed away his necktie. When he throwed out his necktie some one dropped a coal scuttle full of broken dishes and tore a rag in half. Then he yelled out a song that started like this:

"I'm a ring tail squealer from Japan.
Yes, I am! Alabazam!"

After that he didn't do nothin' but holler and fall down and split hunks of wood out of the staging. I

(Continued on page 40)

Detroit Store Starts Xmas Circus-Vaude Free Shows

Detroit, Nov. 25.

Free circus for the kiddies and free vaude for grownups is being used to stimulate Xmas shopping here. Crowley-Milners dept. store is running a free circus four times daily and slated to stick until Xmas. A tab version of the Bardon-Doss motorized circus is being used. Shows run about 45 minutes and are given at 11 a. m., 1, 2 and 4:30 p. m. Playing to about 5,000 daily with about half kids.

With talent costing about $1,500 a week, show offers 16 dogs, four monkeys, five ponies, and is operated by five people, including Madam Bardon, Wm. B. Doss, known as the man who grows, a clown and two attendants. In all about two trucks of paraphernalia. Included is a Punch and Judy show. Vaude show every Sat. nite is also planned for the grown-ups exclusively. Store expects to spend about $500 for the talent. Business has been helped, not only in the toy dept., but all over the store.

Brennan and Bevan Act

Sybil Brennan, formerly of Diamond and Brennan, and Ralph Bevan, formerly of De... and Flint, have formed as a two act for vaude.

Jim Diamond, Miss Brennan's husband, left the stage a few years ago to accept a Wall street position. He died last year. Beatrice Flint, Bevan's wife, died recently in a Terre Haute hospital. Charlie Allen is agent.

ANOTHER FOR THE SWEDES

Hollywood, Nov. 25.

Olsen and Johnson, now on a vaude tour, will return to Warners in February.

First spot will be in "Red Hot Condors."

Jerry a Publix Unit

Jerry and Her Baby Grands will become a Publix stage unit. The flash act will play a few dates around New York before starting rehearsals for it.

Miss Jerry and her people with grand pianos lately returned from a playing trip that included over half the globe.

Allen in Loew Unit

Lester Allen opens as the feature of a Loew unit Nov. 29.

Phillis Rae and the Norman Thomas Octette are also in the line-up.

HUBB-KEATING PACT

Manager Shares Pay to $3,000—20-Year Contract Off

Carlton M. Hubb, manager, and Fred Keating, magician, have settled their differences. When Keating works Hubb will collect 10% of his salary for an indefinite period until it reaches $3,000 a week. This arrangement is Keating's payoff of Hubb for the latter's releasing him from a managerial contract.

By the terms of that contract Hubb was to manage Keating exclusively for 20 years besides an option for 10 additional years.

VAUDE ACTS THINK BETTER OF BURLESQUE

From throwing kicks at burlesque the vaude acts in the Mutual shows are now throwing kisses at it. The 28 acts now with Mutual, 11 less than when the burlesque season first opened, now like their burlesque and everything about it.

At the beginning they were unused to burlesque and squawked plenty. Burlesque wasn't what they thought it would be. They weren't used properly, they cried; girls were throwing their torsos around while they were trying to sing and copping all the eyes, etc.

Now it is said the acts have become accustomed to the burlyecue shows and found it easier going than playing vaude, without the latter's worries. They like the way the circuit takes care of their transportation, saving them that niuch expense; they like the way their bags and costumes are shipped without having to worry about it and like the no tipping rule adopted by Mutual as far as their connection with the theatres is concerned.

They also consider that though their salaries may be less than what they could earn in vaudeville, in the long run they will earn more. With the acts it is not a question of how much they will earn one week and how much the next, but how much they will have at the end of the season. A Mutual season is about 35 weeks.

WAITE HOYT'S PIANISTE

Girl Sues Ball Player and Agent —Awarded $800

Municipal court, New York, awarded Selma Waldman, pianiste, $800 judgment against Waite Hoyt, the ball player, and Harry Romm, agent, in a suit pending about a year.

Miss Waldman, engaged by Romm as Hoyt's pianiste in his vaude attempt last year, sued for eight weeks' salary, claiming she was released without notice after one week, and that Hoyt played seven weeks without her.

Al White's Losing Week

No coin eased Al B. White out of the Picardy Club, New York, after a week, with a headache.

White went in last week as m.c. and manager on a percentage basis. Place didn't gross enough to pay off White's show. It cost the comedian a week's salaries for the people.

He's returning to vaude.

Rubin, Palace's M. C.

Benny Rubin will do the m. cing at the R-K-O Palace, New York, for two weeks starting Dec 6. He is now playing dates across country from the Coast.

Rubin will receive $1,750 weekly at the Palace. He lately agreed to a cancellation of his years's contract with Radio Pictures at $1,200 a week.

Santley in N. Y. Office

Los Angeles, Nov. 25.

Harry Santley of the local William Morris office will leave Dec. 15 to go with the agency's New York office.

The M. C.'s Edge

New type of m. c. in the gay haunts around Broadway that run until dawn are the sort that thrive on heeklers. The lavender tinged boys nowadays are now among the fastest thinking ad libbers in the main stem clubs usually topping any crack tossed in their direction by recognized Broadway wits.

Joe Frisco, formerly an irrepressible gagster in the clubs now maintains a discreet silence in the pansy dominated clubs. Asked why Joe replied: "All one of those guys has to do is call me Maude, and I'm through."

DEPT. STORE CUT ON XMAS ACTOR

Department stores in New York city are being besieged by lay-offs who want to know what the chances are of getting a job as entertainers during the Christmas era. The chances are, according to one of the largest stores, n.s.g.

Department stores will barely use any professional entertainers this Yuletide. In previous seasons they have had quite a number of actors scattered about the store, mainly in the toy department, to amuse the kids. This season they'll just employ a few pro Santa Clauses who can turn a cartwheel, spot them all in the toy department and let it go at that.

YONKERS POLICE MAKE GIRL ACT CLEAN UP

Yonkers, N. Y., Nov. 25.

Undress in Nils T. Granlund's "Hollywood Frolics" girl act drew police censorship here Saturday (22). Loew's theatre, where the turn is playing this week, was ordered to put some clothes on the girls after the first show.

Chief of Police Quirk and Capt. William H. Crough, who made the demand, also ordered deletion of three objectionable scenes and withdrawal from Loew's lobby of nude photos belonging to the act.

The lobby pictures evidently caused attendance to censors at the first performance. They were the same nudes that drew so much attention on Broadway the week before last when the cabaret act played the State.

Rodions in Florida

Hollywood, Nov. 25.

The Rodion dancers dropped out of the Publix "Sky High" unit following the local Paramount engagement, going directly east from whence the dancers open in Florida for the winter.

The Rodions came with the show from New York.

Start of the Name Albee Off on All R-K-O Theatres Now Bearing It

Boston, Nov. 25.

The removal of the name of Albee from the Keith-Albee theatre in this city, which occurred last week, was duly taken note of in the local dailies to quite some extent, but they did not catch the real significance. The Keith-Albee is now known as Keith's Boston. The newer B. F. Keith Memorial theatre here, built by the late E. F. Albee, is renamed plainly Keith's.

The name change here by which the Albee is lost to a theatre front in this town is the beginning of the removal of the name of Albee from all R-K-O houses now holding that name. Principally they are located in Providence and Brooklyn.

When Albee came into control of the former Keith circuit, he hyphenated his own name with that of the circuit's founder, B. F. Keith. With the opening of the Brooklyn house, the name of Keith was entirely forgotten. After having the triangle where the Albee theatre stands renamed Albee Square in Brooklyn, the theatre's title was announced as the E. F. Albee theatre.

Marcus Loew's Vow

The Albee theatre, Providence, was the commencement of E. F. Albee's fortune, given to him by Mr. Keith at one time when Albee threatened to leave Keith as his general manager. It has been known as the Albee for over 25 years.

The late Marcus Loew vowed he would have a Loew theatre opposing Keith-Albee in the two Albee pet towns, Providence and Syracuse. It required three years by Mr. Loew to assemble the Providence site where Loew's theatre now stands. During all of that time, Albee never had an inkling of Loew's intention.

It is said here on the inside that the present R-K-O administration sees no commercial advantage in retaining the Albee name on its theatres.

MUST PAY PEGGY CALVERT

Columbia Club Defended an Action for Injury to Person

A judgment for $230 was awarded Peggy Calvert, vaudeville, against the Columbia club, Far Rockaway, for injuries the actress sustained there while on an engagement.

Miss Calvert was injured April 8, 1930, when, according to her claim, the lights were put out before she left the club and she tumbled down the stairs. Columbia club agreed to settle with the actress but later reneged.

E. Franklyn Goldner is attorney for Miss Calvert.

Bookers Catch Acts In Rehearsal Halls —And Sympathetic

Chicago, Nov. 25.

In the almost complete absence of break-in houses around Chicago, it has become necessary for bookers to do a lot of their act scouting in rehearsal halls. R-K-O agents have been spending their afternoons that way for some time, but now Willie Berger, Dick Hoffman and Dick Bergen, the gents with the important ledgers, frequently have to do it.

Even the cut-rate houses have to be booked with particular care in these days when it's no easy task to please managers.

This system makes it tough on acts, for it means that the Englewood is almost the first date as well as the showing. Acts not in shape, or requiring a little time for the requisite smoothness, are thus apt to be out of luck through being unacceptable in the state they reach the Englewood and having little opportunity to correct their flaws.

Bookers are probably more interested and sympathetic with the problems of the various acts as a result of the peculiar state of things than at any time in the history of vaudeville in the Midwest. Vaudeville in Chicago, bookers, agents and acts is all one big suffering family.

CANTOR AND 10 BEAUTS IN VAUDE AT $7,500

Eddie Cantor has accepted four or six weeks at $7,500 net, each, in R-K-O vaude through Max Gordon, opening at the Palace, Cleveland, Dec. 6.

About Dec. 27 Cantor will start a two-weeks' stay at the Palace, New York. With him on the stage will be 10 beauts from Hollywood.

In all the Cantor company will have 15 people.

PARTINGTON SNAPPING UP L. A. PUBLIX SHOWS

Los Angeles, Nov. 25.

Jack Partington, Publix unit stager, is remaining out here for some extra weeks under home office orders to perk up the incoming Publix shows going into the Paramount, L. A. Partington will add six extra boys and girls and a specialty dancer to further enhance the Publix units as they come in from the east. These are dropped after the one week when the units leave here for Denver and the south.

Partington must go east around the new year to stage his own shows for Publix, with the likelihood Louis McDermott, now in New York, will come on. Charles Nigemeyer, who previously refurbished the Publix units in New Orleans on their wind-up southern lap, is now here vacationing and may be impressed into service.

Harry Santley, of the local Morris agency, who previously booked the talent for the local Paoific slope units, now has little to do and may return to New York around Dec. 1 to go into the Morris office there.

Harry Jolson's Show

Harry Jolson, shortly returned from England where he headed a variety road show for about four months, says he will do the same thing over here.

Jolson is in communication with several road stauds, to arrange terms. He wants some sort of a guarantee for a tour over here, with the program of vaude standard acts.

Variety Trouping Not Like the Old Day of 2-a-Day for Sister Acts

New Haven, Nov. 25.

Ollie Walters of the Fanchon & Marco playing forces, who has been trouping since she was six years old, says the variety business has changed.

"Give me back the old two-a-day straight vaude," she said. "Those were the days when a sister act could show some individuality on a bill instead of being stuck into a revue with a lot of other people who are out to grab as much of the show as possible.

"Back in the old days a girl had plenty of chance to take a lot of bows but now she gets rushed off the stage before she gets straightened up from her first bow. And you know that bows are meat and drink to show people.

"Today an actress in these stage presentations can't afford her own drops to show her stuff to best advantage, and even if she could, she wouldn't be given a chance to use them.

"Variety folk don't seem to form the friendships they used to when there were only two shows a day. You had more time between shows then to visit with other acts. You spent more time on the same bills with the same acts and you could manage to make up a lot of parties for sightseeing and things like that. But today, with three and four shows a day you don't have any energy left for parties.

"You used to know 20 to 10 weeks ahead just where you'd be at a certain date, but now you don't know three weeks ahead whether or not you'll be in the dread line.

"Oh, for the good old days when you had 8 or 10 circuits bidding for you. Nowadays, there are two and you work for them or else they use you when they feel like it and if you kick, it's just too bad.

"Yes sir, give me back the old two-a-day—when men were men and there was a little fun and romance to varieties."

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

The kiss no woman

One of the big 3

In the Big Money Class with

ALL QUIET ON THE WESTERN FRONT

On the Scale of Magnificence with

RESURRECTION

Presented by Carl Laemmle
Produced by Carl Laemmle, Jr.

TOD BROWNING'S

Greatest Production

The Story of the Strangest Passion the World Has Ever Known



DRA

UNIVERSAL WINS

could resist!



CULA

3 FIRST PLACES IN MOTION
PICTURE ACADEMY AWARDS

R-K-O UNITS GET 2 MORE WKS ON ROUTE-1 SPLIT

Proctor's, Newark, N. J., is expected to start playing the R-K-O four-act unit stage shows commencing week Dec. 1. They will stay at the house for a full week.

Another week will be added to the units' route through a split between South Bend, Ind., and Rockford, Ill., out of Toledo.

As against the addition is the elimination of Birmingham from the R-K-O unit travel in the south.

M. C.'s Try-Outs

Trying out m. c.'s is a new wrinkle in the R-K-O offices. First to pass under this new procedure is Brian MacDonald, formerly with Carroll's "Vanities."

MacDonald is booked to split a week, starting Nov. 29 in White Plains and, the last half in Mt. Vernon, N. Y. If he clicks a permanent m. c. assignment will be his'n.

Leta Ridell has replaced Ione Reed in the Harry Stanley vaude act.

Marcus Loew
BOOKING AGENCY

General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

AMPLIFICATION FOR INTIMACY

A plan to install amplification systems in all large R-K-O vaude theatres is now before its execs. It has been under discussion for some time.

Amplification, from mikes in the foots, such as at the N. Y. Hip, is employed in a few isolated spots. The new plan is for a complete battery of mikes in the foots and two or more suspended from the ceiling in front of the proscenium arch. The latter are said by acoustic experts to pick up the upgoing tones, catching the whole range of everything from a vaude stage.

The intention back of the amplification is to enable the R-K-O theatres to play intimate talking turns, including sketches, that cannot be played at present, due to their value being lessened in a majority of R-K-O houses of large capacity.

ILL AND INJURED

Dave Ringle, harmony man at Shapiro-Bernstein Co., is back after a seige.

Frank Moran of DeSylva, Brown & Henderson's professional department is recovering from an operation on his nose, which has confined him for three weeks.

Abe Goodman, vaude agent, recovering from major operation in Jewish Memorial Hospital, Brooklyn, N. Y.

Dave Ringle, arranger with Shapiro-Bernstein, is back after a minor operation.

Eugene Dale, 10-year-old son of Johnny and Loretta Dale, is down with pneumonia in the Jersey City hospital. The Dales have cancelled all stage work.

Publix and Lyric, Indianapolis, In Opposish Fight on 'Vaudeville'

Indianapolis, Nov. 25.

A hot battle between the Indiana, Skouras-Publix presentation house and the Lyric, independent house playing R-K-O vaudeville looms. The Lyric, long established vaude spot in the city, has recently started a six-act policy with names on top of each bill. For the past two or three months the house has been doing big business and cutting into the Publix spot with no little effect.

Last week the Indiana flaunted "Vaudeville" on the marquee and has gone stronger than ever by splurging in all their advertising newspapers, lobby, posters, etc., "Glorified Vaudeville." While offering the regular Publix stage unit, they are boxing each individual specialty member of the show calling them acts, as well as the house organist and stage band in their ads and selling the line "6 Big Attractions" in most of their copy. While it seems to have helped them some on the opening day, the effect it will have on the ticket-buyers who expect to see vaude and instead are given the same stage show that they have always witnessed, is yet to be seen.

The Lyric retaliated with ads reading, "There is no Substitute for R-K-O Vaudeville," "Indianapolis' Only Vaudeville Theatre" and the like. It also splurged in advertising and drove the R-K-O Vaude angle home in a special newspaper adv.

It is understood the Skouras boys may bring in vaude acts and discontinue the band policy and Publix units, which will make the situation somewhat hotter.

A. J. Kalberer, who manages the Lyric and who has succeeded in selling vaude as the stage entertainment in the city, states that he is ready to meet any move the Skouras outfit makes. He has already contracted for as many big names as are available and anticipates a real battle.

AGENTS JAM FLOOR TO INTERVIEW BOOKERS

Congestion among agents on the floor of the R-K-O booking office is so great at present bookers are making appointments with the agents and also setting aside certain days when they can be seen.

Even the one representative at a time rule has not alleviated conditions appreciably. The loss of time to each agent while waiting to see the booker is tremendous. After waiting for hours the agent often does not see his man after all.

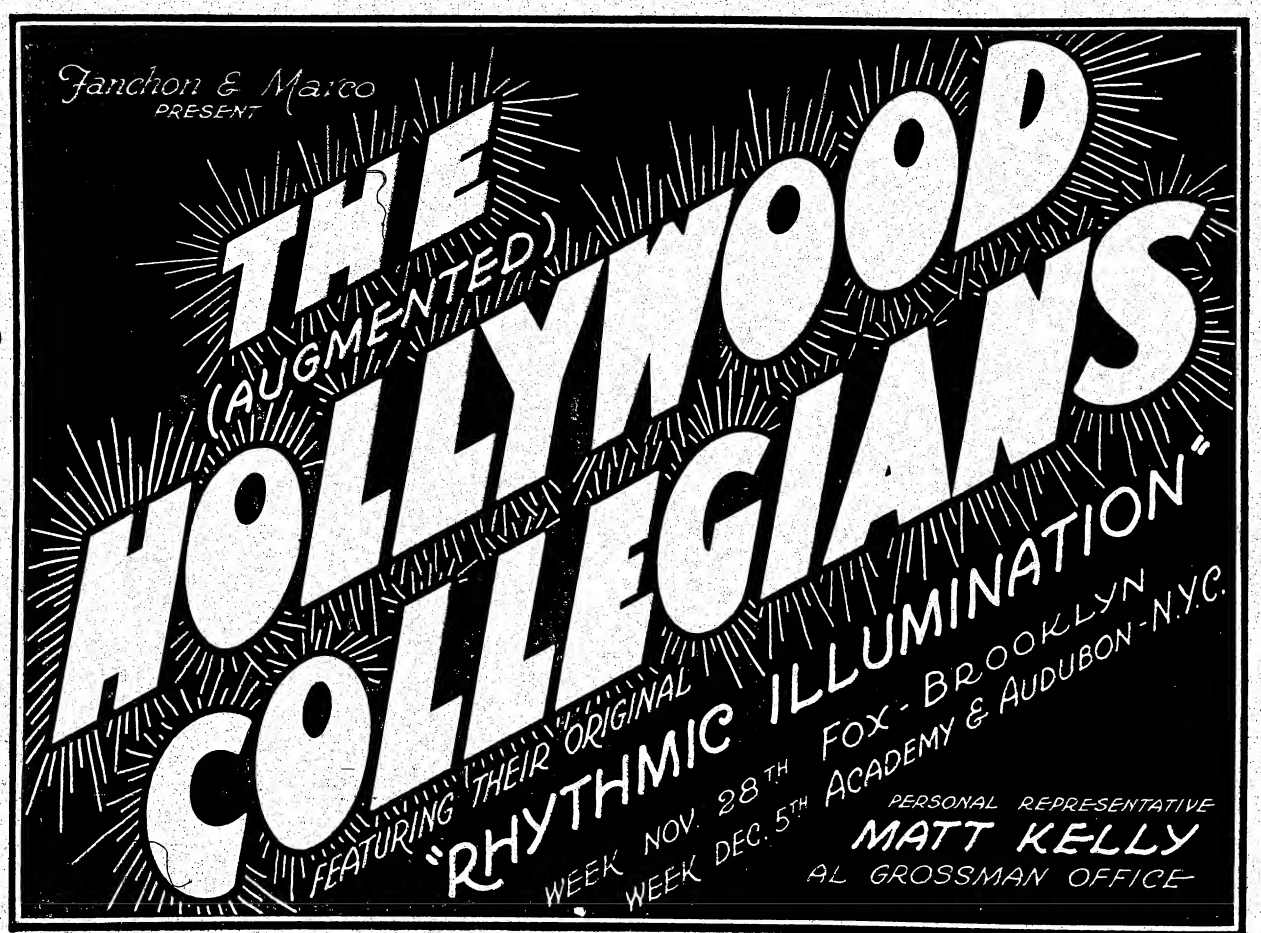
The condition is also raising hob with acts that are looking for pick-up time. Their agents have very little time to spend with each booker under present conditions, and the selling points of each act, especially if a little new, cannot be put over for a buy.

Even the larger agenting firms, allowed more than one rep on the floor at the same time, are walking over each other's heels trying to get an audience with the bookers.

Waiting for a Buzz

Delays through jamming the offices and corridors are commencing to show on the much harried booking staff of R-K-O. The bookers never get a chance to breathe and hardly ever get a minute to look over their books. Even when they go to lunch, usually around 1:30, agents follow them to the same restaurant and sit nearby, hoping the booker will give them a word or a chance to get in a little buzz on their acts.

With well over 100 agents, four bookers, and producers of acts who rush into the office among the swarming agents, to get that last half or find out why his ten acts are not spotted at once, the jam is perfect.



Vaude Chilly Exhibs Okay Radio Acts

Chicago, Nov. 25.

Radio acts are looked upon by small town theatres as their only hope in the long trek back to stage shows. In many of these towns radio acts are the only type playable, and the only acts that are able to click at the b. o.

Publix-Great States houses, operating throughout Illinois, Indiana and Ohio, have set up such a policy, and they are seeking all stage talent in the radio studios. Radio acts are being brought to losing towns as special attractions. Some of these cities haven't seen any flesh in three or four years, and the reports from these spots show that the public are eager for the return of the stage.

Most of the acts being played over the Great States circuit are from the powerful WLW station in Cincinnati, which because of its 50,000 watts covers the entire mid-west small town section.

Play on %

Brooks and Ross are set for a complete swing around the Publix mid-west houses, with reports of excellent trade from houses already played. Bradley Kinkid, another well-known radio turn, has played many of the Publix Indiana houses. Playing most of them on guarantee and split, with two houses reporting new highs for the attraction.

In Chicago, two houses that haven't been in the vaude column for some time, are also returning via the radio act-route. Both the Belmont and the Senate appear set for vaude, with both of these theatres getting special attention from the home office due to their steadily falling grosses. "Louie's Hungry Five," WGN feature, which has played several Illinois and Chicago houses, are booked for the two spots.

Vaude Out at Birmingham

With vaude ordered out by R-K-O at the Ritz, Birmingham, with pictures only running Dec. 5, the vaudfilm policy may be resumed after New Year's.

FOX INTACT 4-ACT BILLS AROUND N. Y.

Phil Bloom, Fox Vaude booker, has a new system of booking his shows. Starting with Saturday (22) Bloom put the rotating four-act show system in effect, much similar to the intact shows of R-K-O.

The houses booked by Bloom on this intact circuit are Republic, Walker, Savoy, Ridgewood, Hempstead, Elizabeth and Crotona. The Academy and Audubon are not included, booked separately.

Bloom says that for a couple of weeks he expects a few obstacles, which he will iron out.

One of the houses will be set as the permanent starting point.

Sundays on Percentage

Jack Linder is booking Sunday vaude shows into four of the Brandt suburban legit theatres in New York, on a percentage basis.

Theatres are the Carlton, Jamaica; Windsor, Bronx; Flatbush, Brooklyn, and the Boulevard, Jackson Heights.

Lack of Break in Houses and 'Show' Places Cramping New Acts for R-K-O

R-K-O is commencing to feel the shortage in vaude break in showing houses in and around Greater New York. It is keeping down the sources from whence new acts for vaudeville spring.

The shortage at the same time extends to the Loew and Fox circuits at present limited in their vaude playing time. It leaves only the haphazard, independent vaude houses open to the new stage material seeking places to smooth out their immature turns before discarded. The latter frequently occurs in the early stages of a new combination for vaude.

At present the R-K-O booking office is said to be seeking a remedy for existing defect in the set up of any large vaude chain, that must look to and protect its stages with new faces and turns.

Didn't Pay Off

Empire, Syracuse, owned by J. J. Smith, millionaire typewriter manufacturer, is going to be reopened with a newsreel policy, the same as the Embassy, New York.

The Empire, leased by Maurice Fitzer and operated by Chas. Sesonske, started to play vaude shows a few weeks ago, but ran into plenty of trouble and folded up last week, owing salaries to acts.

RKO Economy Order

Hollywood, Nov. 25.

Contrary to custom the R-K-O home office has issued a general order to all theatres that budgets be kept down until after the Christmas holidays.

Trying Out Tabs

Hollywood, Nov. 25.

Fred Seigle, head of the American Theatres Company, already operating the Los Angeles Majestic and San Diego Spreckles, former legit houses now showing pictures, is taking over the Oakland Dufwin.

Seigle is installing musical tabs with pictures in the Majestic Thanksgiving Day (27). He will probably use the same policy for the other two later, as a nucleus of a Coast tab circuit.

5 M. C.'s as Act

Detroit, Nov. 25.

Five local m. c.'s are thinking up a new act. Four of the quintet formerly were with Publix here. Two are playing in the pit of the Fisher theatre, one has his own band, and the other two are at leisure.

Names are Paul Leash and Carl Rupp, now at the Fisher; Del Delbridge, now at the Book Cadillac hotel with his band, and Monk Watson and Sammy Diebert, at leisure.

Poli Mix-Up

New Haven, Nov. 25.

Congress Bank & Trust Co. of New Haven, as trustee for Sylvester Poli, is in mixup with S. A. Andretta of Hartford concerning lease of Palace theatre property in that city.

Andretta claims that rental terms were not stipulated at time Poli assigned lease to Fox two years ago, and he seeks to eject Fox people.

Coast Barnstorming Unit Via Midget Cars

Los Angeles, Nov. 25.

A barnstorming vaudeville unit of 26 persons, is being recruited here by A. Marsh, from Florida. Show will be called the Marsh and Reeder revue.

Showill play one and two night stands up and down the coast, taking in vaude, picture and legit houses on a guarantee and percentage basis. For ballyhoo purposes entire outfit will travel in 14 Austin cars. Tentative opening is around Christams.

ART FRANK



Return Engagement R-K-O Palace, New York, This Week (Nov. 22) With "The Maine Squeeze"

In Keeping With Thanksgiving

EXPRESSES THANKS TO

The AUDIENCE for saying it by hand and comment

The CRITICS who said flattering or flattening things about it

The MANAGERS who have said it by kindnesses

The BOOKERS who have said it by long route

My FRIENDS who saw it and said they enjoyed it

DAVE GORDON who said it and helped me do it

FOR WHATEVER I HAVE in talent and whatever I have in HEALTH AND HAPPINESS

I am thanful, and I say it sincerely

Oh, yes, one guy panned the act, whoopee

Booked Until July, 1931, R-K-O Vaudeville

Irving Yates

PRODUCTIONS

160 West 46th Street

NEW YORK CITY

WANTED

Male impersonator. Must fool. Be good dancer, not over 35 years old. Act booked for Publix Circuit. Send photo. C. FAYE, Saenger Theatre, New Orleans, La.

THE GREAT YACOPIS

In Their Sensational Act Featuring MISS NELLY

Only Women in the World Accomplishing A 4-HIGH SOMERSAULT

NOW APPEARING AT LOEW'S STATE, NEW YORK

Dir. JACK MANDEL for Loew

MISS VANESSI

THIS WEEK, NOV. 22, R-K-O PALACE, NEW YORK

Direction MAX TISHMAN, James Plunkett Agency

CRAIG CAMPBELL

DISTINGUISHED TENOR

THIS WEEK (NOV. 22), LOEW'S STATE, NEW YORK

Direction JOHNNY HYDE, Wm. Morris Agency

N. Y. Stock, Wheel Houses Laying On Femme Stuff Thick to Recover

To cut the overhead and still play burlesque the Irving Place, New York, now a Mutual show stand, goes stock under wheel auspices Dec. 15. Regulation number of girls, 17, carried by Mutual operas will be augmented by 10 or 15 more, with added strip principals featured on the runway.

Lyse LaRue opens in the proposed stock. John Grant and Paul Kane will alternate in staging the shows.

American, New York, will continue as a Mutual stand, but the home office is going to make a bigger stab for biz by playing up the femme angle. In addition to the traveling companies' 17 girls, 14 additional runwayites were pressed into service this week, to remain indef.

In Brooklyn with more stock opposition promised the Mutual houses, Star and Gayety, will feature "extra" attractions, the special strip girls and runway leaders being changed from week to week.

Elvie Herndon was used at the Star last week and moved over to the Gayety this week.

Hazel Miller will be the "extra" feature at the American, week Dec. 1.

TOLEDO'S LOCALS

Another Try With Town Girls After Previous Flop

Toledo, Nov. 25.

Empire opens with stock burlesque this week. Chances are it will not be long, as they are using local girls again, and that is what killed it the last time.

Top is 75c, locals.

Toledo likes burlesque, but never went for locals. Harry Winters will again manage and be assisted by Harry Callahan and Bernie Lustig.

Downtown Minsky Cut Includes Rose Gordon

Nine years as show producer at one burlesque house in New York was the record she set, but Rose Gordon was let out at Minskys' National Winter Garden last week when Joe Rose was engaged to do the shows and double as a principal.

Minskys retained only a few of the old bunch at the National with intention reported to cut down operating expenses.

Mutual Closings

"Poolin' Around" dropped off the Mutual wheel in Union City, N. J., Nov. 22.

No Mutual show listed to close next week, but the week after "Peek a Boo" winds up in Union City and the following week "Kuddlin' Kuties" folds in the same stand.

Burlesque Changes

Virginia Muzio, Marie Arnold, Vic Plant and Jane Hazelton left Charles Waldron's stock at the Casino, Boston. Connie Dale, Marie Miller, Harry (Pep) Pearce, Jane Vitale and Eloise Dwan in.

Fay Norman switched from the National Winter Garden to Hurtig & Seamon's, Harlem.

Joe Rose, Kurley Kelly and Bebe Tobin added to principals at National Winter Garden, New York.

Mary Walton and Ina Shaw for stock at the Bijou, Phila.

Frances Parks and Virginia Muzio open with the house mob at Hurtig & Seamon's, New York, next week.

WHEEL OUT, DAYTON

Dayton, O., Nov. 25.

Stock burlesque started this week at the Lyric, supplanting Mutual shows.

Joe Van, Harry Arnie, Ralph Lanzi, Gene Allen, Maurice Blair, Althea Conley, Jean Moeri and Vera Thorne are in the troupe.

Brooklyn Stock Blows

Stock burlesque folds Nov. 29 at the Pastime, Brooklyn, with house going back to pictures and vaude, latter booked independently.

Pastime has been playing tab and pictures on a grind.

STRIP AFFAIR MUST

Burlesque Stock as Opposish to Wheel Doing It

With stock bobbing up to compete with Mutual wheel shows for patronage, it lately has developed into a "strip affair" between the two.

No longer is believed that just straight comedy bits and vaude specialities will draw, but that the main b.o. lure is the girls, those known as "strip teasers."

Mutual biz in many spots picked up last week. Where stock took a spurt it was attributed to the femmes doing the strip stuff.

B'klyn Stock's 4-a-Day Grind; More to Follow?

Oxford, Brooklyn, where Schwartz & Miller is operating burlesque stock with pictures, is trying a grind policy of four shows daily.

If the Oxford puts it over other local stocks may follow with the policy and small admission.

Mutual has stepped into the four show idea on Sundays, but the travelers have never held to the week day grind.

Mutual Midnites Out

Midnight shows have done a complete fadeout on the Mutual circuit as an anticipated moneygetter, even in the big towns where the midnighters were thought to have a chance. In the future extra shows will be played by Mutuals only on certain occasions, New Year's eve, etc.

Elimination of the midnight performances on Fridays eases the grind for principals and choristers.

Two-Day L. O. Plug

If arrangements can be made with the stagehands and operators in Chicago on a pro rata basis, Mutual shows laying off between St. Louis and the Rialto, Chi, may play two days, Saturday and Sunday, at the Empress.

Empress was formerly a week stand but biz forced the wheel to drop it. With the weather getting colder in Chi the Empress operator and Mutual execs prefer to play the two days rather than have a complete l. o.

Mutual Wheel

Weeks of Nov. 24-Dec. 1

Arlington's Rev.—Columbia, Cleveland; 1, Hudson, Schenectady.

Big Rev.— L. O.; 1, Gayety, Brooklyn.

Dimpled Darlings—Empress, Cincinnati; 1, Garrick, St. Louis.

Fine Feathers—Route 1; Gayety, Baltimore.

Flapper Follies—Rialto, Chicago; 1, Gayety, Detroit.

Frivolities—Empire, Newark; 1, Orpheum, Paterson.

Girls From Follies—Orpheum, Paterson; 1, L. O.

Girls in Blue—L. O.; 1, Trocadero, Philadelphia.

Hi Ho Everybody—Gayety, Washington; 1, Academy, Pittsburgh.

Jazz Babies—Hudson, Schenectady; 1, L. O.

Kuddling Kuties—American, N. Y.; 1, L. O.

Laffin' Thru—L. O.; 1, Gayety, Boston.

Legs and Laughter—Hudson, Union City; 1, Madison, Providence.

Lets Go—Apollo, N. Y.; 1, Fox's, Jamaica, N. Y.

Nite Life in Paris—Howard, Boston; 1, L. O.

Novelties of 1930—Gayety, Detroit; 1, Columbia, Cleveland.

Oriental Girls—L. O.; 1, Empress, Cincinnati.

Peek-a-Boo—L. O.; 1, Hudson, Union City.

Powder Puff Rev.—Irving Place, N. Y.; 1, Star, Brooklyn.

Rialto Queens—Star, Brooklyn; 1, Howard, Boston.

Record Breakers—Fox's Jamaica, N. Y.; 1, Irving Place, N. Y.

Silk Stocking Rev.—Empress, Chicago; 1, Rialto, Chicago.

Speed and Sparkle—Academy, Pittsburgh; 1, L. O.

Speed Girls—Garrick, St. Louis; 1, L. O.

Step Lively—Gayety, Boston; 1, Lyric, Bridgeport.

Stepping Show—Lyric, Bridgeport; 1, Apollo, N. Y.

Sugar Babies—Gayety, Baltimore; 1, Gayety, Washington.

Take a Chance—Gayety, Brooklyn; 1, Empire, Newark.

20th Century Rev.—Trocadero, Philadelphia; 1, Route No. 1.

Watson Show—Modern, Providence; 1, American, N. Y.

Biz Forcing N. Y. Mutual Stands to Consider Stock

Four more Greater New York houses may scrap Mutuals for stock burlesque next month.

With the proposed decrease Mutual would be down to 20 houses with 27 shows, which would force out several shows to counterbalance.

Irving Place, New York, goes stock Dec. 8, with possibility that Hurtig & Seamon's, Gayety and Star, Brooklyn, may follow suit. The latter trio will watch the business at the Irving after the change from wheel shows to stock before making a definite decision.

Minskys, operating Hurtig & Seamon's, have desired to go stock for several weeks but because of their booking contract with Mutual have thus far been unable to. In face of the business drop in the past couple of weeks they are reported as having informed Mutual in no uncertain terms that they don't intend to stand further losses by keeping the wheel shows in.

Star and Gayety, Brooklyn, are also reported as being far behind this season with Mutuals and ready to swing back if they can adjust contracts with Mutual.

Billy Fields' Switch

Billy Fields closed as featured comic with "Step On It" last week and this week hopped into "Frivolities," supplanting George Shelton. Both shows are Mutuals.

KUDDLING KUTIES

(MUTUAL)

Ann Corio, Mutual's champ stripper and brassiere manipulator, was sent in this week with this Mutual at the American, New York, to bolster up the femme division and came through as usual.

"Kuddling Kuties" without Corio wouldn't have meant much to the Eighth avenue clientele. Despite several repeats so far this season, with her own show, "Girls in Blue," and spasmodic spotting as an "added attraction" every time that show had an open week, Miss Corio is still aces with American audiences and demonstrated it Monday night by running away with the show with her two teasers at the ends of each stanza. Another illustration that Mutual is enlisting its shiver dames as shock troops to keep the mob interested in burlesque.

Aside from Corio "Kuddling Kuties" is just an average Mutual. Max Fields, doing Hebe and featured, plays legit for laughs for about the first 15 minutes and then goes as rough as the rest of the wheel comics. Fields employs all the old wheezes and stereotyped bits, but only connects when rowdy. Mac Barron, also doing Hebe and supposedly support comic, gets lost in the shuffle after the first few scenes, depending on an audience bit that lays an egg, and after that is utility.

Joan Lee, the show's featured soub, has little to do but is attractive and that lets her in. Probably wouldn't compete with Corio on the strips and didn't Monday night. Anna Fink spots some good comedy as a hick dame in one of the skits which was more legitimate in delinention and got more genuine laughs than anything else in the show. Alma Montagne is likable in her numbers. Edna Wood is a pleasing ingenue with song dancing ability with Anna Smith also there on the appearance angle, if nothing else.

"Kuddling Kuties" projects a classy production with little in the way of talent to back up the sartorial flash. It seems pitiful that a comic of Fields' ability could not have surrounded himself with at least a smattering of good material instead of having to go the limit on the blue stuff for all the laughs he secured. All familiar, too, from the boudoir scene to the school days bit. Miss Fink took everything away from him in this, but also going plenty rowdy as soon as Fields cut loose. Sort of detracted from her early impression. Rest of the bits didn't matter much. The strippers were what they wanted and Corio especially.

Chorus, more or less a good looking mob, maintained a speed tempo for the dance number spacers, often let down by the ensuing skits. That's the answer to why burlesque is slipping and nobody seems to care.

Fields works hard with the dirt, but with so much competition in this division he doesn't stop out of his contemporaries in the wheel shows.

When they put a mallet in your hand with the admission ticket there's little else to be done but think the worst after the show has been but half way spun, if not sooner.

"Kuddling Kuties" is no worse than a lot of the wheel shows but certainly no better. *Edna.*

Comics' L. O. Record

Never before have so many burlesque comics been at liberty as at the present time.

The list is to be further augmented by the closing of several Mutuals this month.

CAST'S TOUGH TIMES AT EMPIRE, ALBANY

Albany, Nov. 25.

Stock at the Empire came within an ace of blowing last week, when the cast and chorus, unpaid for two weeks, mutinied before the matinee Saturday (22) and refused to give a show unless paid.

John Jermon, operator of the company, finally got the mob together by passing out notes for the amount due, which he promised to lift this week. Several didn't care about the note passout and walked. Those who remained gave the shows with a short company.

Most of the troupe are reported in financial distress through the failure of the proverbial ghost to strut for the past two weeks.

Business has been badly off for several weeks at the Empire with theatre getting first money and little left for the players after the house take.

Minne. Stock Cast

Minneapolis, Nov. 25.

New cast of principals went in this week with the stock at the Gayety.

Newcomers include Billy Wallace, Charles La Ford, Harry Fields, Ernie Holder, Bud Purcell, Evelyn Willis, Kitty Axton, Edith Palmer, Healy and Garnella.

Stock at Wildwood

Stock burlesque goes in next week at the Casino, Wildwood, N. J. with Leon Shulke installing and staging the shows.

Company includes Babe Healy, Joe Connors, Margie White, Gene Carter, Tom Barclay, Helen Devlin, William Jones, La Sevllanita, and 16 girls.

At The Gotham

A new set of principals opened in stock at the Gotham, New York, this week (24).

Company now includes Mickey Markwood, Eddie Miller, Sam Lewis, Sonny Brown, Vic Casselle, Donna Davis, Hattie Beall, Connie Fauster, Jean Kennard, Eddie Green, Edith Kearns and Mayo Twins.

Cy Wills Waiting

Cy Wills, vaud comedian, who went to Hollywood with Bob Carney, another vaudevillian, to make two reelers for Pathe, is back in New York.

Wills is waiting to see if Pathe will renew his contract, and if not he will return to vaude.

Benson With R-K-O

R-K-O club department has added Edgar Benson to its staff.

Benson was formerly a Chicago band booker.

Liberty, Irvington, N. J., drama stock house, starts playing vaude for three days each week Dec. 5. House will play five acts on weekend.

Peggy Fears (Mrs. A. C. Blumenthal) has more real diamond bracelets than Peggy Joyce or Mabel Boll. She's the most bejeweled woman seen around the class spots this season.

R-K-O's Sunday openings in Main Street, Racine, Wis., changed to Fridays, and the Hippodrome from Saturdays to a Friday opening.

N. Y. Theatrical Protective Local No. 1 will move to its new office in the New Yorker theatre building Dec. 1.

Mark Barron, A. P. columnist, and Ward Morehouse, of the "Sun," left Monday (24) for a 1,600-mile motor trip to Lexington, Ky., to eat a real Southern turkey dinner for Thanksgiving. Will drive all the way, taking turns at the wheel. Hostess of the dinner will be sister of wife of Keat Speed, "Sun" managing ed.

Vaude Acts' Wholesale Departure from Mutual; Women Won't Strip

More than half the vaude acts booked with Mutual wheel shows this season have already vamped burlesque to return to vaude.

When the plan of incorporating vaude acts with the wheel shows was originally hit upon it had been planned to spot the acts as specialties, independent of the shows. When the season started the system changed with the vaude acts called upon to double as principals in addition to contributing their regular vaude stuff.

Acts that had gone in at a price because of the supposedly secure bookings, which guaranteed 10 weeks and a possible season of 35 weeks, found the grind of doubling too strenuous and withdrew. In most cases the vaude people failed to click as burlesque principals before burlesque audiences. The vaude women refused to comply with stripping required of burlesque women and quit.

Adam Sowerguy

(Continued from page 35)

was wonderin' how I was goin' to put up with him for a whole week, when a phone come in from the man that runs the picture show over in West Cranberry. He wanted to know if I could spare him an actor to splice out a short film. I says I've got a ring tail squealer I can let you have reasonable. He says I don't care how much he Squeals, if he can act a little in front of the sheet; so I rented him out for the week for $5 more than I was payin' him here. I think I would make a good show booker myself if I put in my time at it. The funny part of it is he took so good over the river that they want to keep him another week.

I got an express bundle today with a big china lobster in it from Winnie Twoshank. It ain't no sort of use to me, but I suppose she was sorry for the way she sassed me about her picture and kind of wants to make up.

Them sister actresses you sent this week ain't related that way at all. One of them is the daughter of the other one, which is her mother, but she calls her aunt. I don't know just which is which, for the oldest one looks the youngest. They act right spry and have a couple of suits of clothes which they change from long to short when they do their clogging.

The mud molder that makes mud faces on a board is all right, but it's a mussy sort of an act. The silafone player takes good, but I don't like silaphones. One of the bicycle riders run his wheel into the foot lamps today and broke all four.

I don't think this show is going to draw.

Adam Sowerguy
Manager.

NEW ACTS

Joe Niemeyer, Doris Walker, Six London Tommies, song and dance act.

Gene Barnes and Meyers (formerly of Bingham and Meyers), 2-act.

Jerry Goff, former baritone lead with "Strike Up the Band," is rehearsing with Stanley Vabelas, tenor, and Earl Leslie, second tenor and pianist. They are building the trio for commercial broadcasting.

"Blondes and Brunettes," 10-people flash, eight women and two men, recast.

Jeanette Hackett in a 10-people dancing flash.

Eddie Leonard, the original, in a 12-people minstrel act.

Garcia Sisters, formerly Dallas Walker Trio, new sister act.

Christie and Nelson, with man, now three-act.

Marjorie Seltzer, ingenue in musicals, and Chester Fredericks, two-act.

Dave Kramer, whose split with Jack Boyle recently dissolved one of vaude's standard comedy teams, is returning as conductor and m.c. with his own band turn.

Partington's Coast Stay

Los Angeles, Nov. 25.

Jack Partington, Publix stage producer, is assigned to remain out here and look over the first six eastern units routed to the coast.

He may remain indef to fix up the units if necessary and also produce special overture presentations at the Publix theatres.

NEW ACTS

VANESSI (5)
Dancing and Songs
17 Mins.; Full (Special)
Palace (St. V.)

Attractive looking dancer is around again, this time assisted by a male quartet who sing and hoof a little. Otherwise, the act is very much on the type of this girl's former turns which generally have been okay.

Not overburdened with clothes, Vanessi has gotten away from her severe coiffure and peacock dance, but continues to twist those hips around to keep the average witnesser intrigued. She perhaps looks better than at any time previously, with practically every number carrying a distinct hint of an out-and-out coochi. It may not be especially graceful but it's what they like. Vanessi is smart enough to listen. Rather a shame in a way as she does nice kicks and probably could do a standout routine with a boy. She's evidencing that kicking ability in her opening number. Male quartet fill in nicely, hot tunesters who gather around a piano during a switch in set. This leads into an exaggerated skirt dance by Vanessi, based upon a rainbow idea. Manipulation of the long train effective.

As currently running it's a good act in which Vanessi's appearance catches immediate attention and her dancing sustaining that interest. Meanwhile, the boys entertainingly take up the waits.

This turn won't have any trouble anywhere. *Sid.*

GENE AUSTIN
Songs
10 Mins.; Full (Special)
Palace, Chicago

Victor's topnotcher intermittently takes a flyer into the varieties, or perchance the film palaces. He is rated a name and a draw and one of the best popular crooners in the profession. This present routine has an idea behind it incompletely developed. That idea surest route to more substantial returns than Austin got at the opening matinee.

One of the new combination Victor electrolas is in the background, while Austin through a microphone sings softly with the voice emerging in volume. By the simple device of extending this valuable thought to show with some detail and explanation how records are made, Austin can build a turn with novelty, and perhaps comedy; thereby achieving a wider scope.

His present choice of selection leans entirely to quiet ballads of a not very popular or half-forgotten type. While it is true that Austin is identified with just this sort of thing there is plenty of area for improvement of routine.

Austin makes a neat appearance in frock trousers and black jacket and his smile, with which he was somewhat stingy, is winning. He can, he should, and if brining to a consummation the meritorious idea already present, he will do a very good act. *Land.*

Jean and Hazel KENNEDY
Songs and Dances
10 Mins.; One
58th St.

They started off with a little sister harmony that just sounded so-so and it didn't look so good for the Kennedys. Then into dancing and a bit of comedy, and in the closing minutes of their turn they scored cleanly and emphatically.

One girl whistles a little. The other has a natural inclination to clown and does it well, especially where she works in an eccentric ballet.

Pleasing workers; have plenty of pep and flashed talent that will work them higher than they are at present. *Mark.*

MARY LEWIS
Songs
16 Mins.; Full Stage
Palace, N. Y.

Former "Follies" principal who graduated to Met opera and is now at the vaude Palace No. 3. This particular Sunday night attendance seemed awed by her presence, which state of mind gradually wore off as the selection of songs became a bit too heavy for the Broadway taste. That initial impression may have been due to Miss Lewis's appearance, for she is striking looking.

Three songs wound up in an applause quota which left it strictly up to the performer as to whether an encore was warranted. She chose to come back. However, what really wasn't her fault was still another number forced upon her by Ted Healy as m. c. Miss Lewis could hardly dodge Healy's insistence gracefully, so she can't be blamed for not only injuring herself but the show as well. That final selection was "Carry Me Back to Old Virginia," which well might left the rest of the vaudeville evening headlined and Healy must take the blame.

Miss Lewis is not for vaudeville at large unless she's willing to step down to her audience. The merits of her voice don't count when it comes to singing thrice daily. It's sufficient to impress this type of gathering with the selection of numbers the most important item.

A pianist accompanies and for one week at the Palace Miss Lewis registers as just what the booking office probably figures—an emergency headliner. *Sid.*

MELODY LAND (8)
Musical, Dances
13 Mins.; Full (Special)
Jefferson

Act looks more expensive than it's worth. Carries five girls and three men, mixing songs, instrumentation and dances. Just an ordinary flash, lacking too much for class.

Put two worthwhile numbers in the turn, both toe dances by two girls. First is fast, girl mixing taps and eccentrics on her toes.

Opens in gypsy camp setting. Some songs and instrumentation and it moves along ordinary lines. Lowlights would have been better had they remained in the gypsy camp.

Girls mix singing and sax playing. Two of the boys are straight vocalists and accordionists. Other an oke hoofer.

PALACE, CHICAGO

Chicago, Nov. 22.

Barry and Whitledge the smartest man and woman act to play the Palace since Barry and Whitledge. And one of the few acts of any description capable of halting the show at a Saturday matinee within recent months. Those Saturday matinees are getting notorious for the somnolent attitude of the figures occupying the seats.

It seems to depend a good deal on who opens the show, and how, whether or not the Palace audience come to consciousness before the afternoon's over. In this respect the current bill is excellently equipped in the graceful person of the wonder-working Con Colcano. He compelled the sleepers to pay attention and tribute as he lightly performed the unperformables.

That unusual family, Ma, Pa and Junior Wysse, spilled themselves on, off and over with a demonstration of the Darwinian theory of inherited characteristics. What the grandsons will be able to accomplish in the way of trick acrobatics should be interesting. Students of such things might make a note and watch for it. Meanwhile the turn is right up the 1931 alley.

Gene Austin is the headliner this week, coming from Cleveland and Cincinnati, where he meant something to the R-K-O figures. Marty Bloom is stirring things up along the route with numerous tie-ups, exploitation stunts, etc. All of which will help. Austin has been number one on the Victor list for a long time.

On his previous appearance in Chicago, Austin was handicapped by a poor act. To some extent that is still his handicap, and changes should be made and the turn strengthened before he hits the important eastern spots. He seemed a bit nervous Saturday (New Acts) and did only fairly well.

It would be easy to say of Barry and Whitledge: "This is what vaudeville needs. Give us more of them." Entertainers who are a lesson to observe in the fine arts of timing, accentuation and composure. They purvey that precious thing, intellectual bolum.

For a show closer there was the heavy scenic special conducted and effective turn by Raye Ellis and LaRue.

Business poor on the afternoon of Notre Dame-Northwestern. *Land.*

STATE

With Bobby Grice and her 14 Bricktons, girl band act headlining in fine style, this week's vaude layout at the ace Loew stand rates with the best the house has held in recent weeks, as regards diversified entertainment. Screen feature, "What a Widow" (U.A.) has about exhausted its drawing power on Broadway with biz Monday night not up to the regular average, about 10 rows in the rear of the house being unoccupied.

Only lull on this bill, on the whole class neighborhood house variety, occurs during Bob Hall's turn. Spotted fourth, Hall dragged his routine out for 20 minutes, creating prose poems out of anything and repeating himself frequently.

On two occasions at least Hall admitted in rhyme that his talents are a gift and kept piling it on, spouting his hillbilly kind of poetry about President Hoover, Bob Hall and any requested topic of the day, most of it a meaningless jumble.

Opening turn held the Yocobis, Latin troupe of expert teeter board acrobats, who do their stunts in a manner that is little short of sensational most of the way. Keeping three on the boards in operation, these teeter specialists, consisting of seven men and two women, go far beyond most acts of this character to inject a punch. In addition to a triple somersault from the board to a chair catch, the Yocobis have a four-high shoulder stand catch with one of the women as the topmounter. It's a first rate ice breaker for any vaude bill.

In the deuce spot Craig Campbell, tenor, accompanied at the baby grand by Allan Stuart, knocked off four songs in a way that spelled class. Avoiding the frequently heard pops, Campbell stuck to a semi-classical group, his best being a new one, titled "Somebody's Knocking at the Door to My Heart." Selections from "Vagabond King" and "Pagliacci" sent him off with a fine applause score.

William Edmunds and Co., in a well-mounted comedy skit framed around a phoney talking picture testing laboratory which gives the two women in the act fair solo opportunities. Edmunds gets plenty of laughs as the thin veiled plot unwinds. Supporting cast lends able assistance making this sketch, "Talking Test," worthwhile for the class neighbs.

The Bricktops are a band act consistently pleasing, the girls making a nice appearance and putting over difficult arrangement of pop and classical selections. Several of the girls have solo specialties and deliver. Miss Grice directs her redheaded musicians in showmanly style and as a closer throws in some creditable eccentric hoofing.

86TH STREET

New departure in m. c'ing is the feature of this four-turn layout, Larry Rich and His Pests, touted in throughout the show and supplying a series of comedy bits in cooperation. Rich has abandoned his band and split up what was a 50-minute revue into a running five of laugh bits that spans the whole stage entertainment.

Scheme is an elaboration of the single comedy bit sometimes used by masters of ceremony, once in a while, only here assistants are used. One bit as part of Rich's announcement of the following act took up seven minutes, and others ran to three or four. Before the performance is over the audience has had plenty of the same thing, but the arrangement has one sure asset to recommend it—it does insure a good comedy element in a show.

This particular program was a fair spot to try the idea. Outside of Rich and his company the show had little low comedy, the laughs being of the quiet sort. Returns were favorable, Rich taking a genuine invitation to take speech at the end of the performance Saturday afternoon.

Rest of the bill is likeable, opening at high speed with Nellie Arnaut and Bros., new billing for The Arnauts, related to the Arnaut Brothers of bird flirtation fame and doing an imitation of the originals. Trio are acrobatic violin players, two young men and a very personable girl who does nicely both as a dancer and later in the chirping flirtation bit. Opening here and can carry a stronger spot almost anywhere.

Sybil Vane, straight singer with piano player, a dull spot No. 2. Billing makes this a return from abroad. If that correctly states the case, the singer is all out of touch with American vaudeville. She makes an attractive picture in two changes of evening attire, but no single woman can get past at this day and date with a medley of Victor Herbert standards and "Little White Lies" for a finish. Opening is a poor introduction, with the accompanist playing a long solo before the singer's appearance. That brought her on cold, and the audience never did warm up.

Bit of clowning here by Rich was a capital preparation of Charles T. Aldrich, veteran of the specialty stage and, strangely enough, a novelty in modern jazzified vaudeville. Speed and surprise make Aldrich the fastest kind of specialty. He does less than 15 minutes, but packs a startler into every other minute. Lightning changes, mystifying make ups for impersonations—one done in a flash in view of the customers—and a comedy bit of trained beards make up a unique routine of naive entertainment.

For the finale Rich goes into his own comedy medley, a collection of hot hits packing laughs, but here rather overdone as to time, following the comedian's recurrent appearances for nearly two hours. However, the scheme is neatly worked in pattern, the medley most likely serving as a build-up for climax laughs. For example, Rich works up early by-play with the bassoon player in the pit, whose numbers gets into the bits as an effort to razz the comic, and at the finish the twist is elaborately used for big laughs in travesty episodes.

Throughout Rich radiates fit man good humor, serving as the butt of all manner of self-kidding cracks and builds himself with the mob, his stuff being fresh and unhackneyed. Worth noting in measuring his performance is that he doesn't essay a travesty adagio, an omission that is in itself a novelty. Eight people in the turn—four men, two ladies, Rich and three girls, one a dandy acrobatic tap stepper and a looker.

"The Cat Creeps" (U), feature.

Business this Saturday afternoon about average. Eddie Dardo out of this performance. *Bush.*

ALBEE, BROOKLYN

More on the stage than the screen for the Albee's opposite to contend with this week. Inconsistency of the film supply makes this house typical of the R-K-O combination theatre situation as it now exists everywhere. The stage shows must hold up two ends when the talkers droop at the Albee.

Currently Ken Murray and Billy Gaxton, heading a four-act bill, are strong enough support for the picture, "The Cat Creeps" (U). Nothing lacking in the four turns, with the final two contributing a strong comedy climax. Murray had to come out at the end for a speech. He's as understandable in the neighborhoods as at the Palace, apparently, and that means plenty to a vaude act.

Foster, Fagen and Cox deuced, as usual, in the combination booking with the Murray turn. They did well enough on harmony in their own spot to secure a fair reception upon returning with Murray. This was the only act of the four without a girl, and the opener, Helen Brown with an Albertina Rasch ballet, is all-femme.

Miss Brown's dancing production is the same with which she came into vaude two years ago from "Three Musketeers," and probably also with the same girls line from that show. She still uses the Ziegfeld billing in the lobby. Best of Miss Brown's two solos is her toe opening, started and helped by a song. The tap specialty in the center of the act is by far the lesser of the two. After their own pair of numbers the Rasch girls are on as background for Miss Brown in the finale. She is elevated again for this closing and again a graceful girl. The toule skirt then seems to exaggerate plumpness and should be changed for something more snug.

Gaxton's office sketch had the audience laughing all the way in the next to closing. That a sketch can still get it is due in this case to the quality of playing by Gaxton and his boy foil, Georgie Haggerty. Not so long ago that Haggerty was stooging for Frank Fay. Now he's an excellent line reader, probably mechanical, as this part denotes, but effective when given something to get across to. He should come along rapidly from now on, with the work opposite Gaxton in this sketch fine training for any young comedian. Gaxton now knows all the tricks of light comedy.

Albee's big main floor held a steady average of three-quarters or thereabouts Saturday afternoon, fair for the house. *Bige.*

58TH STREET

For a five-acter the show in this neighb Saturday was packed with laughs and that helped considerably.

Ran pretty well for a small layout. Purely vaude in entire construction which helped sustain the belief that a vaudfilm show of a five-act nature can fill the bill if it has sufficient comedy wallop.

The 58th is trying to get somewhere with its orchestra, led by Joe Lombardi, and is sort of modest director who doesn't shake his hair and clothes off. Band in uniform, numbering 12, play topical numbers, and well, the songs, nothing flashy but good enough to diversify.

Bob and Lucy Gillette opened. The Gillettes are jugglers. Have been around some time. First as the Bob and Lucy combo and then Lucy by herself. With Bob back doing a few comedy tricks it helps a lot and is more of a build-up for what Lucy does in a straight way. Following were Jean and Hazel Kennedy (New Acts), who clicked and earned everything that came their way.

Lou Lockett and Peggy Page started things off zippily, with Doke by supports helping immeasurably. Dancing and comedy in a generous dish served to score a big hit.

Jack Flynn and Ted Mackie, a two-man team, with a comedy style familiar to vaude, yet somewhat refished up by this pair, gohed 'em. Flynn does the comedy, plenty of slapstick and rough boke, but rolls it across in fine shape. Then Rae Samuels.

Gotta hand it to this lady. Add time anybody thinks she's gone back, they're off. She looks better than ever with thanks to a medley that dressed Miss Samuels up like a million. And showmanship! Miss Samuels just oozes it out in gobs. Kept going and getting a crippery breeze, wisecracking, impromptu mondoozing one minute and singing the next even to working in a bit of sentimental lyrics that crowned how easy Miss Samuels can step along these heetie days.

The Wish I Was Back in Ms Little Flat, and the impressions of the two kinds of mommas were two standouts. Miss Samuels all told never appeared to better advantage.

Also on the screen Pathe News and a Knute Rockne football short. *Mark.*

PALACE

(St. Vaude)

Palace is having its troubles this week, and the exiting lobby squawks were plentiful Sunday evening. Probably too much dancing, with the acts taking too long to get rid of what they've got to sell. Actually only six acts in the line-up with Ted Healy as m. c. and doing an afternoon accompanied by his troupe, for which the pit band is on stage. A total of seven acts throughout, which Healy, following Lou Holtz in this post, is on and off. Healy belongs to that comedy contingent of Holtz, Murray, Frisco, etc., who if somebody ever mixes their hats, won't be able to work.

Healy's punch laugh came early. On his first appearance, in fact. A bit with the two well-dressed girls winding up on some rough profanity for the kick. Thereafter it was a struggle for the comic, who dealt the show a deadly sock when he insisted upon Mary Lewis (New Acts) doing a second encore after the audience had left some doubt as to whether it wanted any extra selections from the operatic girl. This happened No. 3, and the bill never really recovered from the bad judgment.

Art Frank's troupe closed intermission. At least they were a semi-final, Healy pulling out a nifty kid stepper who had to pile it on right on top of Frank's hoofing and suffered accordingly. Frank was at this house with the same act last May, which possibly is a tipoff on Keith's main worry as to where are the future acts to come from? Palace is continuously finding it tough to dig headliners, and Miss Lewis was only secured at the last minute. The matter of acts is most acute at the Palace, due to the extremely limited break-in date. There are practically no spots where an act can hold dress rehearsals any more, and they can't or won't go into the Palace "cold." It's serious as regards this house, and getting more so all the time.

Frank's comedy A. K. characterization found favor with the usual capacity Sunday night throng. Diallo is totally in need of revising as it runs to gumming, and mostly bad bromides at that. Frank is solely saving the act on his gyrations as the G. A. R. vet and his dancing, not enough for a turn carrying 10 people, three scenes and doing 26 minutes. Anyone of less capabilities would be sunk with the act as it stands, while attending to the chatter would increase its value 50%.

Lovejoy Dancers opened, a combo of two boys and five gals in a mixture of ballet, eccentric and acrobatic terpsichore. Looked well and fitted.

Radcliff and Williams, colored, deuced to special returns for the former's double-voiced ditties. Radcliff has been around a long time, evidently has a new partner and, according to "Variety" files, has made enough minor refinements to shape up as presenting his best act to date. Colored duo had no trouble scoring in this spot.

Fritz and Jean Hubert opened the second half doing their pantomimic dumbs for folks and slapsticks are out of the ordinary. Non-revealment of one member as a girl until the finish continues to hold its value. Vanessi (New Acts) trailed, after which Healy trotted out his own conglomeration. This included an apache duo, who also unpacked some extremely rough versions of the girl. Provoked a couple of gasps, but the similarity, which was constantly cropping up throughout the bill, kept hurting the show as a whole.

Art Frank came back at this time for a Frisco impersonation, while one Healy stooge, and a good one, of whom there appeared two or three, did a comedy recitation for the usual wrestling climax with Healy. Latter may not know it, but Ken Murray hasn't helped these present antics any for the Palace. Gal acrobatic dancer, who seemed to have a grouch, was also on for a mess-legged sniff.

Just a shum week after a string of good ones. Or if they weren't so good, Holtz was making them look that way for four weeks. *Sid.*

R-K-O UNIT

(Chester, Bronx)

Unit of variety in full-length layout. It registered well at good house. Then it's right on. This unit headed for the R-K-O west coast has the first three acts with one or more people doing acrobatics with piano-legs predominating. As the Vilona days, on first stroll out on the vaudeville circuit. Imagine expect for the following: Comedian exhibit the hand springs and still to their comedy or dancing. Otherwise a strong bill for the houses for which these units are framed.

Fourth Joe Browning, doing his familiar "Comedy Sermon" presented to click consistently with his topical monologs. He did 20 minutes out of the 65 allotted the unit. The days have a speedy routine of acrobatics in front of some eye-filling drops. Twenty-one girls and seven men and three women. Some comedy is thrown in. Although

(Continued on page 42)

CAMEO, J. C.

(FOR CHILDREN)

Jersey City, Nov. 22.

Theories without the background of practical experience can't help the theatre biz advance to a solution of the kid problem. That's proved at the Cameo. It (is) the experiment of an exclusive program for kids, on a continuous basis, offers the industry anything, it is only to accentuate the kid problem. Rates are special at 10 and 20 cents, but theoretically or otherwise, it looks a flop.

The 20 cents at the Cameo is for adults. Three two-hour performances daily: Hours, 9:30 to 11:30 a. m.; 1:30 to 3:30, and 3:30 to 5:30 p. m. On the second day after the fifth program when caught, the total customers since opening Friday (21) had totaled around 1,200. Kids come mostly alone or adults bring them. Of the 900 customers Saturday afternoon for two shows, about nine were adults.

Kids, adults or arty, entertainment on the exclusive for any one species doesn't make the full b. o. complement. Maybe because entertainment is universal.

All the glamor and appurtenances of a civic project accompanied the plans for the opening of the Cameo. Every possible educational and charitable organization in Jersey City was tied in on an educational end. But with a nut of around $300 a day, the house on its first two days stands a loss of about $450, without figuring advertising cost. This is considering Saturday, the best for kid customers.

While active management is lodged in a regular theatre rep, a big say-so has been handed over to civic and educational birds in selection of programs, etc. In that selection was a newsreel that showed how happy prisoners are at Sing Sing. Another was a song cartoon, "The Prisoner Song." The feature was "The Break Up," a scenic travelog, wherein the lecturer talks highfalutin and above the kids' heads.

A trailer comes along to tell what "blase Broadway" thought of a next feature. Considering it's for kids, that's peculiar. Altogether neither education nor entertainment. It's hardly conceivable the two could be blended for a theatre market. The same stuff in a school house could be recreational. That depends on the school. In a theatre it's offside. That's because the school atmosphere offers a comparison against its own rigidity.

On the management end there's the question of shows at 9:30 in a residential section. Rather drab residential section. Of the 80,000 kids attending schools in Jersey City, one-third attend in the afternoon. Rest in the morning due to crowded conditions.

No doubt about that morning show being a flop and with only 900 on a Saturday afternoon the section and its draw speaks for itself on off days. The house seats 1,435 and is stadium type, but nothing to excite kid interest or anybody else's. Drab and cold looking spot inside and out. For an exclusive clientele of any kind the house is too big at the start.

Nothing on the program new in film except possibly "The Prisoner Song," short cartoon novelty. Considering that the natural glamor of films as of years ago is worn, that's a setback to begin with.

The Board of Education and other civic bodies comprise an advisory management board. How that worked on the guarantee theory was that only 100 showed up for the opening. That's considering that every organization from the boy scouts to the visiting clergy were part of the management plans.

Here's a list: Business Women's Club, Girl Scouts, Boy Scouts, Church Societies, Junior League, Parent-Teachers' Society, Chamber of Commerce, Children's Society, Board of Education, Professional Women's Club.

As plans went, it was all but actually pushing the kids into this house, and extensive advertising went on in two or three surrounding cities like Bayonne. Maybe around $600 or $700 spent in those Jersey sheets that way to nail the house out for a $1,000 loss in two days. There's a psychology to figure that anybody could think dragging customers from other cities away inland to Jersey City for a show of any kind first. Tough enough to get here from N. Y. C.

Jersey City is known for its beer, politics and factory promoters.

The school board, through its teachers in schools, plugged the opening and the program. A former school teacher and secretary of the S. R. O. is the Cameo manager. He mother was a former v. p. of the Women's Club, and she is an active church worker. To get free paper space Miss Brown, local Jersey City "Journal" columnist, was appointed special p. a., and some plugs came by way of the clergy.

Withal, the Cameo begins in the red on Jersey City's civic pride both ways. That means some theories are good and some are bad. In J. C. there nothing at all. Experience still the greatest teacher. And in show biz that means quality entertainment in regular style.

Shan.

ROXY

New York, Nov. 21.

Surprise here this week is that no special effort was made via dailies to draw attention to "Just Imagine," (Fox), newest screen booster. Picture is getting much less exploitation attention than "Big Trail," although generally deemed as important by film department attaches.

Otherwise, it's a normal Thanksgiving week program outside of the de luxe show layout. Being turkeyless. Overture presentation includes a Pilgrim tableaux followed by a "Turkey Trot" number employing the standard 32 Roxyettes. Girls are dressed to fit, spreading into a line from a goblet formation to simulate the spread tail of the symbolic bird. Won applause recognition as did the routine by the girls, both deservingly.

Newsreel here now a joke, which shouldn't make the Movietone crew feel any too good. Situation is the same as presented on existing Paramount. Neither of these newsreels is getting a break in the ace New York houses of their circuits. Roxy clips this week are but two preceded by the "Mr. Courage and Mr. Fear," propaganda footage.

Male stage flash is titled "The Hunt," with the ballet corps impersonating the hounds, specialists simulating the fox and the rest of the customary retinue. Outlay includes scenes in "one" and full stage, which are well costumed and lighted. Applause punch is an adagio pair who do some excellent tossing of the femme member and have thought out at least one new swing.

With the screen leader slipping past the hour and a half mark, the full program is 19 minutes over two hours.

Business good downstairs for Friday afternoon's first full show, but light in the loge and upper regions.

Sid.

WARNER'S

(NEW)

Huntington Park, Cal., Nov. 18.

This is the first house to be erected by Warners on the coast under its proposed expansion policy. Other towns in which Warners is setting its flag and where construction has started includes San Pedro, Sacramento and Oakland, with two going up in Beverly Hills and Hollywood.

Warners' lineup of theatres for next year looks imposing, taking into account the three stands now operating in the Los Angeles division and Santa Barbara, Whittier, Fresno, Aberdeen and San Bernardino.

In going to Huntington Park, suburb of Los Angeles, but a self-governing principality, Warners grabbed what should prove a well paying spot. Besides the 20,000 population in the town proper, there is a drawing area that extends from the southeast portion of L. A. to Long Beach, with thickly populated villages in between.

Huntington Park has been for a long time a stronghold of Fox West Coast, with that circuit operating the California and Lyric there. Not another picture house in town until the Warners. Few breaks should favor the latter for several trade reasons.

West Coast with its two houses is divided against itself, forcing one of the houses to play second runs. West Coast's pick of films comes from Metro, Paramount and Fox. Compared to Warners' impounded field range, that will bring first runs to this town from all the other major companies. Also it means that Warners will need but two pictures a week, on a split policy, to West Coast's five on a three and two split over both its houses. That's an edge for Warners right.

The newness of the theatre is a factor. From the way the burghers turned out opening night it looked like a county fair. Official dedication was made from the stage by the mayor.

Warner officials all there, with Jack L. Warner spitting in dramatic expected appearance after arriving from the east a few hours before. Moe Silver, Warner's general theatre manager on the coast, m. c.'d the dedicatory exercises and surprised everyone with some well placed gags and a good address. Several stage colds appeared. A unique sentimental touch was lent by Jack Warner, Jr., who went on after his dad with a few brief words that got him applause. With Pop Warner taking a bow from the audience, Frank Tay's opening crack was that he was a nephew of the family.

House proper is built along modernistic lines. Seating around 1,500, the layout is comfortable and neat, but not lavish. For Huntington Park, it's a deluxer in caps. B. Marcus Priteka, the architect, did a good job on this house, for not as much dough as he has had to spend on some of the bigger theatres he's handled on the coast.

Premier program was topped by "Life of the Party" (WB). Cycle of shorts began with a dedication trailer followed by a Universal newsreel, "Looney Tunes" comedy, and a series of local shots around Huntington Park of yesterday and today. Good local interest.

Acoustically the theatre is near perfect. Western Electric sound equipment went over clearly all over the house. Seating division gives the main floor about 1,100 with the small balcony taking the rest.

House will be operated on a three shows a day schedule, with one matinee and two shows nightly. Mats are in temporarily, it's understood. After the house gets going, afternoon trade is not figured upon.

Admission scale runs to 40 cents, with an extra dime for loges. Sunday-Wednesday split is Carl Walker, formerly of the Orpheum, L. A., manager.

Span.

IMPERIAL, TORONTO

Toronto, Nov. 22.

Well-oiled and nicely-balanced stage presentation will again put Imperial on the black side of the ledger this week. Jack Pepper again m. c. in his fourth week and annoying nobody.

Horace Lapp and concert orchestra in pit offer pop medley with trumpeter and saxophonist soloing. Curtain parts on full stage with immense cake in center backed by great clock which is upheld by two golden figures. Girl rises from cake and does an acrobatic with pit orchestra still accompanying. Ballet remains hidden at cake base, somersaults to foots on completion of single and goes into line work. Girls colorfully costumed and wearing picture hats.

Ross and Edwards headlined as funmakers and register heavily. Boys have a nice appearance and delivery and score on fake English accents tinged with Basil Sidney colloquialisms. This pair never slows up on timing and palm-pounders reluctantly let the boys go after several bows. Only bull was having orchestra take places on stage as boys gag.

Jerry Coe follows with accordion and later goes into tap, still fingering the ivories. Drops his instrument and goes into a slow motion number. Pepper introduces Lillian Slade and pulls "the girl from my home town" gag. Girl in coral gown and shoulder-length curls goes into "I'd Do Anything For You" using Pepper as foil. Encores with "Oh, Baby, I'm So Afraid." Good looking brunet, girl has whole dimple battery working and goes over big with her unspoiled charm.

No action on stage and gold-dust twins supporting huge clock slowly comes to life, as audience appreciatively applauds. Ronia Brothers, with bodies bronzed, do no more than 2 minutes of strong-man stuff, but all of this is dramatic and tense and boys are brought back for three bows.

Olga Morselli follows with Gounod's "Funeral March of the Marionettes," with orchestra and ballet coming in on finale. Pepper, in full dress, sings "I Still Get a Thrill Thinking of You." Femmes keen applauding but ballet, in silver and green dresses with silver pom-pom headdresses, come out for finale with girls going into alternating high kicks and splits and entire company coming out for final bow. Audience in good humor. Feature is "Laughter."

Sinclair.

ORIENTAL, CHICAGO

Chicago, Nov. 14.

"Hell's Angels," opening at the Publix-B. & K. United Artist across the street, had its sad effects on the Oriental boxoffice. For the first time in a great many Fridays, it was possible to find an empty chair downstairs at the first show. This despite an "excellent newspaper break for the main draw this week, the Godino Siamese Twins.

Two boys and their brides close this week's "Melody Menu." They roller skate, dance with their brides and give a bit of their personal history, but beyond the freak idea the entertainment is drear. After their first appearance, this house and audience, notable for their extreme warmth to all class of acts, remained passive.

In the chorus offering Ainsley Lambert has collected a line-up of precision dancers, who, to the astonishment of all, wind up with an xylophone ensemble. Maybe the 11 xylophones played by these femmes was faked, but if so it was beautifully done.

"Melody Menu" takes its timely name to gown the orchestra in white hat and aprons and allow the same chorus line to dance with frying pans in their hands, all rather sweet entertainment.

Benny Meroff, in one of the intermissions, comes through with several impersonations and acrobatic hoofing.

Layne and Lee, two men, out with a big book giving correspondent lessons in how to become an acrobat, good for many laughs. Their grotesque positions and strange falls, and constant reference to the book makes vaude anywhere.

Hyde and Burrell, with a hoke number, possibly the strongest offering, although reeserting to fall-apart instruments and other old standbye gags. Back for a curtain speech, being the only ones of the P. M. to be afforded the honor.

"The Bad Man" (FN) feature. Business fair, which is a let down for this house on this particular day.

5TH AVE., SEATTLE

Seattle, Nov. 20.

The Galveston beauty winners, Dorothy Goff as "Miss Universe" and seven other girls, make the "American Beauty" Idea of Fanchon & Marco, current, something different from the usual. Coupled with beauty, the lure of William Haines in "Remote Control" on the screen, and you have the combination that made the week a good one. There is something about the word "beauty" when applied to a woman or a gal that attracts both sexes.

The show makes an eye appeal deluxe. Girls in the line dance. Couples do numbers, and these is adagio, in group, too, and the finale is a spectacle with "Miss Universe" the centerpiece.

Charley Huff of Huff and Huff, dance team, doubles as m. c. and he talks well. Dorothy Goff makes entree on a a pedestal, after the other girls did some parading. She can sing in a blue voice reminds ful of the South.

A Japanese girl as "Madame Butterfly," and Boots Neville is nimble and full of rhythm, dancing upside down as well as at any angle. A novelty by the line girls gets by for a big wallop, showing pygmies and skinny things against a black background, which hides the motive-persons, also dressed in deep black.

Eddie Hanley and company do some slap stick, bringing out a joblot of laughs, most of the stunts being acrobatic for low comedy. Huff and Huff in colorful adagio wind up the specialties.

A few words from "Miss Universe" about the Galveston affair or something in general would help to hold up the angle that is headlined in this unit. There was something lacking in the exploitation that would seem possible with such an individual in the village.

While the girl can talk, she was limited to some parading and the song. This, too, after announcer said she would disprove the old adage of "beautiful but dumb." Better cut that "dumb" remark, for it is negative and the song proves nothing on that score, while a little talk, in addition, might. *Trepp.*

CARTHAY CIRCLE

(Lyman's Band)

Los Angeles, Nov. 20.

The Carthay had another of those $5 openings this time; no deadheads; everybody paid, including the Fox West Coast press dept. FWC was out for at least a $4,000 gross and got it.

Occasion was the local premiere of "Min and Bill" (MG), the Marie Dressler-Wallace Beery comedy switched in here, displacing Will Rogers' "Lightnin'" (Fox), the original assignment.

Abe Lyman's crack band, playing out their old contract with a new term not commencing until after the first of the year, readily explains FWC's eagerness to secure this aggregation's services indefinitely. Lyman's is unquestionably the best stage band west of the Rockies and has a presentation which, while necessarily limited on the conventional rising rostrum, would give keen competition to hundred versatile combinations which have greater stage leeway.

The Lyman appeal is strictly on its extraordinary arrangements. Here's the paradox of a band which requires no versatility fanfare nor flash to impress, in his arrangers, Herb Taylor, Arthur Johnston and himself, Lyman possesses his band's primary assets, excepting, of course, the team's basic skill as instrumentalists.

Lyman, through three recent changes of features—"Holiday," "Just Imagine" and now "Min and Bill"—has evidenced a consistency along these lines which, if it were feasible, might be an excellent pattern for contemporary stage bands.

Lyman is sandwiched in after the newsreel and the Walter Disney Silly Symphony ("Winter") and the M-G-M "Fisherman's Paradise," short. That comprised the first half. The feature was screened in solid the second half, followed by the usual premiere fol-de-rol with Lew Cody introducing the screen cast. No lack of sincerity in the Marie Dressler recognition, though Marjorie Rambeau, "my dear public" speechlet indicated that the exlegit is becoming impressed with her fan mail.

"Fisherman's Paradise" will be a pattern to all future type semi-educational and traveloy short makers, and you may now expect a barrage of comedy dinnertimes.

The Lyman act opened with "Body and Soul," the English oddly rhythmed piece out of which Lyman gets variations and graduations which will surprise Jack Hylton, who originally started and featured the piece all over Europe. Skin Young's vocalization ever effective, became downright banal because of that pash "pome." Silly for Lyman to pull that on the sophisticated first nighters. It's even too much for the peasants.

In Ted Dale, the xylophonist, Lyman has not only a soloist of merit but a genuine personality. Phil Neeley and Vern Bushway also figured in specialties. *Abel.*

CAPITOL, NEW YORK

New York, Nov. 21.

Capitol is heaviest on the screen this week and will do biz from that end. Place was loaded Friday night for the Marie Dressler-Wallace Beery talker, "Min and Bill" (Metro), indicating possible h. o. of the picture.

Stage unit, "Mexicana," didn't matter much either way by standing up as pleasant entertainment and not standing out especially as a presentation. Mostly flash scenery and costuming, rich enough without shocking the eyeball. It stars a vaude two-act, Barto and Mann, and features a Mexican setting.

Stager took the customary picture house producer's license with his theme. In one scene, announced as a Mexi fiesta or something like that by the m. c., the ballet opens to a tune that sounds more anything than Mexican. A prima delivers a chorus that could pass for pure Spanish and a dance team does an Argentine tango.

Barto and Mann, tall and short, perform their dance routine before the traveler just ahead of the finale. Midge of the team, counterparts of Rome and Caut, or vice versa, is an exceptionally tricky dancer. His tangy partner's altitude is accentuated by contrast and more so in the closing number when he gets into rompers. Friday night they hit easily.

Band is on the stage in the Spanish garden opening. Here the 32 Hale girls again exhibit the most striking presentation costuming on Broadway. The four show girls' velvet gowns resembled those in the "Vanderbilt Revue" which closed last week, but the other 28 looked original.

Dorothy Berke and Leon Barte are the tango team. It's difficult to look unusual in a dance that died for practical stage use in the variety theatres a couple of years ago. Berke and Barte just manage to slip enough grace into their version to snatch a good hand. Trina Varella, the prima, is on briefly for the one song. Anita Margo, Spanish sister team, appear for as short a time in a costinet routine.

Dave Schooler, the m. c. best liked by Capitol crowds, paced the band through a novelty number that missed on mishandling. Musicians need more material than they were given when turning actors. If amounted to no more than an attempt at something different. Later on Schooler almost duplicated the Barto and Mann click with his own piano solo. As a wait plugger in a vaude flash act this same solo, as it would be played by a vaude act pianist, would be accepted under protest. Because the m. c. stepped out to play it, and beautifully, it was a punch item here.

After his solo Schooler announced Yascha Bunchuk, the pit orchestra director, was standing in the wings, then asked Yascha to play a 'cello number for the folks. Out came Yascha with his 'cello, but it was all handled rather awkwardly. Yascha wouldn't have been standing in the wings with a heavy 'cello in his arms and wearing a dinner suit unless prepared to go on. Better to have introduced him formally without striving for false mechalance. This way Bunchuk had to overcome audience snickers with his playing. *Rige.*

FOX, BROOKLYN

The 18 players in Fanchon & Marco's "Seeing Double" Idea are nine sets of twins, seven female and two male; no mixed pairs. That's unusual and extremely interesting for a presentation, but the presence of talent in only three of nine teams restrained it from becoming much more than an idea. At the Fox the big disappointments were the Stroud Twins.

If the changed manner and style they exhibited at the Fox Saturday is permanent, the Strouds are going back instead of progressing. They are much too young to have already lost their cleverness. In this unit either Claude or Clarence doubled as m. c. He didn't bother to speak loud enough so the folks in the rear could understand. In their dancing, up to the acrobatics in the finale, the twins seemed working listlessly and careless of how they might be received. Against past performances the Strouds' tap dance here was plain time stepping. That they are now trying some talk might suggest they have ambition, but the other work disproved that.

Another standard team in this show that missed badly were Hooper and Gatchet, one in "one," and probably added to the unit for the Fox week. With this act the course probably were different. Hooper and Gatchet's former soldier routine played itself out after several years, and now the boys are attempting a new one. Use identically same lines, only physical changes being a switch to sailor suits one as an officer and the other goat, and absence in this act of supporting company formerly carried. But the material is critically weak. They need more than the closing song and comedy songs to make this new attempt successful.

Some of the twins' names used

(Continued on page 41)

R-K-O UNIT

(Continued from page 41)

a phoney fall, one of the boys having a comedy gift that helps.

Melino and Davis, mixed comedy team, No. 2, get plenty of laughs, mainly through the use of grotesque clothes. Most of Melino's gags and chatter comes under the heading of released material, and his manner of working is reminiscent of Jimmy Savo. This team tries a little bit of everything in low comedy, songs and dancing, Miss Davis' hook stepping being especially good. Melino milks them for belly laffs on his mail appearance in an exaggerated full dress outfit, minus trousers.

Gallo and Tisen have a well mounted musical and dance flash; Paul Tisen heads a four-piece string ensemble and Miss Gallo specializes in solo dances. Act starts slowly but picks up quickly. Away from the usual flash, this one fits in nicely. Tisen's violin solos along classical lines and Alfred Brower's skating dance meriting particular attention.

On the screen "Top Speed" and Pathe News.

JEFFERSON

Curtain went up on a small audience but by the time the last act ran off, the house held standees. Bargain prices and the publicized three hour show appears to be effective. No one act outstanding in this bill and no duds. Just a pleasing neighborhood layout with Bert Fitzgibbons crashing through for top honors with his gagging.

A. Duval's clever sleight-of-hand tricks made a swift opener. Duval is a fast working legerdemain, with a smooth line of gab accompanying his stunts. Most of the mitt deception is with multi-colored handkerchiefs and tapestries. Girl and boy assist.

Murray and Irwin fair in Dooley Boys' comedy and warbling attempts don't mean much. Whistling numbers are the meat of the act. They need a little comedy in the turn.

Angus and Searle are two pairs of mixed twins in fast mix-up comedy. Maude Fulton authored the piece. Scene of act has been changed since last caught. Then it was a room in a hotel, now in a pullman. Same material, one couple playing tricks and the other a fast city pair.

Bert Fitzgibbon's low gagging was a cinch here, where that type of stuff always goes. Fitzgibbon floored them with a couple of fast cracks and his carefree style of delivery and then brought out two girls to top it. Girls were Marie Cranston, songstress, and Eileen Lee, dancer. Fitzgibbon would probably have done as well alone with his monolog at this house.

Melody Land (New Acts), a musical flash with nothing much.

Anger and Fair had no difficulty. Anger's slapstick was strong here. Miss Fair is a corking worker on her own.

Club juggling by the Three Swifts closed. Boys throw the clubs around plenty each of the three handling them easily with one chap, the comic, standing out above the others. Patter runs through the club routines, most of it in a humorous vein and helping.

U's "Cat Creeps" feature. Pathe Sound News and a Knute Rockne football short.

HIPPODROME

Eight-act layout at the big Hip offers just a mild brand of entertainment. The kids were drawn by the Amos 'n' Andy screen feature. House held capacity downstairs at the first show Saturday. Vaude ran 141 minutes and the feature 77.

Burns and Kissen, two-man, singing team, using their own lyrics to pop songs. Opening held the Australian Waites, topnotch boomerang throwers and bull whip manipulators. Dixie Four, colored quartet. No. 2, dressed in toppers and full dress, have a small time turn, the boys sticking to the old time Dixie songs, a calliope bit and some strutting that fails to pack a wallop.

In the trey Gilfoyle and Lange have an out-moded act, draggy most of the time. Gilfoyle bellows his released gags in a fog horn voice and makes frequent reference to that fact that he is laying an egg. Miss Lange, shapely figure, wears some nice clothes and vocalizes ballads of another day in a shrill soprano.

Bernardo de Pace, mandolinist, in Pierrot costume, has a nicely mounted turn, with two girls in hoofing specialties. De Pace gets the most out of his instrument with pop and classical tunes while the girls are adept at splits and high kicks. Pair pop house act.

On fifth Josephine Harmon with a few special songs and lots of lightweight cross-fire chatter with her pianist about her buxom figure, also left them cold.

Mlle. Rhea and Santoro with a song and dance flash turn assisted by two men and a woman, brightened up the bill. Sis Galenok, corking tumblers, closed to fine results. Too many kids in house for most of the acts.

MILLION DOLLAR, L.A.

Los Angeles, Nov. 20.

A five-act bill this week with nothing flashy or outstanding, but the usual type of fare that is considered good at 35 cents. Acts get only one week and then off, but good entertainment for people drawn to this house four blocks from the best theatre district, gets by.

The Thilmers, in the ace spot, doing the usual tight wire stepping and going into a fast finish with several minutes of baton spinning, steal and bow and beat it.

Chiquita, No. 2, Spanish prima donna, does five numbers, two in Spanish and three in English. This femme can show the hot Spanish girls a few things in charm at a lower temperature. Drew two bows and an encore.

Kajiyama, in his dual hand chalk writing, clicked because of the speed in which he put over his offering.

Next to closing finds Three Jacks and a Queen, three men and a woman act, with a routine singing and talking, comedy ukulele and mandolin number, and the three boys harmonizing. It was the best offering.

Six Blue Streaks, closing, fast ground tumbling act, start off with usual routine, going into usual whirls and spins for finish. Act works in Spanish costume, and at evening show got across nicely.

Chevalier's "Playboy of Paris" (Par) with a newsreel and cartoon comedy, round out a bill. Price considered, all worth seeing.

R-K-O, L. A.

Los Angeles, Nov. 25.

All standard acts in the unit this week, but in spite of that and Jack Osterman, who heads the bill, the show lacked punch. Osterman should be enough for any bill, but he landed in town with a bad cold, and for the opening show never got warmed up until after his Rudy Vallee bit. In spite of the cold he stopped the show.

Kitaros, Japanese risley workers, opened the bill. Best opener seen here in some time and is a relief from the trick singing and dancing turns that have been coming this way as openers. Closed plenty strong and took four bows, unusual for that type act.

Eva Clark deuced it. Assisted by an accompanist, she sang three numbers. Act lacks strength, as does the majority of single singers on these four-act bills. When she last appeared here Miss Clark was backed by four boys. It would do well for her to get the boys back again.

Jack and Kay Spangler, next to closing, offer a disjointed act filled with familiar gab. Team are at their best when Miss Spangler is dancing. Her kicking is about the best seen here in moons. Impressed Rube acrobats help out, as does a nameless tapper. Some pointed material is needed to take the team out of the ordinary class.

"The Silver Horde" (Radio), Pathe news clip, and cartoon comedy take care of the picture appetites. *Cyll.*

FOX, BKLYN

(Continued from page 42)

given on cards. They were the Hollys, Rios and Parker. One of the Strouds introduced the others for exclusive benefit of the front rows.

Second of the male twins are acrobats in a smooth routine of hand balancing. Their turn has a startling advantage in the twin idea, with both about the same size, and the fact that the understander is no bigger than his partner. Finish stunt involves a perch and bounding table similar to that used by William and Joe Mandel. The flyer ends in a hand catch after a six or seven-foot trip through the air.

Of the girls, the unidentified high kicking twins were most effective.

That so few of the twins were capable of delivering on their own might have been offset by more helpful production. That department of "Seeing Double" is about average or less.

Fox's picture is "Just Imagine" (Fox), playing day and date across the bridge at the Roxy. Standees all Saturday afternoon. *Bige.*

LOEW'S STATE, L. A.

Los Angeles, Nov. 21.

Looks like the State believes in the m. c. thing on the stage for good. With Rube Wolf winding up three months on the Seventh and Broadway corner, Gene Morgan picked up where he left off. It was in this house that Morgan held sway for a long time a few years back, building up a draw paralleled by few other band leading conferenciers on the coast.

But Morgan has been away from these corners for almost two years. Whether he can still hold 'em should be determined within a month. Maybe some of the customers will remember the old gags, which Morgan is not averse to using, just as soon as he has no qualms about reeling 'em off with blue edges.

"Moonlight Revels" is Morgan's first show and the third or fourth Larry Ceballos production for Fanchon and Marco. In it Morgan looks and sounds good with the audience eating out of his hand.

Show as a whole not up to par, which means that Ceballos did not exert himself. He can do better. "Moonlight Revels" is a good property because it's comparatively inexpensive. That's the answer as far as Ceballos is concerned. The F&M slogan for years has been, "get the most out of the least."

Title of this unit conflicts a bit with the theme, which is vague and elastic. George Broadhurst, for instance, does his turn in "one," where if "moonlight" locale had been a night club Broadhurst's stuff would have meant a lot more. The vet burlesque comic is doing the same "drunk" he's done for years, but it's still good and, appropriately spotted, sure-fire.

Mixed chorus ensemble of 16 starts off with a snappy formation in deluxe style. Fast opening that should have maintained its speed but didn't when Morgan followed it with crossfire patter, aimed at Freda Sullivan, pert blonde who works as a plant in the audience. Miss Sullivan's one specialty Morgan dug up the old Henry Santrey routine of musical story-telling, and it fell by the wayside.

Interesting divertissement is the "Bronze Dancer" by Arnold Grazer. When done right this sort of thing is always entertaining, and Grazer knows enough about makeup to make himself striking.

Acrobatic Melvin Bros. (3) show to good results while surrounded by eight male dancers, all in tramp costumes. Idea is old tramp burlesque dance, originally done in the 1928 "Scandals." Served the purpose here. Another number by the girls was supposed to describe goblins or witches frolicking in the moonlight, but from their outfits they looked like some of the Mayflower passengers. Only smart thing about the routine was the silhouette section, which led into a slam finale.

"Remote Control" (M-G) topped the screen program with an "Our Gang" comedy and newsreels completing. Biz moderate Friday afternoon. *Spann.*

VOGUE

(NEW)

Chicago, Nov. 22.

When the Ascher Bros. operated this house several years ago it was known as the Chateau, vaude and picture spot, it was one of the most profitable locations in Chicago.

Failure of the Aschers to make good was due to the fact that several of their houses were dead weight. And it was the Chateau, with its vaudfilm policy, which kept the entire circuit above water. Playing Pantages vaude and pictures it was continuously terrific. It attracted patronage from the entire north side.

But then came the B. & K. Riviera to the north, followed on the south by the gigantic Diversey. When these two houses opened, the Aschers grew frightened that the competition of vaude at both the Riviera and Diversey would choke the Chateau. They immediately called off vaude and switched to dramatic stock playlets with Harry Minturn, in spite of the fact that Pantages held a long-term franchise from them on it was a hopeless tale. From one of the leading vaude and picture theatres in Chicago the house dropped brutally, and finally put up the shutters. House has now been dark more than two years.

Essaness, headed by Emil Stern, has taken over the spot, redecorated in the ultra-modern manner, and sent it away with "Follow Thru" (Par) and a gala neighborhood celebration. Business was excellent the first night, with plenty of paper plastering the seats.

House's future is a problem. Neighborhood has doubled, with dozens of empty stores in the vicinity. Class of trade has also deteriorated. It may take more than second-run pictures in a gaudy atmosphere to bring business.

Neighborhood remembers the old Chateau. Several residents were questioned on the vaude and straight picture policy. Everyone remembered the old vaudfilm policy, and expressed the wish to have it back again at this house. Stern's only hint that he realized the situation calls for flesh entertainment was the presence of a neat little lobby act, two girls and a piano.

Competition here remains the Riviera and Diversey (now known as the B. & K. Century), both of which are straight sound. Besides, there is the stage show Uptown. No small spots are close enough to worry. House's main trouble is itself. It is not the question of whether it can compete with the three big Publix spots. The question is whether it can tempt the folks in the immediate neighborhood away from the radio and away from two-bits or 40 cents.

Essaness tried makeshift vaudfilm at the Center and it flopped. At the time Emil Stern believed that the circuit was through with all attempts to go flesh. But the belief among the wise boys locally is that before many weeks are out, vaude will be a standard policy at the Vogue theatre—and it won't flop.

PARAMOUNT, N. Y.

New York, Nov. 24.

For the second time within a short period the Paramount on Broadway is playing a name band apart from the regular unit production. This week Leo Reisman's orchestra (New Acts), augmented by house musicians and totaling 34 men, is out on the stage by its lonesome, playing three songs in 16 minutes up ahead of the unit.

It seems sensible to use a band this way. Under the former system all bands were merged with the stage unit, and while now and then they blended well enough, the band itself was often submerged and wasted beyond the possible value of its name on the boards outside.

Reisman's music isn't mixed with the specialty goulash. Cut by itself, it's given the ballroom subdued setting, with every chance to get over as a band and nothing else, without harm or help from the production department. Reisman might not have been satisfied personally with the results Monday evening, but if Reisman and the public people think this band as a show-stopper, they were wrong. Reisman fared well enough, probably as good as any soft-playing orchestra could in a spacious picture theatre, with music that anyone would certainly prefer to dance to. The audience, evidently pleased, caught apparently close to listen rather than applaud.

George Bancroft is on the screen in Par's "The Derelict," assuring some biz this week, and Reisman now has a name in New York that might attract. Although most of the mob that catches Reisman at the Central Park Casino's stiff grub scale aren't likely to hit the Paramount, loss to followers of this band he'll draw less of the former than the not so ritzy radio fans.

"On With the Dance," the Frank Cambria-produced stage units starts off with one of those themes and then forgets it. Not much difference, because three ensuing specialties keep it interesting. Evans-Lane girls are opening as dance students with tap shoes on one foot and hock shoes on the other. Mismated footwear sends them into one of the best novelty dances, purely as a novelty, executed by a line at the Paramount in a long while. About half as difficult or less to perform than the regulation tap dance routine, both tops, but a departure, and therefore convincing. The girls' appearance in sheer black opera hose is another asset.

Herschel Henlere has two spots in the running, first as the dancing master at the start and later the punch act with his pianolog under the finale. His double-speeding switch medley stretched everyone's hands out for more, and Henlere obliged with his one-man jazz band contraption. This became the bise for the unit's ending, in which the girls on an elevated stage in the rear worked an exaggerated reproduction of Henlere's gimmick. More fit this than in the customary flash new-stuff.

Earlier the girly line was forced into an academic toe number to background the twirl and pirouette toe specialty by Zenia Makletzova, soloist. Gus and Will were on first among the acts and trimmed down to their acrobatic routine only. That's the top item in the team's specialty turn and strong enough by itself here, so good enough.

Sliced down so they're hardly recognizable were the Three Neal Sisters, singing and instrumental blondes, also from vaude but without the instruments on this engagement. Singing confined to one number. Girls might have selected more wisely under the handicap, as "Doing Something Simple" is strictly lyrical composition and can't get over on the tune unless tricked up. The Neals are not tricksters, nor do they harmonize sufficiently loud to send the words to the rear. Orchestra forgot what Reisman had preached earlier on the program and blasted the accompaniment over the trio's heads.

Erno and Fisher, eccentric dancing team, mixed, grabbed enough for an encore, and then enough again. The m. c., Frank Jenks, stopped the applause at this point to introduce Henlere's piano bit. Jenks' only announcement in the show. This house seems to be holding Jenks under plenty of wraps.

For a second chorus Rose Crawford is again using a singer in the proscenium wall and something away from the customary organdie. Crawford's idea at the Paramount ought to be sought by the publishers with plugging who can sing strong, pull or any song. Crawford did some stunting in the third and last number, playing a bass on the foot pedals. Looked difficult.

First of Par's commercial shorts, "Gen. Germ," is on the sheet, with Par News filling the other slot. *Bige.*

Leavitt and Lockwood, in their new seven people comedy revue, are showing for R-K-O last half of Nov. 29 week at Fordham, Bronx.

Jules Bledsoe, negro singer, rejoined his Loew unit, Columbus, O., and will complete the rest of the circuit.

PARAMOUNT, L. A.

Los Angeles, Nov. 20.

Third stage show from the east, "Ole Virginny," produced by Louis McDermott, is lucky it has Jack Oakie in "Sea Legs" (Par) for company. It's the weakest of the three New York units into Cal. territory, and partly made so by the inclusion of some local talent.

Compared to former locally produced units, however, it tops those, through punch of the main act, Charlie "Slim" Timblin, and the satire material he carries. Next to Timblin, it's the Mary Read-Tiller Girls who save the unit from folding up. They're trotted out often, doing at least three complete routines, and all good.

One thing to be expected from these eastern units is well-trained ensembles and routines that show something new (at least to local folks) once in a while. Read-Tiller group is a line of 12. For the coast build-up, a mixed ensemble of another 12, who seem lost most of the time, are used mainly to back up principles. Plus that, a harmony trio, California Troopers, who have been with the act since it left New York. Trio does soft-voiced harmony minus musical accompaniment. They are dovetailed into introductory for Pauline Gaskins, whose song and dance work is below average. During tapping dance number, harmony trio, backs for added effect, but through it all unit shows down noticeably.

Later on, apparently to pad, the local mixed ensemble, and the same trio, appear in a scene to back a team of toe dancers (unbilled), who give way quickly (also wisely) to a dance single, a part of the Timblin act. Roy Loomis, dance single with the Timblin act, was booked locally.

Timblin does most of his vaude routine, sermon material clicking big. He nearly hung 'em on the chandeliers at the first Thursday night show, local fans going strong for his rough-and-ready comedy.

Finale is just a "slight" proposition and not as flashy as most Publix presentations afford. It's the wedding gag carried through, with Miss Gaskins at the back and little outside of the music to give it meaning.

Smart on the part of Publix to pick big acts from vaude for units, but, in picking them, at least one other act (single, double or trio) ought to be selected as well. How can the average act from vaude, even if fably big, carry a unit through 40 minutes without leaving it thin in spots? An above-average single, man or woman, added to Timblin and the Read-Tiller ensemble would have done the trick with this McDermott show.

Paramount is billing units heavily as, "New York Stage Shows," putting that into ads, exploitation and also marquee bulbs. Newspapers are also asked to give special mention to the units.

If given a little time, which Dave Rubinoff wasn't, Earl Abel will begin to pull as "weekly dressing." A good organist, and from all appearances a good showman, Abel is finally edging into favor. He's trying gags, parodies, etc., to warm up the audiences. With Rubinoff away, orchestra overture is one of those introductory affairs, winging without warning into the news a brief talk by George Bernard Shaw.

One of those commercial shorts Par-Publix made is on-and-off show as filler. It's the one-reel cartoon made for Lysol. From its reception there's every indication of a chance for this sort of thing out here.

Better business than usual at the first deluxe show Thursday night. *Char.*

Palmists' Harvest

(Continued from page 1)

getting trade from every walk of life. A visit to 21 in the Loop finds the customers asking this one question about 30 times daily:

"How long are hard times going to last?"

This, all the crystal gazers claim, is drawing the mob inside and causing the boom in the tea trade. Next in order of importance comes the question from women, "Will I be able to complete payments on my car?"

Other information sought is: "Will the firm I am working for go into receivership?"

"Will I be able to continue working without a cut in salary?"

"Will I get any Christmas presents?"

Goodness and Riches

All the old stock questions, as to who will marry, whether or not a marriage will stick, have been sidetracked for the newer and more important info.

One woman mitt reader, who hopes some day to enter the gospel world, has the idea she is doing a lot of good when she tells her customers they can expect good times by being good. She sends all her customers away with a big wide smile of satisfaction, which incidentally has earned her two raises.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Elsie Grupp is demanding $100 a week alimony from her husband, Morris Grupp, trombone player, in a separation action against him. She wants another $1,000 for her attorneys. Mrs. Grupp said her husband makes $200 per week, which he denies, saying he hadn't made that much since the talkers ruined the musicians' business.

Mrs. Grupp charged her husband beat her son by a former marriage. She also alleges to have loaned him $3,800, which he still owes.

Because Benjamin Dulberger, process server, was allegedly socked on the jaw by Will Osborne when he served the latter with papers in a suit against him, Dulberger has himself started suit against Osborne for $3,000 for damages. Osborne was served in the latter suit while he was at Loew's Orpheum, 86th street.

Other suit was on the complaint of Edward C. Nelson, who charged plagiarism against Osborne and Irving Berlin, as the publisher, for the alleged lifting of "On a Blue and Moonless Night." Nelson avers it was swiped from his "Dirty Dishes in the Sink."

Peggy Joyce has returned from Europe.

Only 10 stage plays on Broadway are fit to be seen by people of taste and intelligence, asserted Rev. Dr. John Haynes Holmes in an address in the Community Church on Park avenue.

Six show girls and 69 men were arrested when police raided a stag show in the Gerritsen Beach Yacht Club, Brooklyn. The men, held later, were just taking their seats when the police told them they were under arrest. Thereby the police had no evidence of wrongdoing.

Alice Nielson, famed as the "Gypsy Sweetheart" in Herbert's "Fortune Teller," now retired and the grandmother of a 13-year-old child was granted a divorce and $40,000 settlement from her husband, Dr. LeRoy Stoddard, plastic surgeon. Witnesses described a raid on the surgeon's apartment, at 138 West 58th street, in which was found a woman in pajamas the doctor himself. The woman was identified in the testimony only as "A. H."

Sanitarium of the N. V. A. at Saranac gave a dinner Nov. 19 to medical men of northwestern New York. It was announced funds are available for equipment and staffs.

An involuntary petition in bankruptcy was filed in federal court, Brooklyn, against the Allison Drug Stores, Inc., which operates Gerry's at Broadway and 43d street, through which one enters Joe Leblang's cut-rate theatre ticket counters. Leblang said if the corner occupied by the drug store is vacated he will move forward into that space. He is owner of the building.

Giuseppe Bamboschek, for 15 years on the staff of the Metropolitan Opera Co. as conductor and musical secretary, was placed in a cell in the county jail last week on a civil order of arrest obtained by his wife, Blanche, who charged he owes her $1,200 alimony.

Mrs. Bamboschek was granted her divorce decree last January, with $100 weekly alimony.

The nude statue of the colored actor, Paul Robeson, booted out of one art gallery after another, was removed from the Union League club after members decided it didn't belong with likenesses of President Hoover, Cardinal Hayes, Bishop Manning and Rabbi Wise.

Irene Bordoni's $10,000 damage suit against Mrs. Anson Clark and other society leaders of Miami Beach was dismissed in Miami, Miss Bordoni claimed she had not been paid for a personal appearance at a society show staged there last spring under Mrs. Clark's direction. Suit was dismissed on the ruling that the case was brought in the wrong jurisdiction.

Competition between the Western Union and Postal Telegraph will not extend to the sale of theatre tickets in New York City, J. C. Willever of W. U., declared.

Richard Dix had a narrow escape the night of Nov. 20 when he saved himself from an oncoming taxicab at 34th street and 7th avenue by jumping on its bumper and clinging to the radiator cap. He was carried a block to 33d street before the taxi stop. He received slight burns on the hand from the radiator. Chauffeur was given a summons for reckless driving.

Ignoring a uniformed policeman who stood a few yards away waiting for a bus a robber took $225 from the woman ticket seller at the Stanley, Camden, N. J., during the rush hour. Robber escaped in the crowd.

Sydney Franklin's planned taming of the bull exhibition, slated to be held in Newark Nov. 30, is off. The police crabbed it.

Entire cast of "Frankie and Johnnie," Ann Forrest, star, and John Kirkland, author, were let off with suspended sentences in Special Sessions, Jamaica, on charges of appearing in an immoral performance. Show was raided Sept. 10 while at Brandt's Carlton, Jamaica. It recently closed a short Broadway engagement.

Replying to the charges of Mrs. Beulah G. Troy, ex-show girl, who is asking $250,000 from John A. Hoagland, non-pro, for a beating she charges he inflicted, Hoagland made a denial and declared she was intoxicated. Hoagland charged that she attacked him, instead, when he tried to prevent her from drinking any more.

Legality of a talking picture confession presented as evidence at a prisoner's trial was upheld by the State Superior Court, Philadelphia. First talker ever made of a prisoner's confession was presented recently as evidence in the trial of Harold Roller. He was sentenced to five years. The appeal was on the legality of the talker as evidence.

Speculation in the theatre tickets was denounced as a "racket" corrupting box office employees and preying upon the integrity of the theatre, and defended, on the other hand, as the saviour of the business, in the injunction suit begun by the League of New York Theatres on behalf of Sam H. Harris against Jack's Theatre Ticket Service, in the N. Y. Supreme Court. League seeks to restrain Jack Pasternack, of the agency, from reselling tickets to "Once in a Lifetime," "at an excessive price."

Justice Wasservogel, after listening to the argument, reserved decision, ordering both sides to submit briefs by today (26).

Three men, one armed, tied up the treasurer of the Fox Colonial, Brooklyn, in the theatre office adjoining the lobby and escaped with $110 the night of Nov. 20.

Because she fell down a stairway in Carnegie Hall and received injuries she says are serious, Christine Lumsdon, portrait painter who had a studio in the building, started suit against Carnegie Hall, Inc., for $150,000 damages. She charges the stairway was poorly lighted.

Funeral of Mrs. Ann Stevens Burbridge, the former Dolly Stevens, Broadway actress during the '90's, was held Nov. 19 in Philadelphia. Two days before she had expected to go to New York in connection with her suit to break the will of her late husband, Francis Orden Burbridge, wealthy non-pro. Court action was to have opened Friday (21).

She dropped out of sight in New York years ago and emerged from obscurity last month to claim a share of her husband's estate.

Luis Valencia, billed as a female impersonator and dancer, failed so completely to impress the illusion of femininity upon an audience at the Town Hall Nov. 20 a policeman was called to quiet a squawking group demanding their money back. Valencia wore a fringed skirt beneath which showed green pantaloons and had a rose in each of his garters. Cop who was called said there was no law against a bad performance, so the mob inside continued booing.

N. Y. Supreme Court denied an application by Vincent Youmans, composer of the music for "Smiles," to restrain Florenz Ziegfeld from opening in New York with any other music director than Paul Lanin, chosen by Youmans under a contract with the producer giving him the right to name the conductor. Ziegfeld opened the show with Frank Tours as director.

In the argument Ziegfeld's counsel contended that Lanin had been relieved because he was incompetent and had not conducted himself properly, and that it had been necessary to get an injunction in Boston to restrain Youmans and Lanin from taking the orchestra score.

Fay Bainter won a decision in the N. Y. Court of Appeals in her suit to compel an insurance company to reimburse her for missing jewelry. Sum involved was $4,266. This decision upheld the verdict by the lower court, giving Miss Bainter a verdict for $3,800. Miss Bainter claimed that when she was living at 1 West 64th street, New York City, her jewels disappeared. It was insured by the Fidelity and Deposit Co.

In the N. Y. Federal Court Monday George White sought the recovery from the government of some $26,000 which he paid two years ago under protest. The government claimed it was money secured by him in excess of the box office price of tickets for "Scandals" at the Apollo. At that time the box office was getting certain sums from the ticket agencies for choice locations. White contends the sum was a gratuity and that he split with the treasurer, George Morely.

Many ticket brokers were called by the government to testify, with the government aiming to show that a fixed price per ticket was paid by the agency men. Evidence tended to show that the rate was $1 for each "location." The case will probably consume several days.

The government seeks the collection of 50 per cent of money paid agencies by box office men as the result of the Tuttle ticket investigation. Several treasurers have paid the claims, others insisting that gratuities are non-taxable at the advice of counsel. The matter is still pending, with the box office men under bond to pay if the final decision favors the government.

Full co-operation of the picture industry in the unemployment relief program and the promotion of the "Buy Now" movement to speed up industrial recovery was pledged by Will H. Hays to Col. Arthur Woods, chairman of the President's Emergency Committee.

Memorial services were held Monday (24) for Claire Eames, the American actress who died at Richmond, England, at the Little Church Around the Corner, New York.

Secret marriage of Marion Benda, 24, show girl, a week ago was revealed at Norwalk, Conn., Sunday (23). She became the wife of Baron Rupprecht von Boechlin.

They sailed from Montreal last week to make their home in Germany.

Doris Endor's suit for $400,000 from Edna Leedom was postponed for the 'steenth time Saturday in Atlantic City.

Just as the curtain fell on the first act of the matinee performance of "Tonight or Never" at the Belasco Saturday, Mrs. Florence Austin, non-pro, complained to her daughter seated beside her in the balcony that she felt faint. Before she could be assisted from her seat, she was dead.

LOS ANGELES

Claire and Vale, vaude vocalists, in a domestic split, Ila Claire Vale took the decree over Ernest John Vale, saying he made a knockabout act of their home life.

Norma Waters suing Theodore H. Waters, film singer, saying she detected the wrong tint of lipstick on his lips.

Bob Blair, stunt flier in pictures, pays $50 a week until his wife's charges of "night flying" come to trial.

Lewis Stone is after the oil now. He led a fight to prevent drilling in his neighborhood at the beach, but now he's got a permit for a well of his own.

Soney Sidonie, dancer, sues for $50,225 damages to her back in an auto crash.

Maurice Benatar, dancer temporarily selling flowers, sues Mrs. H. M. Garson for $15,560 damages to his car when she boxed it. She was trying to drive him away from her property.

Grand larceny charges against James Foster for selling his cafe after announcing free eats for actors and then inviting the prospective buyer to look at how good business was.

The $1,000 peace bond posted by House Peters in Beverly Hills some time ago has expired and he's up again for disturbing the peace. Denies he threw rocks and light bulbs at his neighbor's house, but says his neighbor's dog, radio and chauffeur have been too noisy.

Marriage intentions filed by Christina Montt and Carlos Asunsolo, both of pictures. Miss Montt is related to three ex-presidents of Chile. Asunsolo is a cousin of Dolores Del Rio.

Luther Reed evidently missed some alimony installments on the wife before the last. Now has two suing him simultaneously.

Elinor Fair's final decree from William Boyd delivered.

Pasadena traffic cop, Charles Painter, had his three-year-old marriage annulled because Irene Winder Painter, chorus girl, was only 17 years when they married and refuses to give up the stage.

Bert Nelson Snyder's permit to keep a lion was revoked by the police commission. The vaude actor will have to move on by Dec. 1.

Lloyd Hamilton, pictures, earned $27,328 since March and spent $27,544. His receiver asked the court to modify Hamilton's alimony of $250 a month.

Lee H. Constable, studio carpenter, has been twice kidnapped within a week by three men who believe he has a photograph taken at a wild party in Topanga Canyon. Two prominent and wealthy men are supposed to have participated in the party. Constable claims the photograph is in Nebraska.

Ronald Brian, 20, who confessed holding up Douglas Fairbanks in his home last August, leaped from the window of the police identification bureau across an alleyway to a roof, climbed through a skylight into a hotel, knocked down a guest and took away his overcoat, then made his way to the street. He had broken his ankle in the first jump and was recaptured.

The Fairbanks athletic complex.

Thomas W. Armentrout, business manager of the local projectionist union, was arrested with two other men on a stench bomb charge in a picture house that had refused projectionists from five to two.

Lina Basquette is suing for the return of $5,225 placed in escrow during construction of a building for specialty shops. Construction was not completed in the contracted time, she claims.

Special watchman placed at Harold Lloyd's home in Beverly Hills at his request. Two days later Mary Pickford reported kidnapping threats had been made against her niece, Gwynne Pickford, and the girl is now accompanied by an officer when she leaves Pickfair.

One of three young gunmen arrested at Santa Monica confessed holding up Douglas Fairbanks and robbing him of $100 in his beach home last August. Fairbanks will be asked to identify him.

Alice Brahm, retired circus rider, was sentenced to San Quentin for violating probation by possession of liquor. About two years ago she admitted trying to burn a neighbor's home in Culver City. Damage was slight and the charge was fostered by enemies, therefore the probation.

United Artists theatre got back the $12,600 stolen from its safe a year ago by a civil suit against the former janitor of the theatre and his wife. Both are now doing time for the robbery.

Leta Orlob Sindorf, actress, and Jack Sindorf, stage director, sued for $50,614 by a woman struck by an automobile driven by Mrs. Sindorf.

George H. Melford, director, pleading guilty to failure to pay his proper income tax in 1924 and 1925, was assessed in Federal court for $10,780 plus $200 fine.

Princess Agreneva Slaniansky, dance producer, is sued for $307 unpaid wages by Oalaf Kuberman, dancer.

Beverly Hills chief of police says the guards detailed to the Lloyd and Fairbanks homes, following kidnapping threats, are temporary until private watchmen are obtained.

Harold Lloyd was ruled "unintentionally" guilty of plagiarism in the production of "The Freshman" because of its similarities to a magazine story by the late H. C. Witwer. Federal Judge Cosgrave held that Mrs. Sadie S. Witwer was entitled to an accounting of the picture's profits from the time of the story's copyrighting in 1927. Lloyd will appeal.

Luther Reed, scenarist, wants $1,300 alimony to Naomi Childers, and $425 temporary alimony to Jocelyn Lee reduced to $50 and $75 respectively. He says he has only $100 cash, as property worth $20,000 is under attachment for diamond purchases.

Legally married or not, Hayden Talbot, picture writer, pays Esther Talbot $250 a month until her separate maintenance is decided one way or the other. He claims they married before her California divorce from No. 1 was final.

Emmett J. Flynn, picture director, charged with cruelty and excessive drinking in a divorce suit. Genevieve Flynn married him in 1914.

Stench bombs planted because a theatre refused to renew a contract to employ five projectionists caused the arrest of Frank S. Huggins, billposter, and Mrs. Cora Lane. Legal charge, attempted arson.

Darmour company shooting "Sea Devils" at sea was rescued by sailors from the West Virginia when their schooner was disabled.

A jury taxed Mrs. Leta Orlob Sindorf, legit, $1,000 for knocking down Mrs. Jane Paine with her car. Suit was for $50,614.

Evelyn Stark, pictures, asked for $53,650 and got $8,000 for teeth lost and jaw fractured in the crash of a parked car that coasted.

John Barrymore is recovering from a fever contracted in Guatemala, according to a wireless from his yacht.

New Los Angeles directory leads off with Carlo Aaba, actor, and signs off with Manuel Zyzz, actor.

Agnes Ayres, formerly pictures, now principal owner of the Golden State Plant and Floral Co., is suing a trust company for selling Santa Monica Canyon land belonging to her in violation of a court order.

Another lightning change of mind by Dist. Atty. Fitts had Clara Bow telling the grand jury Friday (21) her troubles with her ex-sec, Daisy DeVoe. Investigation continues this week.

CHICAGO

Jack Kearns, promoter, has filed a cross-bill to separate maintenance papers served by Edith Angel, performer. Miss Angel claims they are married and wants $500 a month temporary alimony, while the "Doc" says they were never spliced.

Art Kassel, orchestra leader, has filed a petition asking injunction against the Music Corp. of America to keep MCA from booking him. Kassel claims National Broadcasting Co. has the agency rights in the case.

Box office at the Illinois, legit, was taken for $300 by a couple of gun boys last week.

Jimmy Petrillo, of the musicians' union, called out on strike the orchestras at Guyon's Paradise ballroom and at station WGES. Petrillo claimed that Anita DeMars, leader of the radio band, stated that the musicians were forced to rebate $40 out of their weekly $90 to keep their jobs. J. Louis Guyon issued a flat denial to the charges.

Druce Todd, night club playboy, who shot himself at the Theodora Gaiety club on Oct. 28, died last week.

Reported that Rose Perfect, legit, secured a divorce here secretly about three weeks ago.

Nina Mae McKinney, colored, feature of "Hallelujah," is suing for annulment from Douglas Daniels of the "Five Flashes of Rhythm," after a marriage that began only Oct. 23. Daniels is on the docket of the Morals court for contributing to the delinquency of a minor, Geneva Alams.

Sidney Smith, Chicago "Tribune" cartoonist, is suing the Lake Shore Trust and Savings Bank for $12,500 to recover money paid out on a series of forged checks.

Police shut down on the colored marathon dance contest at the Coliseum at the end of the 456th hour.

Edna Thompson, former chorus girl and dancing instructor, was beaten and attacked by five men in an auto last week.

Claude Rosenblum has filed a cross-bill to the divorce suit of his wife, Gladys Deering, formerly of "Woof Woof." Rosenblum names Gilbert Mosby, Konjola boss. Miss Deering, whose bill charges cruelty, was named by Mrs. Mosby in her divorce suit against the medicine man last April.

Alice Ward, 23, and Barbara Lee, 23, were shot and killed Saturday night in a free for all shooting following a stickup by eight bandits at the Henry Goetz roadhouse in Summit.

Both were entertainers booked through the Gitelson agency here.

LONDON

British and Dominions have canceled talker production of "Love Lies," Gaiety musical, alleging casting difficulty.

Super Cinema Bloomsbury, grind just outside the West End belt, has recovered from a lean period and has just paid stockholders 40% dividend.

After all the fuss made about it,

(Continued on page 71)

Variety Bills

NEXT WEEK (NOVEMBER 29)
THIS WEEK (NOVEMBER 22)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (29)
Maxine Lewis
H Carroll Rev
White & Manning
(Three to fill)
(22)
Jansleys
Lovejoy Dancers
Radcliffe & Rob
Mary Lewis
Art Frank Co
Fritz & J Hubert
Miss Vanessi
Ted Healy Co
CHESTER
1st half (29-2)
Sybil Vane
Teck Murdock Co
Roy Cummings
2nd half (3-5)
Cardini
Jean Boydell
Clarlena Diamond
Rhyme & Reason
2nd half (26-28)
B & L Gillette
Renard & West
Fanny Ward
Bud Harris
Guy & P Magley
Hippodrome (29)
Bartelme Bros
El Cota & Bryne
Gray Fam
Chas Chase
Howard Chyrie Co
Joseph Regan Co
Eddie Borden Co
(22)
Australian Waltes
Duke & Gillfoyle-Lang
DePace Co
Josephine Harmon
Rhea-Santora
Burns-Kissen
6 Gallenos
Jefferson
1st half (29-2)
Australian Waltes
3 Foys
Ida M Sparrow Co
Harry Hines
Maker & Redford
Larry Rich
2nd half (3-5)
Tommy Monahan
Harrison & Dakin
Klein Bros
F Bernard Co
Parry Burns Co
Gym Jam Girls
2nd half (26-28)
Tinova & Baikoff
Chas Chase
Maker & Redford
3 Swifts
Ruth Etting
81st St.
1st half (29-2)
Roy Cropper Co
W & J Hearn
(Two to fill)
2nd half (3-5)
Tom & R Romaine
Georgie Price
2nd half (26-28)
Edith Haren Co
Whitey & Ford
3 Bros Sis
Rinaldo 4
86th St.
1st half (29-2)
3 Swifts
Charles Foy Co
(Two to fill)
2nd half (3-5)
F & Mill Britton
(Three to fill)
2nd half (26-28)
Bamaroff & Sonia
Carr Lynn
Frances White
Jack Rodee
Fred Bernard Co
58th St.
1st half (29-2)
John Steele
Bert Fitzgibbons
Ardine & Terrill
2nd half (3-5)
6 Galenos
Reed & Dorothy
Guinan & Merrritte
2nd half (26-28)
Lloyd Nevada Co
Tucker-Smith
Lazeed & Dennatt
(22)
Falls, R & Boyce
Wilson Sis
Jarvis & Harrison
Johnny Burke
ATLANTA
Keith's (29)
Bob Ripa
Joe Lady Co
Reynolds & White
Sylvia Clark
(22)
Chappelle & C'leton
Mills & Bobby
Lights & Shadows
Bob Murphy
BIRMINGHAM, Ala.
Keith's (29)
Stevens Bros & N
Home Folks
Weaver Bros
Edith Bow
(22)
Bob Ripa
Reynolds & White
Billy Hiserieles
Sylvia Clark
BOSTON
Keith's (29)
A Wyatt Co
Dalton & Craig
Ruth Etting
Joe Browning
Ben Tahar Tr
(22)
Black Katz
Leon Navarra
Teck Murdock Co
Roy Cummings Co
4 Cortons
BUFFALO
Hippodrome (29)
The Florens
Donovan Sis & B
Earl Faber Co
Dave Apollon Co
(22)
Lewis & Beth
Tyler Mason
Melodies of Yesty
Burns & Allen
6 Lucky Boys
CEDAR RPDS., IA.
Iowa
1st half (30-2)
Pickard & Joyce's
C Blossom & June
Sid Page & Girls
2nd half (3-5)
Olsen & Johnson
CHARLOTTE, N.C.
Keith's (29)
Lights & Shadows
Nat Mills & Bobby
Bob Murphy
Chappelle & Crilton
(22)
L Osborne & Chico
Tommy Wonder
Lorraine-Minton Co
Royal
1st half (29-2)
Russian Co
Edith Clifford
Guiran & Margrite
Chas Wilson Co
E & J Hubert
2nd half (3-5)
Jas Evans Co
Ashley Paige
Billy Kelly Co
Cole & Snyder
Stepping Stars
2nd half (26-28)
John & M Mason
Joe Whitehead
Radio Lovers
Chas Foy Co
Ruckel & Perren
Robbins & Stanley
BROOKLYN
Albee (29)
Gordon's Dogs
Vanessi
Glenn & Jenkins
Runaway 4
(One to fill)
(22)
Helen Brown Co
F Fagan & Cox
Wm Gaston Co
Ken Murray Co
Flushing
1st half (29-2)
F Fagan & Cox
Ken Murray
(Two to fill)
Bert Walton
(Two to fill)
2nd half (30-2)
Lazier & Dennatt
Barry & Whitledge
I Vermillion & Co
(One to fill)
FT. WORTH, TEX.
Keith's (29)
Pop Cameron Co
Herkoff & Russian T
Dan Gallin
Achilles & Newman
Luster Bros
Burns & Burkin
Mann Bros
GD. RAPIDS, Mich.
Regent
1st half (30-2)
Higgie Girls
Jack North
Any Family
Bert Walton
2nd half (3-6)
Baby-Rose Marie
(Three to fill)
HOUSTON, TEXAS
Keith's (29)
Milo
Barriman S & L
Withers Overy
Cheslegh & Gibbs
(22)
Smith & Rogers
Walter Walters
Scooter Lowry
Roxy's Co
IND'NAPOLIS, Ind.
Lyric (29)
Russell & Marconi
Bull & M Reed Co
Aunt Jemima
6 Gay Gordons
(Two to fill)
KANSAS CITY
Mainstreet (29)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
(22)
Larimer & Hudson
Jean Carr
Chain & Conroy
Siegel & Fields
LINCOLN, Neb.
Stuart (1)
Lee-2 & Co.
(One to fill)
LOS ANGELES
R-K-O (29)
Archer & Falls
Rome & Dunn
Vercelle Sis
Joe Marks Co
(22)
Kitaros
Eva Clark
Jack Spangler
Jack Osterman
MADISON, WIS.
Orpheum (29)
Dance Historians
Cardiff & Wales
H Nawrot & Boys
(One to fill)
MILWAUK'E, Wis.
Riverside (29)
Revel Bros & Red
Bobby Hay
York & King
(Two to fill)
MT. VERNON, N.Y.
Keith's
1st half (30-2)
Mallard & Marine
(Three to fill)
2nd half (3-5)
A Kaufman Bros
Gracie Emmett
Irving O'Dunne
Brian McDonald
2nd half (26-28)
Ada Kaufman Ens
Hashi-Osai
Sylvia Froos
McKay-Ardine
Johnny Marvin
NEW ORLEANS
Keith's (29)
Roxy's Co
Walter Walters
Smith & Rogers
Scooter Lowry
(22)
Stevens Bros & N
Edith Bow
Weaver Bros
Home Folks
OAKLAND, CAL.
Orpheum (29)
Meyers L & Rice
Raymond Baird
Loring Smith Co
B Roy Sedley
(22)
Archie & G Falls
Romo & Dunn
Vercelle Sis
Joe Marks Co
OKLA. CITY, Okla.
Keith's (29)
Evans & Wells
Signor Frisco
Maddox & Clark
La Belle Pola
(22)
Achilles & Newman
Don Galvan
The Rialtos
Pop Cameron Co
OMAHA, NEB.
Orpheum (24)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(22)
Dezzo Retter
Carlton & Bellew
Count Bernivici Co
PATERSON, N. J.
Keith's
1st half (29-2)
Enos Frazere
Tompsett & Dixon
Herk & Tyler
Bud Harris
Bab Egan Co
2nd half (3-5)
Olyera Bros
Gresham & Jo
Ralph Nelson
A Ero Co 3rd
2nd half (26-28)
Gordon's Dogs
Mary Haynes Rev
Beatrice Jay
Bam Mc
Gene Arnt
PORTLAND, ORE.
Orpheum (29)
Worthy & Thayer
Jack Usher
Peter Higgins
Colleano Family
(22)
Ralph Wilson Co
Jack Major
Norton & Haley
Fannie East
ROCHESTER, N.Y.
Palace (29)
Kikutas Japs
Melino & Davis
Gene Austin
Joe Browning
(22)
Olympia Fox Wm's
Murray & Allen
Jane & Kath Lee
Al K Hall
ROCKFORD, ILL.
Palace
1st half (26-2)
Nash & Fately
Giles & J Walton
(Two to fill)
S. ANTONIO, TEX.
Keith's (29)
Elizabeth Morgan
Ted & Al Waldman
Pepito
Marks & Yorke
(22)
Harrison S & L
Cheslegh & Gibbs
Milo
Mae Withers
SAN FRANCISCO
Golden Gate (29)
Peppy Trio
Dan Zelaya
Keller Sis & L
Rustic Revue
(22)
Meyers L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley
SALT LAKE, Utah
Orpheum (29)
4 Peaches & Jay
Johnny Hyman
Joe Howard Co
McLallen & Sarah
(22)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
SCN'EC'DY, N.Y.
Keith's
1st half (29-2)
Smarado & Sonia
Smith & Harr
Cab Calloway Co
(One to fill)
2nd half (3-5)
Gilbert Bros
Kane & Ellis
Mayfield Sunshine
Bert Nagle Co
2nd half (26-28)
Jimfolk Tr
Ashley Paige
Earle Faber
Eva Mascagno Co
SEATTLE, WASH.
New Orpheum (29)
Harum & Scarum
Hank Ford
The Ingenues
(22)
Worthy & Thayer
Jack Usher
Peter Higgins
Colleen Esm
SIOUX CITY, IA.
Orpheum
1st half (29-1)
Monroe Sisters
L Mike Ames & Co.
Tillis & Larue
(One to fill)
SO. BEND, IND.
Palace
2nd half (3-6)
Glenn & Girls
Jack North
(Two to fill)
ST. PAUL, MINN.
Orpheum (29)
The Agemos
Victor Oliver
Irving Edwards
20 Century Rev
(22)
McCann Sis
Les Gellis
Gloria Foy
Thompson & Haley
SYRACUSE, N. Y.
Keith's (29)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(22)
Kikutas Japs
Melino & Davis
Gene Austin
Joe Browning
TOLEDO, OHIO
Keith's (29)
Falls-Beadins & B
Mann B & VanAlst
Bloomberg's Alask
TORONTO, CAN.
Imperial (29)
Hunter & Monte
Tyler Mason
Melodies and Yesty
Burns & Allen
6 Lucky Boys
(22)
Danor Fables
Fresser & Klages
Venita Gould
Ritchie-Gray Jr
4 Hans Bros
TRENTON, N. J.
Keith's (29)
Gwynne Co
Cook, Sr & Co
Jimi McWilliams
M Williams Co
(22)
Rector & Doreen
Primrose Semon
Cole & Snyder
Bert Nagle Co
TROY, N. Y.
Keith's
1st half (26-2)
Gilbert Bros
Jane & Ellis
Marson Sunshine
Bert Nagle Co
2nd half (3-5)
Smarado & Sonia
Smith & Harr
Cab Calloway Co
2nd half (26-28)
Jas Johns Co
Cook Sis
Claudes & Marion
Evelyn Dean Co
UNION HILL, N. J.
Keith's
1st half (29-2)
Tom Monahan Co
Harrison & Dakin
Fanny Ward
Harry Howard Co
2nd half (3-5)
Linfield Tr
June Darling
Bud Harris
Babe Egan Co
2nd half (26-28)
Rhapsody in Silk
Frank Chapman
Bob Hope
Dance Mannequins
VANCOUVER, B.C.
Keith's (29)
Chris Charlton
Rita Gould
St. Louis Girl Co
Britt Wood
(22)
Harum & Scarum
Ruth Ford
The Ingenues
WHITE PLAINS
Keith's
1st half (29-2)
Ada Kaufman Ens
Grace Hasson Co
Irving O'Dunne
Brian McDonald
2nd half (26-28)
Charlie Melson
(Three to fill)
2nd half (3-5)
Ada Kaufman Ens
Edison & Louise
4 Entertainers
Millard Hopkins
Chas Melson
WINNIPEG, CAN.
Keith's (29)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(22)
Wilfred DuBois
Lubin, Lee & Art
Impromptu Rev
Hal Jerome
YONKERS, N. Y.
Keith's
1st half (29-2)
Thompson & Dexter
Bennett & Packer
Miller & Mark Co
Gee Riley
Linfield Tr
2nd half (3-5)
Tempest & Dexter
The Thompsons
Bob Hope
Dance Mannequins
2nd half (26-28)
Andrey Wyeff Co
Eddie Lloyd Co
Joseph Regan
Clyde Hager
Gilroy & Margrite
YOUNGSTOWN, O.
Keith's (29)
The Rialtos
Bobby Folsom
Frank Gaby
The Deerings
Kerr & Weston Rv
Jans & Whalen
Lovejoy Dancers
BROOKLYN
Greenpoint Ave.
1st half (29-2)
Maximilian
Winifred & Mills
Abe Reynolds Co
Mang & Snyder
2d half (3-5)
Max Co
Morgan & Stone
B & J Brown
Gifford & Gresham
Carrie & Eddie Rv
46th St.
1st half (29-2)
Gandy Trio
Craig, Campbell Co
Dillon & Parker Rv
Bob Hall
2d half (3-5)
Paul Nolan Co
Allan Renos
Gaylord Gaylord & L
Roy D'Arcy Co
Oscar Stang Co
Metropolitan (29)
Royal Vienna Jaza
Cecil Lean
(One to fill)
Pitkin
1st half (29-2)
Morgan & Stone
Lucas Eagles
Fisher & Gilmore
Herbert Pace Co
2d half (3-5)
Graham & Rodines
Great Lester
Fred Bowers
(Two to fill)
Valencia (29)
Bobby Gillette
Rock & Bubbles
Ben Bernie
Frankie D'Amore
BALTIMORE
Loew's (29)
Wesley Eddy
Joe Penner Co
Dooley Evans Co
Ernest A Hoffin
Tate, Evans & S
BAY RIDGE
Loew's (29)
2d half (29-2)
C & H McFarlane
Helen Charlton Co
Al Abbott Co
Graham & Gaddines
2d half (3-5)
Baker Dore & Allen
Bobby Gillette
Dezer Mack & O'D
Lewis & Ames
Gilroy & Gray Rv
Johnny Pagnie Rv
BOSTON
Loew's (29)
Theis & De Glon
Tex Mcleod
Marguerite & Gill
Mary Haynes & Co
Quinn & Fields
CLEVELAND
Grenada (29)
Paul Ash
Bernard & Watson
Bert Gordon Co
June Worth
COLUMBUS
Loew's (29)
Henry Santrey Or
Gleb Lee
Mary Lane
HOUSTON, TEX.
Loew's (29)
Amida Sis Co
Ramona & Hacker
Jean Granese Co
Carnival of Venice
JERSY CITY, N. J.
Loew's (29)
Ray Teal
Trixie Lorraine
Gomez & Winona
Medcock & Michael
MEMPHIS, TENN.
Loew's (29)
Lee Lasses
Felias & Gregg
Oscar Lessaire Co
Dave Meltzer Co
MONTREAL, CAN.
Loew's (29)
4 Ferraris
Will J Ward
Anderson & Graves
Eric Lewis Co
Grace & Eddie
N. ORLEANS, LA.
Loew's (29)
3 Lordens
Frisco & Milma
Collins & Pierson
B & H Gordon Rev
PITTSB'GH
Loew's (29)
Dooley Evans Co
Jo Anderson
Jones & Jones
Ryan & Lathrop
Jack Powell Co
SHENLEY, PA.
Loew's (29)
Peter Dean Co
Jack Lavier
Mahoney & Cutler
Washington & Barnes
Sunkist Emg
WASHINGTON, D.C.
Loew's (29)
Wesley Eddy
Joe Penner Co
Dooley Evans Co
Ernest A Hoffin
Tate, Evans & S
BUFFALO
Buffalo (29)
Masquerade
Al Abbott Co
Richard, Pitt & H
Tom Cummings
Flances Shedey
4 Jo Hazels
Tuxedo 5
Hippodrome (22)
Burns & Allen
Caesar Ascott
Tyler Mason
Lewis & Dody
Lucky Boys
Maybe It's Love
CLEVELAND
State (29)
Flashes of 1930
Paul Ash
Jans & Whalen
Allen & Watson
Jack Marshall
Nuero Jays
Peggy Bernier
Way for Salon
DETROIT
Fisher (29)
Opion Harris
Sunshine Sam Co
Evan Burroughs
Carl Rupp
Cartoonists
Fox (22)
Gang & Dans
Just Imagine
Michigan (22)
Black Katz
Seed & Austin
Lou Kosloff
Mulroy Mercer & T
Lydia Roberti
Electa Hazel
Win & Billy
MINNEAPOLIS
Minnesota (29)
Harold Roll Co
Morris & Flagg
Sammy Lee & Eddie
Harry Moore
Rae Samuels
D Conal Girls
NEW HAVEN
Fox-Poli (22)
Sedalia Trio
Barney Rapp Co
"Just Imagine"
PHILADELPHIA
Earle (22)
Frank Richardson
Jay Mills
Willie, West & Mc
Fernanze
"Last Long Mile"
Musicana (22)
Enchanted Forest
Teddi Joyce
Earle Evans
Fred Byron
Bernard & Henry
Buster Shaver
"Sunny Side Up"
PITTSB'GH
Enright (22)
Happy Landings
Dick Powell
5 Maxellos
Reynolds & Lee
"Tale of Paris"
Penn (22)
Henry Santrey Or
Ed Lowry
Stanley
Syncopated Menu
Mahon Bros
Fred Sanborn
Dutchess Twins
Billie Gerber
Gypsy Berne
"Sunny Side Up"
PROVIDENCE
Fay (22)
Jack Wilson
Rhythm Queens
3 Orothys
Selma Bratz Co
J H Huber Co
"Scotland Yard"
ST. LOUIS
Loew's (29)
Marguerite & Cliff
Mary Haynes & Co
Quinn & Fields
CLEVELAND
Grenada (29)
Paul Ash
Bernard & Watson
Bert Gordon Co
June Worth
COLUMBUS
Loew's (29)
Henry Santrey Or
Gleb Lee
Mary Lane
HOUSTON, TEX.
Loew's (29)
Amida Sis Co
Ramona & Hacker
Jean Granese Co
Carnival of Venice
JERSY CITY, N. J.
Loew's (29)
Ray Teal
Trixie Lorraine
Gomez & Winona
Medcock & Michael
MEMPHIS, TENN.
Loew's (29)
Lee Lasses
Felias & Gregg
Oscar Lessaire Co
Dave Meltzer Co
MONTREAL, CAN.
Loew's (29)
4 Ferraris
Will J Ward
Anderson & Graves
Eric Lewis Co
Grace & Eddie
N. ORLEANS, LA.
Loew's (29)
3 Lordens
Frisco & Milma
Collins & Pierson
B & H Gordon Rev
PITTSB'GH
Loew's (29)
Dooley Evans Co
Jo Anderson
Jones & Jones
Ryan & Lathrop
Jack Powell Co
SHENLEY, PA.
Loew's (29)
Peter Dean Co
Jack Lavier
Mahoney & Cutler
Washington & Barnes
Sunkist Emg
WASHINGTON, D.C.
Loew's (29)
Wesley Eddy
Joe Penner Co
Dooley Evans Co
Ernest A Hoffin
Tate, Evans & S

Picture Theatres

NEW YORK CITY
Capitol (22)
"Montana"
Harto & Mann
Beeke & Mayer
Ted Varelle
Anito & Margo
Jimmy Valentaugh
Danny Schooler
Mon & Jolly
Paramount (21)
Jan Wilder Dubee
Leo Reisman
Frank Jenks
Dorothy Dilloway
Ernee & Fisher
Gus & Will
2 Swifts
Evan Middleton
Dorothy C
Roxy (22)
Another Festival
Patricia Bowman
Douglas Standley
Rebekah Moseley
Andrey Wyeff
Ernest Jonesco
Gregory Ivegrn
Salve Gadan
Karen & Sands
Sam Blake Co
Nicholas Brass
George Kidden
Grace Eastman
Juan Linguine
BROOKLYN
Fox (22)
"Seeing Double"
C & F Stroud
Miller 2
Elsie Janis
Ted Johns Tw ns
Chile Twins
Paula Twins
Mahon Twins
Hardy Twins
Parker Twins
Marley Twins
"Just Imagine"
Paramount (21)
"Old Man Rhythm"
Geo Washington
Block & Sully
White & Stanley
O'Connor Girls
CHICAGO, ILL.
Chicago (28)
Hollywood Revue
Al Evans Rd
Senator Murphy
Neil Sis
Saunders Bros
Alberting Rasch Bd
"Tom Sawyer"
Oriental (28)
"Russian Rhythm"
Fid Gordon
Lou Kosloff Co
Betty Boyd
Ballet Divine
Lambert Family
"Laughter"
Roosevelt (28)
"Rare Bits"
George Givat
Julia Curtis
Eleanor & Ruhvait
Lambert Ballet
"Laughter"
Uptown (28)
"Melody Menu"
Al Kvale Rd
The Ingenues
Hyde & Burrell
Layto & Lee
Lambert Ballet
"Laughter"
BOSTON
Keith-Albee (22)
Ray Dunmore
Peek Murdock
Leon Navarra
Black Katz 4
4 Cortons
CLEVELAND
Granada (29)
Paul Ash
Bernard & Watson
Bert Gordon Co
June Worth
COLUMBUS
Loew's (29)
Henry Santrey Or
Gleb Lee
Mary Lane
HOUSTON, TEX.
Loew's (29)
Amida Sis Co
Ramona & Hacker
Jean Granese Co
Carnival of Venice
JERSY CITY, N. J.
Loew's (29)
Ray Teal
Trixie Lorraine
Gomez & Winona
Medcock & Michael
MEMPHIS, TENN.
Loew's (29)
Lee Lasses
Felias & Gregg
Oscar Lessaire Co
Dave Meltzer Co
MONTREAL, CAN.
Loew's (29)
4 Ferraris
Will J Ward
Anderson & Graves
Eric Lewis Co
Grace & Eddie
N. ORLEANS, LA.
Loew's (29)
3 Lordens
Frisco & Milma
Collins & Pierson
B & H Gordon Rev
PITTSB'GH
Loew's (29)
Dooley Evans Co
Jo Anderson
Jones & Jones
Ryan & Lathrop
Jack Powell Co
SHENLEY, PA.
Loew's (29)
Peter Dean Co
Jack Lavier
Mahoney & Cutler
Washington & Barnes
Sunkist Emg
WASHINGTON, D.C.
Loew's (29)
Wesley Eddy
Joe Penner Co
Dooley Evans Co
Ernest A Hoffin
Tate, Evans & S

Fanchon & Marco

NEW YORK CITY
Academy
1st half (28-1)
"Seeing Double"
C & S Stroud
Miller Twins
The Twins Elen, Si
John Clute
Ellis, Nolan
Hoey, Barker
and Matthy
Yudvalkan
2nd half (3-4)
"Seeing Double"
C & C Stroud
Miller Twins
The Twins Elen, Si
John Clute
Ellis, Nolan
Hoey, Barker
Cool Shutter
ATLANTA, GA.
Fox (28)
"Crazy Tenures"
Mel Klee
Evan Mundell
Dorothy Neville
Wells & Winthrop
12 Fays Wonders
BRIDGEPORT, CT.
Palace (28)
Country Club
Masters & Grayce
McGrath & Deeds
Ray Samuels
Leonora Cole
Frank Elmer
Sunkist Beauties
BROOKLYN, N. Y.
Fox (28)
Hi-wood Collegians
CHICAGO, ILL.
Chicago (28)
Hollywood Revue
Al Evans Rd
Senator Murphy
Neil Sis
Saunders Bros
Alberting Rasch Bd
"Tom Sawyer"
Oriental (28)
"Russian Rhythm"
Fid Gordon
Lou Kosloff Co
Betty Boyd
Ballet Divine
Lambert Family
"Laughter"
Roosevelt (28)
"Rare Bits"
George Givat
Julia Curtis
Eleanor & Ruhvait
Lambert Ballet
"Laughter"
Uptown (28)
"Melody Menu"
Al Kvale Rd
The Ingenues
Hyde & Burrell
Layto & Lee
Lambert Ballet
"Laughter"
BOSTON
Keith-Albee (22)
Ray Dunmore
Peek Murdock
Leon Navarra
Black Katz 4
4 Cortons
CLEVELAND
Granada (29)
Paul Ash
Bernard & Watson
Bert Gordon Co
June Worth
COLUMBUS
Loew's (29)
Henry Santrey Or
Gleb Lee
Mary Lane
HOUSTON, TEX.
Loew's (29)
Amida Sis Co
Ramona & Hacker
Jean Granese Co
Carnival of Venice
JERSY CITY, N. J.
Loew's (29)
Ray Teal
Trixie Lorraine
Gomez & Winona
Medcock & Michael
MEMPHIS, TENN.
Loew's (29)
Lee Lasses
Felias & Gregg
Oscar Lessaire Co
Dave Meltzer Co
MONTREAL, CAN.
Loew's (29)
4 Ferraris
Will J Ward
Anderson & Graves
Eric Lewis Co
Grace & Eddie
N. ORLEANS, LA.
Loew's (29)
3 Lordens
Frisco & Milma
Collins & Pierson
B & H Gordon Rev
PITTSB'GH
Loew's (29)
Dooley Evans Co
Jo Anderson
Jones & Jones
Ryan & Lathrop
Jack Powell Co
SHENLEY, PA.
Loew's (29)
Peter Dean Co
Jack Lavier
Mahoney & Cutler
Washington & Barnes
Sunkist Emg
WASHINGTON, D.C.
Loew's (29)
Wesley Eddy
Joe Penner Co
Dooley Evans Co
Ernest A Hoffin
Tate, Evans & S

JACK POWELL
"Gets" an Audience
right-at-the-start;
then
BUILDS UP
to a Hit
Still Sponsored by
LEDDY & SMITH

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

PAUL KIRKLAND
DOING NICELY
In Europe
Bookings Arranged by
LEDDY & SMITH

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Runaway 4; Oliver Twins

Loew

NEW YORK CITY
Boulevard
1st half (29-2)
Harry La Vail Sis
Roy D'Arcy Co
Gascia & Alvarez
Oscar Stang Co
2d half (3-5)
Dance Historians
Doran West & D
A & E Parks
Jack La Salle Co
Roy & Mayo Rev
Capitol (29)
Dave Schooler
Purvis & Mann
Herk & Tyler
Trini Varela
Amita & Margo
Jimmy Valentaugh
Lincoln, Sq.
1st half (29-2)
Ford & Ray
Chick Chandler Co
Jerome Mann
Brown & Howard
2d half (3-5)
Daniels & Walters
Helen Charlton Co
Al Abbott Co
Magic Fingers
(One to fill)
Orpheum
1st half (29-2)
Paul Nolan Co
Dorsch-Nolan & D
Ada Gerling Co
Carnes & Lee
Lime Rogers Co
2d half (3-5)
Marquis & Co
Carlton & Ray
Jerome Mann
Lear-Rest W & H
Joe Mc & Jerry
Bancroft Ellis
Paradise (29)
Burt Lennon
Phyllis Barry
Scuba (29)
Fred Sweet Co
Helen Lord Co
Michon Bros
(22)
The Escorts
Bob Carney & J
Hickey Bros
Dave Appollon Co
Williton Sis
Williton & Weber
Jarvis & Harrison
Johnny Burke
(22)
Yorke & King
Bobby May
National
1st half (29-2)
Chick Chandler Co
Jerome Mann
Brown & Howard
2d half (3-5)
Daniels & Walters
Helen Charlton Co
Al Abbott Co
Magic Fingers
(One to fill)
Orpheum
1st half (29-2)
Paul Nolan Co
Dorsch-Nolan & D
Ada Gerling Co
Carnes & Lee
Lime Rogers Co
2d half (3-5)
Marquis & Co
Carlton & Ray
Jerome Mann
Lear-Rest W & H
Joe Mc & Jerry
Bancroft Ellis
Paradise (29)
Burt Lennon
Phyllis Barry
Scuba (29)
Fred Sweet Co
Helen Lord Co
2nd half (3-5)
Linfield Tr
June Darling
Bud Harris
Babe Egan Co
2nd half (26-28)
Rhapsody in Silk
Frank Chapman
Bob Hope
Dance Mannequins

Loew

NEW YORK CITY
Boulevard
1st half (29-2)
Harry La Vail Sis
Roy D'Arcy Co
Gascia & Alvarez
Oscar Stang Co
2d half (3-5)
Dance Historians
Doran West & D
A & E Parks
Jack La Salle Co
Roy & Mayo Rev
Capitol (29)
Dave Schooler
Purvis & Mann
Herk & Tyler
Trini Varela
Amita & Margo
Jimmy Valentaugh
Lincoln, Sq.
1st half (29-2)
Ford & Ray
Chick Chandler Co
Jerome Mann
Brown & Howard
2d half (3-5)
Daniels & Walters
Helen Charlton Co
Al Abbott Co
Magic Fingers
(One to fill)
Orpheum
1st half (29-2)
Paul Nolan Co
Dorsch-Nolan & D
Ada Gerling Co
Carnes & Lee
Lime Rogers Co
2d half (3-5)
Marquis & Co
Carlton & Ray
Jerome Mann
Lear-Rest W & H
Joe Mc & Jerry
Bancroft Ellis
Paradise (29)
Burt Lennon
Phyllis Barry
Scuba (29)
Fred Sweet Co
Helen Lord Co

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

MAKING GOOD
Without the Aid of Konjoln
EDDIE D. F. STANLEY
Publix Tour
Dir. LEDDY & SMITH

LOUISVILLE, KY.
National (28)
"Busy Bees"
Laura Galen
Walsh & Ellis
Paul A Howard
Phil Arnold
Perry Green
Sunkist Beauties
MILWAUK'E, Wis.
Wisconsin (28)
Globe of Joy
Arthur Page Rev
3 Jacks & Queen
Scotty Weston
Dolly Kramer
Helen Deitch
Sunkist Beauties
NEW HAVEN, CT.
Palace (28)
Organ Grinders
Bobby Gilbert
Miles & Kaye
Barry Wood
YAKIMA, WASH.
Capitol
1st half (29-30)
Jones Family
Muriel Stryker
Webber Roberts
Mallorie Burke
Harry Vernon
May Parker
Sunkist Beauties
Johnny Jones
Reba & Rathbern
Ken Gatewood
Doyle 4
TACOMA
B'way (27)
"Fountain of Youth"
Lottie Mayer
Sunkist Beauties
WASHINGTON, D.C.
Fox (28)
Rose Gardner
Red Donahue & Co
Hines & Stanton
Jack Osterman
3 Jacks & Queen
Helen Deitch
Sunkist Beauties
WORCESTER, Mass.
Palace (28)
Organ Grinders
Bobby Gilbert
Miles & Kaye
Barry Wood
YAKIMA, WASH.
Capitol
1st half (29-30)
Jones Family
Muriel Stryker
Webber Roberts
Mallorie Burke
Harry Vernon
May Parker
Sunkist Beauties
Bebe Sherman
Ray Loomis Co
SACRAMENTO
California
1st half (27-30)
"Serenades"
SAN DIEGO
Fox (27)
"Moonlight Revels"
SAN FRANCISCO
Fox (28)
"Way Back When"
Bennet Bros
Emperors of Hyp
Ivy Sawyer
Madeline Du Val
C Torney Girls
SAN JOSE
California
2nd half (30-3)
"Seasons"
Frank Melino Co
Lottie Lieder
Ada Broadbent
Mack Bissett Co
SALEM
Capitol
1st half (29-30)
"U.S. 2nd Rea 1st"
Chief Shanntong
Hendricks Gaden H
Della Rogers
SEATTLE
5th Ave (27)
"On The Set"
Rose Valdare
Marion Bellett
Gil Lamb
Dorothea & Lolita
Brown & Willis
C Torney Girls
SPR'FIELD, Mass.
Palace (28)
"Victor Herbert"
Buddy Howe
Whitey Pawell
Electric Duo
Victor Herbert 4
Belcher Fingers
ST. LOUIS
Loew's (28)
"Gobs of Joy"
Arthur West
Judy Hayes
Scotty Weston
Dolly Kramer
Joe Penner
Wanda Allen
Moore & Moore
Curtis Coley

(Continued on Page 71)

It's Smart on Park Ave. to Chum With the Pro Party Entertainers

When the upper classes seek entertainers to make their parties frightfully smart, they send for the bright boys and girls of Broadway. Glittering stars of the current musicals, preferably musicals with scores by the Gershwins or Rodgers and Hart, are considered the last word in chic. Once upon a time sedate string quartets and Metropolitan sopranos could do the trick, but not any more. The guests have become too impatient to listen politely to anything that demands quiet. The night club type of entertainer doesn't get mad if no one pays any attention to him, so he is the fellow who can add to his earnings, if he knows his smart party stuff.

The Junior League Bureau of Entertainers does a thriving business supplying dance orchestras and entertainers for hoity-toity affairs. Their customers know pretty definitely what they want, for they remember whom so-and-so had at her party. Any entertainer once getting in, who clicks, is assured of plenty of work. For small parties at home, a three or five piece orchestra does very nicely, particularly if the musicians know some tap routines for between times. Fortune tellers, numerologists and a troglists help out the variety at this sort of party, and ventriloquists and accordion players simply goal them. The take for seers is the cheapest, from $25 to $35 for the night. Accordion players such as Restivo, who also yodels, whistles and sings, collect $50 for their night's work. Joe Coleman, a colored hot piano player who can sing, too, is a favorite in the $50 class.

Debutante parties don't care how much it costs, so long as they can provide a name from a smash carriage trade musical. Libby Holman and Ethel Merman are the current pets. Bill Robinson is surefire and always in demand. Fred Keating and Zingone mystify the young ladies at a handsome profit. Will Mahoney clowns for $650 the night. Big names whose star is in the ascendancy are the ones the debbies want to listen to, someone but lately discovered, so that the hostess may prove to her guests that she is right in the know.

There is more tradition about the dance orchestras who play for debutante parties. In this branch of entertainment the old favorites remain in power. No deb party is considered a success that doesn't dance to a Meyer Davis orchestra led by Joe Moss. Leo Reisman's band is looked upon kindly, too, but he is not quite so "fine old family" as yet. Ben Bernie and Vincent Lopez orchestras get the out of town parties on account of their publicized names, but Meyer Davis's music is inner circle stuff in New York.

These swank parties like to have colored entertainers about. Their presence is supposed to give a very modern atmosphere to the affair, make it awfully Bright Young Thing. Blue lyrics lend tone, and tan dancers who will teach the guests a new step, to prove how democratic the party is, create no end of fun. A personal greeting from a Broadway star is just the most marvelous thing that can happen to a guest at a debutante gathering. And so many professionals think the shoe is on the other foot.

Tiller Work Drones' Nightmare

The least problem in training Tiller Girls, according to Mary Reade, head of the Tiller School in America, is discipline. There are no light-headed beauties in Tiller line-ups. The training is so severe and concentrated that frivolous girls soon drop out of the ranks. Arduous routines, repeated in picture houses four or five time daily, leave the girls so tired they have no desire for late parties and therefore create no disciplinary problems for their guardian.

Miss Reade's one stipulation is that the girls of one troupe must be housed at the same hotel, where they will be immediately available for rehearsal calls. A captain watches over their general welfare and reports daily, by visit or wire, to the Tiller headquarters. These girls, says Miss Reade, are able to take care of themselves.

In 15 years Miss Reade has trained 15,000 dancers. A Tiller Girl herself, she started her career in Manchester, England, as a seven-year-old protege of John Tiller, then just beginning to organize dance lineups in a small way. Having served apprenticeship she was sent out with Tiller troupes, rapidly gaining favor with English managers, continued as instructress and is now the one living person who knows all the Tiller secrets of dance training.

"The rhythm of England and U. S. is fundamentally different," she explains. "English girls have a naturally precise rhythm whereas American girls have the jazz tendency to emphasize the off-beat. It is never possible to blend the styles successfully in one line-up.

"It is easier to train American than English girls. The former, given to reasoning things out, have to be told why they must do a certain thing, whereas American girls are willing to follow the mob. They obey me implicitly, but, unlike English girls, are not disposed to work as hard when I leave a captain in charge of rehearsal.

Rhythm Keynote

"John Tiller," continued Miss Reade, "was a stickler for rhythm. Out of sight but anywhere within hearing distance of a performing troupe he could tell, in an instant, the slightest deviation from routine and could pretty closely approximate the part of the line where it had occurred."

It was an accident that brought John Tiller into the work that was to bring him world renown. He was a cotton exporter in Manchester, interested in music and amateur theatricals. He wrote Madame Katalina, famous ballet mistress of her time who presided over the corps at London's Empire theatre, requesting that she lend the Empire ballet for one charity performance. This being impossible Tiller put on a ballet of his own, working classical steps precisely in a straight line. Madame Katalina came down for the performance and swooned with delight at the revolutionary treatment. She told the unsuspecting Tiller he was a genius. Encouraged by her he started assembling troupes of four and eight and pretty soon every European manager was demanding a Tiller Troupe for his theatre.

Since Tiller's death, Miss Reade has originated all the routines, creation which comes to her naturally. Try as she may she can't keep from beating out rhythms in her head and visualizing dance formations, with the result that she has hundreds of ideas in reserve. She never originates steps to music, preferring to adapt the accompaniment to the dance after the routine has been completed. She always starts the dance with the big finale trick, and then works away from it to the beginning of a number. This, she says, gives perfect continuity. Rather than cut out an effect from a routine that is too long she will create an entirely different number.

No Dancer Overpaid

Miss Reade, who has just returned from Hollywood, believes that no dancer in pictures is overpaid regardless of her salary.

"The camera is the most terrifying audience I know," she said. "It magnifies every inaccuracy. Some numbers have to be rehearsed 10 or 12 times before they are perfect, then when the girls are nearly worn out for the take a camera may buckle or lights go bad and the whole thing must be repeated. The girls can't be worked more than two or three days at a stretch."

Miss Reade recalls her most thrilling experience as the time when Gertie Miller, one of the original Tillers, was married in Paris and had 48 Tiller girls as bridesmaids.

"I could hardly listen to the ceremony," was her comment, "I was that busy working out a routine to the tune of the Lohengrin Wedding March."

Agnes O'Loughlin Tells Grand Jury Very Little

Agnes O'Loughlin, former "Follies" showgirl and friend of Marion (Roberts) Strasnick, also Ziegfeld product, was a witness Monday before the Grand Jury which is investigating the shooting of Jack "Legs" Diamond, Marion's erstwhile boy friend.

It is understood Miss O'Loughlin was quizzed on the conversation she had with Marion when the latter fled to the O'Loughlin apartment from the Hotel Monticello a short time after Diamond was shot. Miss Strasnick was found hiding in a clothes closet in the O'Loughlin domicile and insisted she had fled to that place through fright after learning that Diamond had been assaulted in a room down the hall from the room she and Diamond had occupied in the Monticello.

Miss O'Loughlin could furnish little information concerning the Strasnick girl's relations with Diamond and insisted she never knew Diamond. She spent 15 minutes in the Grand Jury room.

BANK CLERK ROBBED IN TAXI BY USHER

Paul Cuddy, 18, who told reporters that he was a part time usher at the Brooklyn Strand Theatre, was arraigned in West Side Court before Magistrate Richard F. McKiniry on the charge of robbery. He was held without bail for a further hearing. Cuddy pleaded not guilty.

He gave his address as 341 West 44th street.

Arthur Anderson, clerk in the National City Bank, 55 Wall street, charged Cuddy and a companion with robbing him in a taxicab. Cuddy's companion escaped. Cuddy was arrested after a lively chase in Bryant Park.

Patrolman Milton Paul of the West 47th street station, who gave chase after Cuddy and his confederate, fired several shots at the fleeing pair. Cuddy wore a camel's haired coat that he had stolen from Anderson. The defendant's partner escaped with Anderson's shoes and $5.

Anderson came to court minus his coat and wore Cuddy's companion's shoes, size ten. Anderson's size is eight. The companion's name is known by the police. Detective James Fitzpatrick of the West 47th street station expects to arrest Cuddy's companion soon.

Anderson stated he is married. He became ill on the subway platform. Cuddy invited him to his apartment to rest up. In the cab, Cuddy and his pal began to work on Anderson. They punched him and threatened to shoot.

Soon they had his coat and money. Anderson's new shoes looked good so Cuddy's pal removed his own and made Anderson take off his. At 42d street and 5th avenue the cab came to a halt. Cuddy and his pal jumped out. Anderson yelled and Paul overtook Cuddy after a chase. Anderson said he resides at 36-13 Avenue D, Brooklyn.

'THEATRE THIEF' CAUGHT

Former Steeplejack Always Climbed Rope to Enter Apartments

Carl Sauerchell, who used the name of Miller because it was easier to pronounce, and characterized by the police as the "theatre burglar," was arraigned in West Side Court before Magistrate McKinry on the charge of burglary. He was held without bail for the grand jury. Sauerchell gave his address as 223 3d avenue. He is 23 and works at handy jobs.

Sauerchell has terrorized residents of Columbia University section, West End avenue and Riverside drive. He always made his entry by means of a rope that he carried and lassoed around a chimney. He would lower himself to the top floor and either raise the window or jimmy it. Sauerchell has tremendous arm strength. He told detectives Tom Brady and Teddy Beckler of West 100th street he had been a steeplejack years ago.

Once inside the apartment, Sauerchell would work with abandon because he knew the occupant had gone to a theatre, he said. Before attempting his job he would ring the bell several times to be certain the apartment was vacant.

Sauerchell dropped a piece of paper bearing the name of his sweetheart and her address. Brady and Beckler found the paper and by a ruse, using the sweetheart's name, they arrested Sauerchell. When arrested he had 20 pawn tickets in his possession for articles he had stolen and pledged. Brady and Beckler asserted that Sauerchill admitted his many depredations.

Razzing The Home Town

OMAHA

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Archie J. Baley

Omaha, Nov. 20.

"So, you're from Omaha!"

Broadwayites about ruptured a rib three years ago when this crack was a highlight in "Funny Face." It conjured up the picture of a one-horse lame town on a prairie in Nebraska.

But the very stars in the musical comedy, the Astaires, Fred and Adele, were from Omaha; Paul Gerard Smith, co-author of the piece, had been born there, too.

And that town of Omaha has furnished others to show business.

Violet Carlsen, called America's greatest eccentric dancer; America Chedister, who the French artist, Pierre Tartoue, a few years ago called "the most beautiful woman in America" and a musical comedy and screen leading woman; Rod LaRocque, Harold Lloyd, Harry Langdon and other big timers, all born in Omaha or got their start here.

Didn't Know

Omaha was just a starting place for most. Some weren't even known to have talent when they left.

The Astaires went as youngsters and had most of their education in New York dancing schools. Miss Carlson was comparatively young when she left, but returns here for her vacations. Lloyd, born at Burchard, Neb., battled through his first stock experiences here. Langdon was born in Council Bluffs, Ia., across the river, but started in vaudeville after winning amateur night prizes at old-time Omaha music halls. LaRocque was a school boy here.

Ruth Etting spent her vacation this summer at David City. It's home town for Ruth. Hoot Gibson and his sister, Helen, of the wild westerns, from Tekamah, two gallons of gas from Omaha. The old favorites, Eva and Jane Novak, were reared in South Omaha. Alyce McCormick, who since has changed her name to Joy Auburn for mystic reasons, shook a Salvation Army tambourine on Omaha streets before she won a beaut contest. Gwen Lee was Lepinski when she and her mother left here for Hollywood. Nina de Marco, now heading her own dance act in vaudeville, was just Helen Kroner here. And Frances Williams, blues singer, and Joe Green, radio xylophone star, are others.

Locally

Mrs. Samuel Goldwyn, who was Frances Howard, and her sister Constance, both of whom had their flings in the films, originated in Omaha. Jacqueline Logan's home town is Scottsbluff, Neb. The Motion Picture Almanac lists Jack Adams and Evelyn Thatcher as Nebraskans. Harold Shubert, Anne Nichols' original "Abie," is from Council Bluffs.

Stanley Smith, the new fav, of the talkers, starred in stock in 1927 and 1928, and did the girls like him? He had to have his phone disconnected when here for a personal appearance recently.

Then, there's Eleanor Painter, who just divorced Louis Graveure, opera and concert singer, and Charlie Withers, originally named Harland Davidson, who got miffed as the dickens the other day when he was here and a columnist questioned his "home town boy" p.a. story.

Buffalo Bill a Native

And, of course, one of the greatest showmen ever, Buffalo Bill Cody, was a native Nebraskan.

The world's "hog-calling" champion, Fred Patzel, is from here, while Margaret Shotwell, pianiste, who claimed that she lost her entire inherited fortune in the stock crash, is ours, too.

Fred Ballard, who won a Pulitzer prize with his play, "Believe Me, Xantippe," and has written Mrs. Fiske's latest piece, "Ladies of the Jury," in addition to doing scenarios for several years, is from Gratton, Neb. Mortimer Wilson, who has composed original symphonic scores for some of the best pictures, was music prof at U of Neb. Thurlow Lieurance, composer of "Waters of Minnetonka," is from Lincoln, and Dr. Howard Hanson, symphony composer and whose American opera, "Merry Mount," is to be produced at the Metropolitan this season, is from Wahoo, which is as funny to Omahans as "So, you're from Omaha" was to New Yorkers. And Hal Beans, inventor of the "hit of the week" record, is from Omaha.

Other Lights

New York may remember District Attorney Emory Buckner, who did some mean rum padlocking, a Nebraskan, Eddie Cudahy, now boss of the packing plant, was kidnapped and held until a $25,000 ransom was paid to Pat Crowe here about 25 years ago.

Major league baseball suggests Dazzy Vance, Grover Alexander and 20 others. Roland Locke still holds the 220-yard dash world's record, and Lloyd Hahn has his marks. Monte Munn, forerunner of Carnera, and Wayne Munn, his 275-pound brother, who was world's wrestling champ, or chump, for a while; Ace Hudkins, Tommy Grogan and the late Kid Graves, once world's welter champion, are boxing contributions, while "Peerless" Joe Stecher and John Pesek are also wrestling champs. Vic Halligan, Guy Chamberlain and Ed Weir are football All-Americans.

Stretching Out

New York knows such newspaper men as Bob Davis, columnist; Leonard Robbins, "Footnotes and Headlines" writer for the New York "Times"; Rollin Kirby and John Cassel, cartoonists, all from here. Jefferson Machamer, Herbert Johnson and W. Emerson Heitland are artist contributions, and Gutzon Borglum, the sculptor, still has a brother here in Omaha. The late Clare Briggs, cartoonist, was a Nebraska university student and married a Lincoln girl.

The famous "Kewpie" dolls of Rose O'Neill originated in Omaha. Sir Thomas Lipton once had a packing plant here, and Alexander Legge, farm board chairman, is a Nebraska native.

So is Mrs. Charles Sabin Carn, who is in New York yelling for prohibition repeal. Her grandfather was governor.

Locally

Locally, the town isn't such a rave.

It had one fairly ambitious racketeer and somebody pumped him full of shotgun slugs. Nobody knows and few care who did it.

Had a racetrack, but the farmers elected an attorney-general who closed it and will re-elect him for doing it.

Once upon a time nine downtown theatres, including a legit house, a burlesk shop, a straight vaude house, two combination policies and four picture palaces, all doing fairly. Now the legit and burly houses are dark, one theatre is a bus station, two others have been torn down. Four major houses now operating and none getting rich.

Theatre managers get great experience, and how, trying to use black ink instead of red and then get good jobs elsewhere. One of our best, Harry Watts, is somewhere in Brooklyn. Art Frudenfeld is an Orpheum ace, his brother Nate is a Publix division manager, and Bill Hartung has stepped up in Orpheum ranks, while Roy L. Pierce just returned here after at the St. Louis Orpheum.

A Jail Town

You can get the usual bootleg liquor, but you can't be too smart about drinking it. Back in 1925, when a few boys thought the American Legion could have anything they opened a "Gay Paree" bar during the national convention and regretted it afterward in jail.

The town's not so good, but it could be worse. It's halfway to Los Angeles and halfway back to New York. You can walk the streets at night without being slugged and robbed. Maybe when the Missouri River channel is opened there'll be a boom, and a lot of us are willing to give it back to the Indians, but even at that, when you pull that "So you're from Omaha" crack, brother, smile.

Mexican Quarter in L. A. Is West Coast's Own Greenwich Village

Los Angeles, Nov. 25.

This town has its own version of Greenwich Village. Downtown, just off the Plaza, lying midway between the Mexican quarter and the Chinese district, is Olvero street, an old, cobbled cul-de-sac, recently reclaimed and turned into a kind of quaint and arty midway.

Alleged to be one of the originally settled spots in the community, it has one or two points of genuine interest, such as the ancient wooden cross, carved by the Franciscans which mark the entrance to the street, and the dolle house, said to be the oldest dwelling in Los Angeles, which stands more or less intact half way down the block, surrounded by stree stalls, gift shoppes, atmospheric restaurant and all the other trappings of self-conscious quaintness.

In the daytime Olvero street is quiet, with that sort of resigned quietude that marks the Coney Island boardwalk on a winter's day. The Mexican pottery stands, the fortune telling booths, the cactus candy stalls are open, presided over by the most part by weary looking Mexicans, some old, some young, some men, some women.

At Night

But there's no activity there until night. Then the place comes to life with a vengeance. Tourists pour down upon the street in hordes, attracted by the prospect of an atmospheric foreign meal at a low price. The little Spanish and Mexican restaurants, with their chilis and their frijoles do a typical Alice Foote MacDougal business.

Well upholstered dowagers with pince-nez glasses and vintage hats jostle flat chested spinsters with pince-nez glasses and vintage hats in the strurgle for the privilege of eating indigestible South American food and listening to indifferent South American music.

Outside on the cobblestones, groups of Mexicans and Chinese from the adjacent districts stand and watch with a kind of contemptuous amusement, the antics of the visiting tourists, who find it all just too quaint and charming, and who will certainly read a paper about it for the very next meeting of the Cultural Circle, when they get back home.

Puppet Show

One amusing feature of Olvero street is the Teatro Torito, where the rather well known Yale Puppeteers give their marionette shows nightly. But even these boys, artistic as they are, have succumbed to the attitude commonly associated with more commercial enterprises. "Watch Us Grow," proclaims a hand-lettered sign in the patio of the little theatre, and appended is a list of the film stars who have recently visited the puppet show.

Right in the middle of all this art and quaintness is one rather incongrous note. Huddled somewhere between one of the atmospheric restaurants and a gift shoppe is an exceedingly unartistic looking factory building, manufacturing, according to its own declaration, "V belt drives, and belt slacker idlers," whatever they are. But whatever they are they have very little in common with the spirit of old Mexico.

Dallas' 1st Creeper

Dallas, Nov. 25.

Town has its first taxi dance joint. Occupying former studio of one of first dance schools in Texas, second story affair, with plenty loopers for stags with dimes, and mebbe tips.

That it furnishes jobs for several unemployed girlies seems main reason it got by city hall, where it's been thumbs down up to now on pro hugging. City keeps a vice dick on the premisese.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

JOHNNY GALLAGHER, 43, DIES IN POVERTY

Johnny Gallagher, 43, referee, and the third man in the ring of the famous battle between Jack Dempsey and Luis Firpo, died, broke, in a 50 cent "flop" house on 10th avenue, near 43rd street. Gallagher was a widower. He lived with a married sister at Flushing, L. I.

Gallagher, one time pugilist, died on an ambulance stretcher as the surgeon gave orders to the chauffeur to hurry. As the bluecoat and chauffeur were about to rush Gallagher downstairs, the doctor halted them and announced, "Too late boys, he is dead." Gallagher's body was left in the "flop joint" until the wagon took him to Bellevue Morgue.

For a day Gallagher remained unidentified. The next morning a Bellevue employee recognized the one time referee. Gallagher's relatives were notified and made the identification positive.

Gallagher was a friend of John F. Curry, chief of the Wigwam, the late Charley and "The" McManus, and judges, sports writers and many others.

Gallagher saved the championship crown for Jack Dempsey when the Manassa Mauler fought Firpo. Dempsey was hurtled out of the ring by a blow by Firpo. Dempsey landed in the laps of the scribes, who pushed him back into the ring. Automatically, Dempsey should have been declared out, experts later said, but "little Johnny Gallagher," with a ton of nerve, permitted Dempsey to resume and win the battle.

Dempsey Didn't Forget

Dempsey never forgot Gallagher. The latter received gifts and monetary presents, gossip has it, from Dempsey. "Jack" was always stalking Gallagher, friends averred, Gallagher could often be found in barrooms telling of the famous fight and "what a man Dempsey was," said the little referee.

Gallagher, his clothes rain soaked, with his last 50 cents entered the cheap hotel. He pleaded to be admitted, telling the clerk he was ill. He suffered a hemorrhage during the night.

In the morning, derelicts, who had the adjoining room, complained about Gallagher. The clerk was about to eject him when noticing he was seriously ill.

Gallagher was buried in Calvary cemetery. Many of the sporting fraternity attended the funeral.

FREE ON ASSAULT CHARGE

Adams Failed to Appear Against Whitman and Brady

Charged with savagely attacking Daniel Adams, 35, former football player and blood donor, of 111 West 68th street, John (Whitey) Whitman, former cop who was dismissed several years ago and now proprietor of an alleged speakeasy at 18 West 68th street, and Hugh Brady, 37, barkeep, of 428 West 56th street, were freed in West Side Court by Magistrate McKinley.

Adams failed to appear in court. When he came to court at the last arraignment he collapsed. His head was swathed in bandages from the "booting" he got in Whitman's joint.

Adams a few days prior to the assault had supplied his blood in an urgent case. He told Detectives Driver, Stepat and Gorman of the West 68th street police station that he had a few drinks in Whitman's place.

He said he accidentally broke a drinking glass. Whitman became enraged, he stated, and began to assault him. Adams said the was handling the situation well until Brady assisted Whitman. He was rendered unconscious and booted treely, he told the sleuths.

A patron notified Mrs. Adams and she found her husband unconscious on the floor. Whitman and Brady disappeared for several days. Mrs. Adams had a trap and the pair were arrested. They denied the assault and robbery.

Adams failing to appear resulted in the defendants' discharge.

Fights Extradition

Baltimore, Nov. 25.

Harry Millhan alias Hal Gibson, assistant stage manager of Earl Carroll's "Sketch Book," who was arrested here on a New York warrant during the local engagement of the revue, is out on $7,500 bail set by Judge Albert S. J. Owens at a habeas corpus hearing.

Counsel for Millhan declared that the New York charge was a trick to have their client returned to Manhattan to testify in vice investigations. Claiming that he has been framed, Millhan is fighting extradition.

Woman Ordered Out of His Rooms by Cameron, Causes Actor's Arrest

Rudolph Cameron, 36, actor, of 21 West 55th street, and former husband of Anita Stewart, was freed in West Side Court by Magistrate McKinley. Cameron was arrested on a charge lodged by Lucille Lavelle, who gave her address as the Y. W. C. A., 30th street and Lexington avenue.

Cameron spent the night in the West 47th street police station. He kept pacing the cell with his cane the entire night. He stontly denied the charge and had several witnesses in West Side Court to testify in his behalf.

No testimony was forthcoming in court as Miss Cameron stated in her short affidavit that she had been advised by her "spiritual adviser to withdraw the charge." Miss Lavelle is quoted as stating she was soon to enter a convent.

Details are lacking. The policeman became suddenly silent. It is known Miss Lavelle was in Cameron's room at the Plaza Annex. Cameron stated he sought to have Miss Lavelle ejected. Cameron hailed the police and when the bluecoat arrived, he ordered the cop to take Miss Lavelle out.

Miss Lavelle then demanded Cameron be arrested on a serious charge. Cameron was stunned. Miss Lavelle is red-haired and exceptionally pretty. She was ushered out the rear entrance of the court to escape a barrage of cameramen.

MATRIMONIAL AD. WIFE LOST HUBBY AND $500

At Broadway and 47th st. a small sized woman seized a man by the nape of the neck and shouted to a detective, Charles Dugan, of the West 47th st. station, "Here is the wretch." The woman began to pound the man until he was rescued by Dugan.

The woman was Mrs. Beatrice Singer Rose, 40, of 2750 Holmes st., Coney Island. She had her husband, since June, arrested on the charge of grand larceny. She asserted David Rose, 40, her spouse, had stolen $600. The money was to buy new furniture for their bridal flat.

When Rose received the money from his bride, she said, he excused himself for a few minutes. Mrs. Rose waited for several days when Dave failed to return, she notified Dugan. When David's $600 ran out, he phoned the bride and asked to be forgiven.

"Yes, honey, you are forgiven," replied Mrs. Rose. She made an appointment at Broadway and 47th st. with him. David appeared and so did the others. Mrs. Rose gave David several good whacks before he was rescued by Dugan.

Mrs. Rose, a widow, inserted an "ad" in the Jewish newspaper, "Day." She stated she was seeking a mate and explained her finances. Rose corresponded and soon the wedding. Mrs. Rose vowed she would have David sent away if she spent her last penny doing it, she told reporters. "And to think I bought that reptile a green bathing suit just after we were married," said Mrs. Rose.

When Rose was arrested, Dugan found a copy of the "Day" in his pocket. He had marked off with "X's" the names of fair ones seeking mates. In each case the female stated her financial standing. Some quoted $2,000, and another stated she had $10,000.

Rose waived examination and was held for the Grand Jury. Dugan stated Rose has been convicted three times and if convicted on this charge may be sent away for life. Dave gave his address as 35 West 119th st.

Cheater From Vaude Flops Over To the Booze Racket and Betting

Joe Hackeyer speaks:

"Hello. How d'yer like my joint? Swell, ain't it? Best dive in New Yawk. Elegant, what I mean. This is the only racket to hustle. Me a bootlegger? Never no more. Reformamitter from now on. Real class.

"I'm sitting pretty now. How I left when I think when I was in vawdvil playin' pro rata. Me and my partner was the best lookers in the act in the sticks. Ask the bookin' office, Monford'll tell yer.

"Cards was my side line. Never dealt in liquids before prohibition. What games did I play? Say, sister, when you're talkin' to me, you're talkin' to the Master. Ain't a game I don't play—and not one on the square. No kick in playin'. Honest. It's findin' ees when yer need aces that makes the game. How did I work the clip? See this pack uv cards? There ain't one little paper I can't see through.

14-YR.-OLD RUNAWAY RUNS INTO TROUBLE

Claiming she was virtually kidnaped, shoved into a cab and carried to an apartment at 150 West 45th street, Alvera Festa, 14, runaway, of 1225 68th street, appeared in West Side Court and recited her tale to Magistrate McKinley. The defendant, Dudley Johnson, 24, of Fayetteville, N. C., was held for Special Sessions.

Johnson denied the allegation. The Court held him in high bail for trial on the charge of impairing the morals of Miss Festa. Johnson has worked as a counterman in restaurants in the theatrical district.

Miss Festa declared she was riding in an I. R. T. subway train, when Johnson and a companion flirted with her. She averred that as she alighted at Times Square they forced her upstairs and shoved her into a cab. She was prevented from screaming by Johnson holding his hand over her mouth, the girl asserted.

From the cab she was taken to Johnson's flat. She stated she fought her captors and bit them. She managed to escape and told a patrolman Inguire of the 47th street station. The bluecoat arrested Johnson. His companion had vanished, said the girl.

Johnson admitted flirting with the complainant. He declared that she told him she had no place to sleep. "I gave her shelter. When I found out that she was a minor, I chased her out of my apartment" said Johnson.

'TEAR GAS' FOUNTAIN PEN

Salesman Pinched When One Exploded in His Pocket—Fined $10

A recent city ordinance declaring persons carrying fountain pens that are really tear gas outfits are subject to arrest. This was made known when Frank Lyon, 45, agent for a tear gas concern that sell "fountain pen" tear gas containers, was arraigned in West Side court.

Lyon was found guilty and fined $10. He paid the fine. He is employed by a Jersey City tear gas concern. His arrest was made in the lobby of the Criterion theatre. Lyon resides at Elston road, upper Montclair, N. J.

Lyon attended a performance at the Criterion. He was leaving the theatre when a "fountain pen" exploded in his vest pocket. Presently the noxious fumes began to pervade the lobby and street. Lyon received a load due of the faded rose juice.

His vest was ruined and he was partially blinded. Others facing the show were affected. None of the previous fumes entered the theatre. Patrolman Francis Cassor of Traffic D arrested Lyon on the charge of violation of the Sullivan law.

Magistrate McKinley explained to Lyon's attorney that a recent local ordinance was passed by the Board of Aldermen declaring that one shall have a permit for such an article as a tear gas. McKinley then opened the tonneau and found a fountain pen tear gas outfit.

What gird's on top Queen uv Hearts, ain't it?

"Alright. Now I'll deal. What's that card? Thought it was gonna be the Queen didn't yer? Not while the Master's dealin'. What's next? Nine uv Clubs. Nine uv Clubs never hurt no one—you kin have it. But what's this? A-a-a-h, the Queen uv Hearts. That comes to Papa.

"Here, lemme show yer. Shuffle them cards. Now look. You're gonna cut one yourself and the bottom card'll be the Ace uv Spades. Didn't I tell yer? Master knows. Never play cards. It won't get'cher nowhere.

Bear on Dice

"Dice is up my alley, too. See them ashes? They got dynemite in 'em—but I'll take anybody's dice and call the combination. It's an art. Might not be great next to painting and literature but it takes a kind uv genius.

"Take me and vawdvil. Where'd I be today if I'd uv stuck to that $87.50 pro rata racket? I'd end up with a broom. But vawdvil was good ter me. Met lots uv people. I used to carry a guy to work the act when there was a crap game goin' on. It got so my agent used to wire: 'Take the managers, but leave the safes!'

"Hello, Joe. See that feller just came in? He's got the real African, Di'monds. Anytime yer wanna pick up a bargain lemme know. He's got friends at the Port uv Noo Yawk, see? Same's I got friends don't mind me bringin' in a little Pomeroy. See, got it? But ter get back to vawdvil, I even clipped mind readers.

"I was on the bill once with a feller used to catch potatoes on forks. Had him two hundred in the hole. He starts yellin' 'Currency' ter his wife and he ends up by payin' on in potatoes. There

(Continued on page 50)

Harry Gibson Indicted, In Shake-Down Charges

Harry Gibson, assistant stage manager for Carroll's "Sketch Book," arrested recently in Baltimore at the request of the New York police, was named by the Grand Jury Monday in an indictment charging him with conspiring with two detectives and a police stool pigeon to "shake down" two night club hostesses. A copy of the indictment was sent to Baltimore and an effort will be made to have Gibson extradited. At present he is out under $7,500 bail.

The indictment of the four men grew out of the investigation in the shake down methods that are said to have been employed by police and others for several years past. Witnesses including the two hostesses have testified they were framed by Gibson, Monty Booth, a stool, and Detectives Leigh Halperin and Daniel Sullivan, of Inspector McCormick's staff, are also indicted. Booth is a fugitive.

It is alleged that the four men brought about the arrest of the two hostesses in their apartment at the Embassy Hotel on prostitution charges. It is said an attempt was made by the defendants to "shake down" the two women under the threat of causing their conviction on trumped up stories. The women refused to come through and they were subsequently lined.

Their story first became known recently during the special investigation into corruption among city officials.

GAMBLING ORDERED STOPPED IN MEXICO

Mexico City, Nov. 15.

President Pascual Ortiz Rubio has signed orders for the clean up of all gambling joints in the Republic. The head man wants special attention to be given the border-ranks in Mexicali, Tijuana and other places along the U. S. border.

Several classy establishments, dedicated to short odds for customers, have been closed by the Mexico City cops.

Broadway

Bee Palmer is readying an act.

Mickey McGeehan off to Florida.

Nell Fontaine is opening a new club.

Eddie Doherty is on a trip to Italy.

Allan Updegraff is peddling a new novel.

Rex Smith back from Paris with a new play.

E. B. Marks in Washington for a week's rest.

Roy Walling, play broker, has bought a yacht.

Colette D'Arville is back after six months in Paris.

Marion Davies returned to New York yesterday (25).

The Bob O'Donnells are going back to New Orleans to live.

Jack Mansfield is in New York, 1st time in long time.

Joy La Salle is off to Europe to appear in a Paris revue.

Lew Brown has wired his mother to visit him on the coast.

Lizzie Murray is on the Metro lot in Hollywood Culver City.

Mrs. Alfred E. Aarons operated for appendicitis last week.

William Anthony Maguire is anxious to get back to the Coast.

Somebody gave Dave Chasen a pair of spats and he's wearing 'em.

Louis Isquith, former legit producer, now a g. m. for a food concern.

"Tonight or Never" is a Belasco show, also a perfume with a wicked scent.

Boys training to sit up all night for the bike races at the Garden next week.

Sawdust entertainers in the speaks are having the weeps over conditions.

Having three names threatens to become a fad among screen artists of the future.

Charlie Morrison went away over the week end to a shooting lodge. He's practicing.

Bert Hanlon the Saturday night guester at the Friars this week. Jack Benny m.c.

Harry Kellar is p. a.'ing the Salon Royal and writing radio continuity in his spare time.

Kathleen Kirkwood, who had the Triangle Theatre in the Village, has turned play broker.

N. Y. staff of DeSylva, Brown & Henderson had a get-together feed Nov. 18 at the Victoria.

Harry Reichenbach telling his gags in a whisper. Lost his voice at the Hershfield dinner.

D. J. O'Connell, wealthy lumberman, is married and living in a new chateau in Westchester.

Al Goldman will again be at the Roman Pools Casino when the Florida season commences.

Harry Hershfield will be toastmaster at a "Broadway Night" at the Park Central, Dec. 1.

Walter Donaldson's new torch ballad, "You're Driving Me Crazy," is built around a true story.

Many wonder what chance there would be to convict by jury for booze selling over in a speak.

London Terrace, the $25,000,000 apartment in Chelsea, to have its own newspaper, called "The Tatler."

Al Feinman is again assisting Harry Reichenbach, once more with Universal, on special exploitation.

Louis Cohen has been taking the short end of all of the recent bouts at the Garden and cleaned each time.

All of the 11 musicians in Tom Truesdale's orchestra are licensed airplane pilots. Band is "The Aviators."

Francis Renault opens at the Everglades in a new 30-girl revue, "Hello Francis," staged by Dave Gould.

In Hoetzer's restaurant, 40th street and Broadway, is a large sign, "Smoking by ladies not permitted."

Following the quick closing of "Vanderbilt Revue," Lyle Andrews says he's through with legit producing.

Hendrik Van Loon's wife has completed a new play, untitled. The Van Loons live in Holland most of the time.

Denis Dufor says the first unemployed selling bananas will mop up on Broadway and get credit for a new idea.

The Roxy miniature golf course, run by Teddy Altman, may spend $110,000 to enclose the entire course with glass.

Jean Le Gall of The Le Galls, apache dancers, was knocked unconscious in a fall into the pit at the Palace, New York, supper show Sunday. Team is with the Ted Healy turn. Miss Le Gall recovered and reappeared at the night show.

Louis Weitzenkorn is anxious to see his "Five Star Final" launched so he can get off to Paramount's coast studio.

Powers Gouraud has given up announcing and is now with the program department of WCAU, Philadelphia.

Harry Cohn is in the Broadway zone to inspect plays, scripts and players for the next two months for Columbia pictures.

"A humor-less Jackie Osterman," is Georgie Price's perfect description of a certain specie of Broadway ear-bender.

Irving Berlin and his family are in town after a year's stay on the coast. He will return in about a month to the coast.

Herb Magidson, music publisher, is piloting Bert Tucker, Sophie's son, in his return to show biz after a six-month absence.

Ina Claire says she doesn't want any new plays or work in the east. She's "just dying to get back to John in Hollywood."

Saturday nite boys (Friars) are tossing one for Bert Hanlon, Nov. 29. Bert can't understand why his wife won't believe it.

Joe McGregor and Jersey Jones are p. a.'ing the hockey games at the Garden. Sunday night games are again drawing big crowds.

Eddie Buzzell returned to New York Sunday (23). Wife, Ona Munson, came back a few weeks ago. Not so warm there any more.

Silver Slipper opens early in Dec. with Clayton, Jackson and Durante as the floor show attraction, doubling from "The New Yorkers."

Connie (Jess) Freeman got Dr. Amyx and had her operation for appendicitis all over with before anyone knew it. She's okay now.

Emerson Yorke now framing radio programs and claiming he has the logical successor, under cover, to the late Florence Mills.

Art Kahn's mother died on the night his orchestra opened at the Club Plaza, but he continued with the band in accordance with her last request.

Oscar DuFrenne, is taking his first survey of New York's main street. He's the owner of the Casino de

(Continued on page 54)

CHATTER

London

Frank Vosper studying short run plays.

Hugh Croise chasing his press cuttings.

Dupont leaving the British studios this month.

Ursula Jeans as Hitchcock's leading lady.

Madeleine Carroll wears very little in her current show.

George Smith and his big production announcements.

Exhibs are supposed to be up in arms about something.

Swaff has been in Paris this week. A break for the French.

Almost decent weather, for a change, despite prophets.

Fay Compton as a juvenile lead in panto after all these years.

Decline in attendances at the best dance dives is noticeable this season.

Mrs. Harry Lachman nearly signed for a legit show, but thought better of it.

Small-time actor this side has the name of George Bancroft. No relation.

Mrs. Pat Mannock always makes the same reply when asked how hubby is.

The Gargoyle is the only nite club in town where a guy can smoke a pipe and live.

All the Elstree directors are anxious to get started and get on the payroll.

"Attaboy" chosen as the telegraphic address of this town's latest British talker unit.

Revealed there are bridge players along Piccadilly winning $25,000 yearly on the game.

These Indian princes and things round the town trot along with picturesque bodyguards.

Nesbitt Brothers being sued by Cafe de Kommiker, Berlin, for alleged breach of contract.

Oscar Sheridan, who has just gone bankrupt, recently made a talker called "Big Business."

Tallulah has let her west end flat to the Hon. David Tennant, he who invented pyjama parties and things.

Bernard Nedell made the British Broadcasting Corp. apologize for saying he was going on the air when he wasn't.

Dorothy Dickson's talker contract, which fizzled out, is too bad. P. a. was preparing a broadside on her next film.

Current gag among certain producing companies is to get the directors to put up half on the films they make. Insurance free.

Lieut.-General Bethune, chairman of the defunct Whitehall Film Company, first of the Quota ramps to be floated, died November 2.

Louise Groody cabled Bobby Howes to give reasons why he would not play in "Mr. Cinders" in New York. Howes has several.

Swaff's biggest take off in years was from J. B. Morton, fellow feature-ist on Swaff's rag, who wrote his column in sore-thumb fashion.

Arsenal, crack football side of the metropolis, got a bigger hand at the new Finsbury Park Astoria than the actors making personal appearances.

Loop

Charley Yates looked in.

Harry Engle, song publisher, in town.

Charlie Crafts debating about going to Detroit.

Bill Diamond still dizzy from a week of watching the bike races.

Jay Fagan's privately printed Christmas cards will be much in demand.

New York Central railroad Michigan avenue office is selling football ducats.

Tink Humphrey and Pat Casey got into the State-Lake Sunday bridge game. Just passing through.

R-K-O now has two George Browns, one the purchasing agent, the other the western publicity chief succeeding the eastbound Jack Hess.

Max Turner kisses everyone in the office good-bye even when he goes to New York for only seven days.

"Woomps" is a new word around the R-K-O press department here. Means three dishes and is used to save time.

Jimmy Petrillo, head of the local Musicians' Union, played poker all the way from Chicago to New York recently.

Phil Davis, Chi's most indefatigable stage door Johnny, took Sydney Fox to see Notre Dame-Northwestern. Miss Fox was recently here with "Lost Sheep."

Miami

Roney Plaza Hotel opens Thanksgiving.

Manny Gates' orchestra at Alcazar Roof.

Roy Pack, staff photographer for the International News Service, has arrived. Pack's sixth season here.

Jerome F. Reilly, former manager of the Gaiety, New York, has leased an apartment for the season on the Beach.

C. Le Roy King, one of the owners of the Embassy Club here, has leased an apartment for the season on Miami Beach.

Biscayne Dog Track out on the Dixie highway is being peddled with no bidders. Offered to Al Capone but he turned it down.

Plaza miniature golf course only course running at present at Miami Beach. Five or six new courses under construction on the Beach.

Miami Moose Lodge will stage a benefit for charity, December 7 to 10. Approximately 20 acts will be included in the three performances. The talent is being obtained from local night clubs and dancing academies.

Frank Bruen, ex-generalissimo of the Garden and present manager of the Miami Jockey Club, tendered a luncheon by local sportsmen. Bruen is supposed to have received a big offer from the Havana Jockey Club and it is rumored he may accept it.

Paris

Joe Zelli's closed until April.

Howell, Harger and Naldi act split up.

Charlotte Susa's looks attracting attention.

Joe Sullivan coming to town from Milan soon.

Mary Bromwell, American sculptress, around.

Mrs. Al Christy going to London for a few days.

The Nathanos laying off at the U. S. restaurant.

All the princesses in France are now playing golf.

Paris soon to have a picture house called the Roxy.

Paris agencies screaming aloud for new American acts.

Jim Abbe says his car has personality if it has no looks.

Stadler (Stadler and Rose) to be operated on for appendicitis.

Fox already at work on the French version of "Big Trail."

Carlos Gavetta treating a few girls to drinks at Jack Bushby's bar.

Nita Naldi gave a party for Mae Murray while she was in Paris.

Eddie Lewis pretty gloomy about the orchestra situation over here.

Eddie Lewis makes his own tomato soup at the U. S. restaurant.

Louis Cole to do a plantation scene in Sacha Guitry's new picture.

Thelma Edwards trying to change a line in "Nanette" from "pig" to "camel."

Miss Campton, wife of manager Bervil, of the Folles Bergere, is very ill.

The Bonjon girls going to try again for the Principal Palace in Barcelona.

The Lido has an all French jazz orchestra with the American leader, Bart Curtis.

Every actor in town—American or French—at Harry Pilcer's midnight show.

Colonel Clifford B. Harmon, the much photographed, bowing and nodding.

Ralph Kohn just crossing Paris to

(Continued on page 61)

Hollywood

Lew Schreiber back.

Every other auto license is from Iowa.

Cissie Loftus' son, Peter, is in town.

Harry Wardell turned down a free feed.

Gloria Swanson's tea very literary.

Ray Griffith broke an arm playing polo.

Holmes Wilton won a tussle with the grip.

A lot of V-16's are behind in payments.

Margaret Churchill has a Beverly Hills home.

Jack Oakie will not even buy a shave now.

Lew Brown is getting over a bad case of flu.

Cold weather and the hats are coming back in style.

Elissa Landi has given up hotel life for home cooking.

Chester and Sue Morris vacationing at Lake Arrowhead.

Christmas decorations are a headache to a flock of actors.

to be laid on USC at even money.

Joe Sullivan, formerly R-K-O

Plenty of picture jack going east agent has gone to Europe.

Mrs. Bill Howard back in Santa Monica after a long holiday.

Grant Withers bought his wife Loretta Young, new town car.

Teddy Hayes and Tom Kennedy are doing that golf business.

Dudley Murphy very seldom shows up at his own parties.

Zoe Akins' limousine somewhat mussed up in a recent bump.

Tex Sherman here to complete 12

(Continued on page 67)

Berlin

Arnold Franck intends marrying a former Russian princess.

Ike Blumenthal is in Berlin again for a brief stay.

Joe May celebrated his 50th birthday in the film studio.

Alfred Braun, radio speaker, intends directing a talker.

Charles "Buddy" Rogers stayed here three days with his mother.

The violinist, Professor Felix Berber, father of late Anita Berber, has died.

The Chicago violinist, Minna Krokowsky, gave a successful concert here.

Ludwig Berger, intends to make another picture during his Christmas holidays.

The young Erika Helmke, from the Saltenburg stages, is engaged to marry the designer, Dassel.

Charles Chaplin's, "City Lights" will have its opening performance in January, 1931, at the Mozart Saal.

The Michael Bohnen, talker "Two Neckties" a complete failure, is to be shown again in a new version.

Leni Riefenstahl, has found protection on Frau Betty Stern and is going to appear on the theatre stage.

Ossi Oswalda plays the lead in the musical comedy "Cocktail" by Vollmoeller-Benatzki, in the Komoedienhaus.

Toronto

Claire Wallace attending seances.

Olsen and Johnson arrive here in luxurious limousine, chauffeur in everything.

Tom Daley back at Uptown and laughing.

Jimmy Cowan snares poppy fund publicity from Art Kent.

Jean Bellinger determined to tapdance. Loses 12 pounds.

Havana passage bookings way down.

A. D. Kean, hard-writing reporter, rides new horse to hounds and takes tumble seven times.

Edyth Shuttleworth returns from Milan and lands with local symphony. Says the Italian count was just a friend.

Horace Brown to Ottawa "Citizen"; Darcy Marsh to Calgary "Herald."

New racket here. Kids steal copper off theatre roofs and peddle it for 10 cents a pound.

Eight bucket-shop brokers get from 30-36 months in Portsmouth pen.

Greg Clark turning down panhandlers on street. Secretly gives $300 to destitute men of his old regiment.

Art Wells discovers sex-psychology as a topic of conversation.

Regent Tailors, Ltd., filed bankruptcy papers last month. Still operating one of biggest electric signs in city.

Signor Ferranti Fontana discovers the Manhattan cocktail.

Guy Cunliffe, whose pappy is head of Columbia school of journalism, by-lining on "Mail" here.

Hector Charlesworth still endorsing coffee.

Royal horse show on with debs falling hard for Canadian uniforms. Theatre ushers pouting.

Berenice Peaker modeled for those new Willard Chocolates ads.

Ken Forbes doing Augustus Briddle in oils.

Mrs. Joshua Smith in England making British talker survey for Dominion's prime minister.

Boston

Film bowling League gets under way this week.

A. M. Botsford, Publix publicity, in town last week.

Local station, WNAC, is experimenting with television.

Loew's State now open 9:30 a.m. Friday instead of Monday.

Fess Williams' band opened at Hollywood Inn last week.

Chester Stoddard, Publix district manager, father of twin girls.

John Luce is pinch-hitting for John Tuerck at "Street Scene" at the Wilbur.

Demolition of the Adams House has begun. New Paramount theatre on site.

Jacques Renard's new night club, Mayfair, is packing them in. Bobby Arnst in 4th week.

E. E. Clive and his company packing them at Worcester. Will stay there 12 weeks.

Hockey opened its season to a sellout crowd at the Boston Garden. Hockey local rage.

Al Duffy, Shubert publicity man, and Lester Allen, "Post" reporter, are writing a play—so they say.

Artkino Film Guild has taken a lease on the Repertory theatre and will start showing pictures there shortly.

Neal O'Hara's widely read column, "Take It from Me," in the "Traveler," year old last week. Very popular in Boston.

Inaccurate Biographies

Nancy Carroll

By Claude Binyon

Hollywood, Nov. 22.

Drawing aside the window curtain, Nancy (Pumpkin Eye) LaHiff looked down upon New York's Tenth Avenue. A street car whizzed by with a purr like false teeth crushing rock candy. A man stood on the curb frenziedly going through his pockets for a Chinese laundry ticket. A hotly dressed flap minced out of a restaurant, cleaning her ears with a toothpick. The early evening was sultry, and the odor of cabbage hung over the avenue like herring over Third Avenue.

Fretfully Nancy (Pumpkin Eye) LaHiff turned from the window and faced her parents. "I can't stand it," she said. "I must get away from here and have a career."

Dad LaHiff, sitting in a rocker, ceased rocking. He fondled his clay pipe and looked upon his daughter in mild amusement.

But Ma LaHiff was not so passive. "So it's a career ye be wantin,' is it?" she mocked. "Faith and bejabbers, como esta uste este dia, porque tortilla—sacre!"

"Faith and bejabbers!" cried Nancy, her cheeks flaming.

"Faith and bejabbers," mumbled Dad LaHiff uncomfortably. "Don't be so hard on th' kid, ma."

"You keep out of this, pa," snapped Nancy.

"Don't talk to your pa like that!" interpolated Mrs. LaHiff.

"Faith and bejabbers!" wheezed Dad LaHiff. Obviously he was puzzled.

Amateur Night

When Nancy's sister came home that evening Nancy grabbed her and whisked her to an east side theatre where an "amateur" night was being staged. Among the entrants Nancy recognized Al Jolson, Will Mahoney, Mrs. Fiske and others out to pick up a little money on the side. But the little colleen determined to stick it out.

The LaHiff Sisters copped first prize with their dance routine, taking a few falls and laughingly passing the whole thing off as a burlesque adagio. The victory made Nancy hungrier than ever for a real career, but gave serious thought to joining a vaudeville act where unintentional falls would still be okay.

Mixed on Dates

Audiences first saw Nancy in the chorus of "The Passing Show of 1923" and were only mildly impressed. They saw her next with lines in "Topics of 1923" and were still far from feverish. All this, by the way, happened in 1923. Some confused historians say 1924, and others, even more confused than that, say 1776. The latter group, of course, are stay-at-homes who never get out and "live."

A few more legit jobs on the Coast, at Coast salaries, convinced Nancy that pictures offered the only chance for a 12-room shack in Beverly Hills. Standing outside the Paramount studios one day, she happened to mutter "Faith and bejabbers" in that absent-minded way Irish people have. Anne Nichols heard her and insisted that the kid be cast as "Abie's Irish Rose."

A Paramount contract followed and eventually Nancy became a star. She sent for the folks.

"Faith and bejabbers!" muttered Dad LaHiff as he got a load of Hollywood and the Carroll (nee LaHiff) mansion.

"Why don't you go sit on the patio?" suggested Nancy.

"I don't have to," said Dad.

"Go sit on the patio," commanded Mother LaHiff.

"All right," mumbled Dad. "Where is it?"

"Outside," said Nancy.

"Faith and bejabbers!" cried Dad. "Just like the good old days."

No Bull Fight Injunction

Maplewood, N. J., Nov. 25.

After Commissioner Egan refused to allow any sort of bull fight here, Dave Mackay, promotor, took the matter to court Monday (24).

Vice-Chancellor Backes declined to issue an injunction against Egan. Mackay declared he will take further proceedings.

Protests against the bull fight came from all over the country. It was to feature Sydney Franklyn, the Brooklyn toreador.

'BABY FACE' SMEARED BY BILLY PETROLLE

By JACK PULASKI

Imagine Jimmy McLarnin knocked down twice in one round! That is what happened last Friday at the Garden, when Billy Petrolle the "Fargo Express" badly beat and almost knocked out the "Baby Face" slugger from Vancouver.

The arena was in an uproar throughout one of the most sensational battles of the year. Cops rushed in to smear half a dozen melees among the fans, so high was the tension. McLarnin was the favorite at something like 6 to 1, which probably explains some of the excitement among the onlookers. Short end betters have been cleaning up in the past few weeks—La Barba beat Kid Chocolate and Canzoneri kayoed Al Singer, both at three to one and better against the winners.

A well filled house waited for the fireworks and they got 'em along about 10 o'clock. They were asking each other in what round Petrolle would go out. But in the first round, Petrolle took the mastery, backing Jimmy around the ring and weaving away from his heretofore deadly punches. McLarnin's baby face started to leak around the left eye before the first session was half over. A solid right did that. The crowd was seething over the unexpected.

Second round saw the same trend, with Billy socking that left either to the midriff or the face. The boys were waiting for the "Baby Face" to land his famous right smash, but with Petrolle carrying the fight to him, the western party could not connect.

The fourth round reached the peak of excitement. A solid left hook to McLarnin's chin toppled him, and up on the chair went the fight bugs. Jimmy was able to stall off the slashing Petrolle, but again that left hook sent him down—again for a count of eight or nine.

From then on it was a process of cutting up Jimmy's map. His mouth was badly slashed and his nose took on a new contour. Petrolle popped him with left jabs to the beezer, when not hooking them in and rocking the kid with the right. McLarnin was a gory sight in the last two or three rounds.

Not that McLarnin was not game. Guts is his middle name. He came back in the fifth round to try to even up matters, but Petrolle got going before it was over and was sending his head back with those left hooks.

Jimmy made a good show of it in the ninth round, at a time when Petrolle seemingly was tired. He hurt Billy who when stung immediately (Continued on page 67)

Basketball League

Having done well with its baseball team, R-K-O has organized a basket ball five. First game last eve (25) with the Pathe team, on the C. S. Illinois, "gym" in west 96th street.

A league of vaude and picture office teams is being formed to play during the winter.

Turf Beats Football

Dallas, Nov. 25.

For first time horse racing is on the map in this state. W. T. Waggoner, millionaire cowpuncher of Ft. Worth, sank $3,000,000 in Arlington Downs, near here, year ago, with biz so so for first season. This fall track did capacity biz at $1 gate, attendance beating collegiate football. Final day alone drew 12,000. Total gross for 11-day season around $70,000.

Show biz was affected by equine craze, although not seriously.

'Round the Square

Mysterious or Sad?

In a hotel on West 47th street unbeknown to the people living under the same roof and also to the folks of the outside world, live a mother and daughter who have not left their suite of rooms even to go out into the hall for 11 years.

The mother and daughter are Cubans, wife and child of a rich Cuban sugar planter who died 11 years ago. The girl is now 22, according to available information. No one knows why they are in absolute retirement.

Once a month a check is received from the executors of the planter's estate. It is made out to the hotel. The manager deducts his rent and the rest is sent up to the suite. All meals are brought in from the outside and left in front of their door. They do their own house work and the linen changes are also left at their door.

Not a person has entered their suite since the husband and father died.

Dice Cheaters on Subway

Dice cheaters are now making use of the subway platforms during the early morning hours to stage their games, figuring on arousing the gambling instincts of those waiting for trains. The cheaters who work in groups of four stand less chance of being chased by the cops once inside the turnstiles and run the open game mainly for the suckers.

New angle is to sprinkle salt on the cement platform, claiming that as result the rolling bones are made noiseless. The low down, however, is that anyone who knows how to handle the cubes has an easy time winning on a salt covered floor. It's just like shooting craps on a blanket.

Havana Gambling Debt Legal in N. Y.?

The N. Y. Appellate Division has reversed Judge Chilvers of the Municipal Court, who allowed a default judgment of $200 against Harry Rosenthal, featured in "June Moon," now on tour, in favor of Harry Lichtenstein. The amount involved is the balance due the Havana Casino on a gambling debt contracted several years ago by Rosenthal. On a visit to the Cuban resort Rosenthal lost $1,500. He subsequently paid off $1,300 against the marker, when it was assigned to Lichenstein, with the latter instituting action in New York. The decision gives Rosenthal an opportunity to defend the action.

Final decision will determine whether gambling debt legal in Cuba, will be recognized in New York State. Lichtenstein as the assignee of the Havana Casino having several other claims against show people who bucked the wheels and dice tables in Havana. A judgment action for $15,000, which it is claimed Walter Donaldson owes the Havana Casino is now pending in the New York courts.

Getting Hunk

Two show persons fond of one another for some time, finally lost their fondness, which turned to a double sneer.

The man of the duo walking past the stage door of the Palace, New York, not so long ago noticed the car of his former sweetie standing outside, awaiting her return from the stage. He stepped into the driver's seat and twisted every wire his hand could find. When reaching her car, the girl had to have it towed to a repair shop. She guessed accurately who had done her the dirt.

A couple of days later, passing the man's hotel, she saw his car outside. The girl took away the rear seat. He put in a claim of theft and recovered $12 from the insurance company. Sailing for London a couple of days after, when the man reached his stateroom on the boat, he found the rear seat with a neat little note from the young woman.

Looks Like an Off Xmas

Christmas buying and selling may suffer from general lack of attention this year due to the fact that its two best exploitation factors, easy money and free spending, have faded.

With but five weeks left to Christmas shoppers for gift-buying, there is little talk of what Christmas holds in store for the average individual.

Probable Football Winners and Proper Odds

By Sid Silverman

November 27

GAMES	WINNERS	ODDS
Alabama-Georgia	Alabama	6/5
Colgate-Brown	Colgate	8/5
Columbia-Syracuse	Columbia	Even
Penn-Cornell	Pennsylvania	5/4
Pittsburgh-Penn State	Pittsburgh	5 3
U. S. C.-Washington	U. S. C.	3 2

November 29

Notre Dame-Army	Notre Dame	8 5
Dartmouth-Stanford	Dartmouth	5 8
Carnegie-W. & J.	Carnegie	Even
Washington State-Villanova	Washington State	3 2
Georgetown-Detroit	Georgetown	Even

(Predictions based on fair weather)

NEW YORK THEATRES

BRANDT'S THEATRES

THIS WEEK

FLATBUSH BROOKLYN — F.O.B. Paris; Alma Tell, Rex O'Malley, Suzanne Caubaye

BOULEVARD JACKSON HEIGHTS — Wm. A. Brady's A Smart Woman; Alan Dinehart, Catherine Alexander

CARLTON JAMAICA — Will Morrissey Sepia Musical Revue; Hot Rhythm

WINDSOR BRONX — Helen MacKellar Year's Dramatic Hit; Frankie and Johnnie

THEATRE GUILD Presents

ELIZABETH, THE QUEEN

GUILD THEATRE

52nd., West of B'way

Eves. 8:40. Mats. Thurs. & Sat., 2:40.

ROAR CHINA

MARTIN BECK Th., 45th, W. 8th Av

Eves. 8:30. Mats. Thurs. & Sat., 2:30

DAVID BELASCO presents

HELEN GAHAGAN in "TONIGHT OR NEVER"

"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were put also in actress of extremely high voltage."—Gilbert Gabriel, World.

BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thurs. & Sat.

EARL CARROLL VANITIES

EIGHTH EDITION

67 Glittering Scenes—1,000 Laughs

Harry WILLIAMS—Jimmy SAVO—Jack BENNY

A Cast of 150 and the

Most Beautiful Girls in the World

425 Orch. Seats $1 (ex. Sat. & Thanks.)

Wed. & Sat. Mats. Entire Orchestra $2.50

Good Reserved Seats every performance, 50c.

NEW AMSTERDAM WEST 42nd ST. Wisconsin 8312.

2nd YEAR

BROCK PEMBERTON Presents

Strictly Dishonorable

Preston Sturges' Famous Comedy with TULLIO CARMINATI

Staged by Antoinette Perry & Mr. Pemberton

Never at Cut Rates

AVON THEATRE, West 45th Street. Evs. 8:50. Mats. Thurs. & Sat. 2:30

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)

ROXY

De Sylva, Brown & Henderson's 1930's ENTERTAINMENT in 1930

"JUST IMAGINE"

with EL BRENDEL and others

On the Stage—Huge, Colorful "Thanksgiving" Extravaganza

CAPITOL MARIE DRESSLER WALLACE BEERY in "MIN AND BILL" with MARJORIE RAMBEAU DOROTHY JORDAN

M-G-M's drama of laughs and tears. Stage Fiesta, Barto & Mann, Schooler, Buneluk, Orchestra. B'WAY & 51st St.

RKO *Always A Good Show!*

R-K-O KEITH'S **PALACE** B'WAY & 47th BRYANT 4300

MARY LEWIS
ART FRANK
MISS VANESSI
FRITZ & JEAN HUBERT
TED HEALY & RACKETEERS

R-K-O PROCTOR'S **58th ST.** NEAR 3rd AVE.

Wednesday to Friday, Nov. 26-28

Douglas Fairbanks, Jr.—Noah Beery

"WAY OF ALL MEN"

MAY WIRTH
MOSS & FRYE

R-K-O PROCTOR'S **86th ST.** CORLEAN AVE

Wednesday to Friday, Nov. 26-28

Douglas Fairbanks, Jr.—Noah Beery

"WAY OF ALL MEN"

FRANCES WHITE
ANN CODEE

CLASSIFIED ADVERTISEMENTS

AT LIBERTY—FOR SALE AND EXCHANGE

AT LIBERTY—Dancer, theatres, clubs. Richard Watterson, 352 Riverside Drive. Academy 5669.

AT LIBERTY—Mason Sisters, dancing team; strong routine, military, taps, jazz, song and dance. Gowanus 2780, L. [illegible]

AT LIBERTY—Jess Foley, top dancing specialty, straight; formerly with vaudeville. West Coast booking. 1 Park Ave., New York City.

AT LIBERTY—Pair ballroom dancers; teach lessons; professionals, school or private; will assist dance producer. Max Jurie, 1 E. 13th St., N. Y. C.

AT LIBERTY—Singing team, doing three separate vaudeville, musical comedy and dramatic specialties; some dancing. D. White, 549 Rye Beach Ave., Rye, N. Y. Rye 2561.

FOR SALE—Twelve spaniel, male, beautiful, year old, pedigree papers, well reasonable. S. Tuvin, Mansfield Hall, N. Y. C.

FOR SALE—Ladies' dresses, A-1 condition; size 34-37. Must sell; [illegible] size 37. Apply Apt. 3, 31 Bedford St., Long [illegible]

FOR SALE—2 tuxedos, 36 and 38; Black cutaway, new; 2 dress shirts, size 14½; sell $15, or both $25. White flannel trousers, 36, shoes, new, $5. Mary Lee, N.V.A. Club, N. Y. C.

SITUATION WANTED—Dramatic soprano wishes position; church, radio, concert, engagement. Address Box 1, 1595 Macombs Road, Bronx, N. Y. C.

SITUATION WANTED—Tall, attractive stage, screen experience. Loo ladies' dressing, stage in theatres, member of Equity. Addie Clifford, 952 8th Av.

WANTED—Girl to play French part and do specialty for comedy act. Suite 401, Lowe Bldg., 160 W. 46th St., N. Y.

WANTED—Unicycle, 24-inch wheel. B. Pinahan, 1595 Macombs Road, Bronx, N. Y. C.

WANTED—Male dancer, young, good looking, South American type, for class ballroom dancing. Write for interview. Mlle. Mignonne, 24 West 54th St., N. Y. C.

Among the Women

By The Skirt

Two Best Dressed Women of the Week

FLORENCE ELDRIDGE
"An Affair of State"
(Broadhurst theatre)

MARY BOLAND
"The Vinegar Tree"
Playhouse

Mexico for Color

Hit tamale at the Capitol this week. The stage presentation is laid in Mexico, so the dressing is most colorful. Half the girls are in red dresses, ruffles to the hips and black velvet boleros. Under dressing is green. Other half are in just the opposite coloring, with the skirts green, red underneath and all wear huge white felt Mexican hats.

Six tall girls are in different models popular in that far away country. One was outstanding; very long trained frock of silver. The fandango executed couldn't be otherwise than pleasing.

Another hit number was done with the entire company in black velvet pants with silver embroidery down the sides. Red boleros and white hats with all carrying white guitars, making an attractive picture. For the finale eight of the taller girls had on white full skirts with orange bodices in the long waisted effect. Huge fans formed headdresses. The rest of the Chester Hale girls were in three-tier skirts of white taffeta having coral flowers as a pattern. Coral shawls when turned showed a black lining with a huge pink rose in the center.

Marie Dressler's Knockout

"Min and Bill" at the Capitol with Louise Dressler and Wallace Berry is a knockout. Miss Dressler is in her well known characterization of a wharf queen and no one can do it better. Dorothy Jordan wears several simple frocks and looks well.

At last Don Dillaway has broken into pictures and it is about time. This boy is one of our best juveniles but it took the picture people long enough to find this out.

Marjorie Rambeau has a small role. She is looking nice and slim.

Good Play Badly Named

Mystery of the season will be why the play at the Playhouse is called "The Vinegar Tree." But this play would be good, regardless. It is good entertainment. Words trip from Mary Boland's lips, and although meaning little they are vastly amusing. It is a real Mary Boland part. Miss Boland breezes through this play, aptly supported by a well chosen company.

The last word in clothes are in this comedy. Miss Boland is in the first act in a white tailored suit. The dull and shiny sides of satin are utilized. The coat is made double breasted with jet buttons. Box pleats are set in the coat and also the skirt. A white hat and slippers with black heels and a black patent leather purse, complete the ensemble. Her evening frock is white chiffon embroidered at the hips in gold and diamonds. A white cape had a band of white fox. Very nice was a blue chiffon brocade negligee worn over an elaborate nightie. The skirt of the nightie was accordion pleated with the top of lace having one wide blue satin strap.

Katherine Wilson was in a tan ensemble. Her coat had a fox collar and the coat was oddly tucked. Back slightly bloused. Miss Wilson wore a good looking evening gown of orange and gold brocade. Narrow belt of matching velvet.

Helen Brookes, the engenue, in the first act had a sapphire blue chiffon, trimmed with ecru lace at the collar and cuffs. A black net evening frock was worn by her in the second act. Tiny ruffles outlined the hips and the bottom of the skirt was very full and cut in points. For a brief period in the last act Miss Brooks was in a tan skirt and brick colored box coat. The small hat matched the skirt.

"Smiles" Short on Show

Wall Street laid an egg a year ago but the Ziegfeld theatre laid a bigger one last week. It's known as "Smiles." But the scenery and costumes of the Ziegfeld show are perfect. When the news broke that Marilyn Miller and the Astaires were to be in one show, everyone asked how could one manager stand the overhead? At that time it was said Noel Coward would write the show. What a pity he didn't.

The Miller-Astaire combination would mean a dancing show, but even unsurpassable combination must go some with all the dancing now in our vaudeville and picture theatres.

Nearly 32 years ago George Lederer produced "The Belle of New York." And now Mr. Ziegfeld for his second scene of the new show uses the famous Edna May entrance for Marilyn Miller. But another song like "Follow On" was missing. The scene was on the Bowery with the girl in the familiar Bowery costumes with a number of girls of the tapping variety in short black velvet dresses trimmed with red feathers.

Then there were gypsy outfits of yellow with colored ribbons. Full white organdie dresses were worn with large leghorn hats and blue ribbons. A Chinese party was done in regular Ziegfeldian fashion. The show girls were in green, banded with silver. The regulation kimono had been done away with, these costumes all were made princess in fashion with long trains. There were many in gorgeous color combinations with huge headdresses. One lot were in yellow pants and orange mandarin coats with pagoda headdress.

The second act had the taller girls in evening gowns of many models and colors. The smaller ones wore the loveliest frocks, of that shiny satin in a delicate pink shade. The skirts opened in front revealing white chiffon petticoats and the trim was blue ribbons.

Of course it wouldn't be a Ziegfeld show without a wedding scene, and here Mr. Ziegfeld outdid himself. It was a pink and—black wedding. Black tights were worn with bodices made entirely of flowers. Bridesmaids were in black velvet with huge hats.

Miss Miller followed her Salvation Army costume with a simple frock of pink cloth. Her ballet was done in a white lace outfit made with long pants and much sprinkled with crystal. A long white chiffon frock made with a very full skirt was abundantly trimmed with coral colored feathers.

Adele Astaire at her entrance was in the loveliest costume seen on the stage this season. A full white chiffon skirt had a deep band of white ermine. A tiny ermine jacket having exaggerated cuffs was over a bodice that glittered with brilliants. A bathing outfit was of red with very short pants and a bolero. Her long yellow frock had ermine trimming also. Miss Astaire's Chinese costume was the same as Miss Miller's, only the colors varied.

If there is any sunshine in "Smiles," Mr. Ziegfeld can thank Adele Astaire, but oh, how he needed Seymour Felix!

Bad Palace Show

The Palace is a good place to keep away from this week. The show means nothing. It certainly isn't vaudeville.

Program opens with an act called Hal Sidnre and The Lovejoy Dancers. Five girls are in peach velvet bodices with white skirts cut in points and many layers. Then four of the girls are in the most soiled dresses seen on any stage. A young miss did acrobatics in a yellow and blue kid outfit.

Ted Healy, m. c. this week, introduced a girl called Phyllis Guernsey, the one girl on the bill who wore stockings, excepting Mary Lewis, who wore a brilliant blue satin evening gown with no trimmings. The gown

(Continued on page 51)

Trade Calls Ohio Gov.

(Continued from page 5)

the Ohio film men for not having spine enough to rise months ago when, it is claimed, practices of showing obscure films in projection rooms and dealing with crooked distributors first started.

Cooper's presence was a surprise. The Hays organization had been prepared to make its expose under entirely different conditions. Governor-elect White, expected to be present, was to have heard the story in much milder tone. Planted at the banquet, however, were several persons who had witnessed showings of off-color stuff in the official projection room. These same witnesses had several months before, as reported by "Variety," seen Governor Cooper blanch when they corroborated the statements of film spokesmen who sought secretly to have the state amend its censor policy.

Pettijohn's Speech

Pettijohn, in what is purported to be a verbatim transcript of his speech, let loose as follows:

"I may seem to be in an awkward position here tonight pinch-hitting for my friend George White, who will be your next Governor. Censorship, however, is not a political question any more than it was when the first printing press was burned. It has nothing to do with politics or political parties. It is either right or it is wrong. You have it in Ohio.

"The theory of censorship is based on somebody's belief that two or three individuals from your seven millions of people should constitute a censor board to dust off daily, and fumigate motion pictures so that they will be fit for the balance of the people of your state to see without injury. I would presume that these two or three censors would have unusual qualifications for their work; that they are well versed in the arts and letters; and understand, appreciate and can interpret art as well as continuity of story. They would, I presume, be people of high moral character and great respectability.

"I understand, however, that some, if not a great many of your motion pictures in Ohio, are passed upon by the operator in the state censorship projection room in your State House. I think his name is Miles. I do not know whether he has the qualifications I have mentioned insofar as his literary and artistic attainments are concerned, but I have heard that he may fall a little short on his interpretation of what is wholesome or moral on the screen. It has often been said, and not yet contradicted by anybody, that when Mr. Miles becomes tired and worn after a hard day's work making your pictures fit for the people of Ohio to see, he and some others have indulged in some recreation consisting of the showing of a certain type of still motion picture which no exhibitor in this room would stoop to show anywhere, let alone in his theatre, and which pictures are not manufactured by any of my clients or any other producers and distributors who must submit their prints for sanitary purposes to the offices of the censor board of the state of Ohio.

"Some people call them stag pictures, but I have more respect for the deer family than to so label them. What a farce! What a travesty on the people of the state of Ohio and how silly for the industry in this state to stand for it!

"You men and women are citizens in this state. It is your problem, not mine. But may I be so bold in the presence of your Governor as to state that if you will but let the people of this state know what a farce and travesty is your censor board in the state of Ohio that the legislators in your next general assembly, irrespective of and without thought of politics, will wipe out this silly, unnecessary and certainly farcically operated statute.

"Ninety-five per cent. of the people in Ohio, as well as 95 per cent. of the people in all states, love their movies. They want them clean and wholesome. That is what you are giving them. The people are not going to allow their favorite form of amusement to be harmed. You are always safe in going to the people. In fairness to your Governor, who, of course, cannot help but hear my remarks, I want to say that the head of your censorship department during his term of office is a Democrat, therefore this matter cannot be construed to be a political question. I would be interested to know what his Excellency's reaction to our industry is as he visits you tonight, in comparison with how he felt when he attended your banquet last year."

Gov. Cooper's Answer

Governor Cooper, in addition to his previously quoted phrases, also said:

"I am glad to hear so much said tonight about keeping the motion picture industry on that high plane that you all seem to unanimously favor. I am more interested in the remarks made by my friend, the preceding speaker. He has not dodged. There is probably something in what he says."

Street Apple Trade

(Continued from page 1)

bulldoze the customer. It is not unusual to have one of them step up before a pedestrian, force him to stop, tell him the doctor story, and then say:

"Don't be bashful. Everybody is eating apples. You won't look funny."

Sentiment

Probably because it is the world's capital street for mendicants Broadway apple sellers furnish another extreme in the psychology of that business. On this thoroughfare the "unemployment sign" is ballyhooed.

Because Broadwayites will eat apples when they won't take pencils, the blind boys are feeling their first real depression. A couple have not only acquired extra heavy canes with which to tap the pavement but have added to their "I Am Blind" signs the interrogation: "Are You?"

Trick watch, tie and safety razor sellers are capitalizing the apple racket, making it just that in the thickest parts of the stem. In these parts sellers may be observed working together. The apple guy can't be moved on by the cop. This has always been the worst feature in the workless watch business. Now the older salesmen can not only hide behind the crate but he can get the apple boy to shill for him. When the cop comes up now the watch man has his bag closed, a couple of apples in his hand and this line:

"Can't be duplicated any place for the money. Only a quarter—I mean a nickel. Absolutely guaranteed to give the fullest satisfaction."

They're all the same on all streets to street cleaners, however. Just a nuisance, making the gutters look like the aftermath of a Lindbergh parade every day in the week.

RITZY

Alma Clayburgh, singer, originally Lackenbroch, who has for years been involved in litigation with her husband, Albert Clayburgh, cotton broker, has finally sued for divorce. She constantly entertains titled foreigners and American show people, the records appearing in society columns, including Prince and Princess Edmundo Ruspoli, Prince and Princess Alexis Obolensky, Prince and Princess Georges Matchabelli (perfumer and actress), Princess Jacques de Broglie, Earl Amherst, Mr. and Mrs. Ben Ali Haggin, Mr. and Mrs. Richard Bennett, Mr. and Mrs. Frank Craven, Mr. and Mrs. Frederick Worlock (Elsie Ferguson), Mr. and Mrs. Morris Gest, Mr. and Mrs. Howard Chandler Christy, Samuel Piza (concert manager), Arthur Richman (playwright), Ernest de Weerth (costume designer), Harold Ross (editor "New Yorker"), Ernest Simmons (of the Shubert office), George Gershwin, Fay Bainter, Francine Larrimore, Frances Starr, John Colton and Daniel Frohman.

Noel Francis, ex-"Follies" beauty, has a role in "Resurrection," Universal talker, directed by Edwin Carewe. This fall, when Leo Fitzgerald, manager of stage and screen stars, was sued for separation, Noel Francis' name cropped up.

Many fashionables live on East End avenue. The socially registered Jack Wilson has a charming apartment at No. 25, now occupied by the Earl Amherst (improperly called Earl of Amherst). Wilson is in England, where he shares a London flat and a country house with Noel Coward, for whom he is business manager and personal representative. Amherst was formerly Viscount Holmesdale, and was on the staff of The New York "World."

Jeanne Aubert, French actress, has gained favor in "Princess Charming" and at the Club Richman. Several years ago, when at the Winter Garden, she was a flop. She long has been popular in Paris, starring at the Moulin Rouge and at her own night club. In 1928 she married Col. Nelson Morris of Chicago, grandson of the late Nelson Morris, founder of the packing company. The Morrises soon parted, and have since been involved in suits and counter suits. However, he has been paying generous alimony. Jeanne has a fine estate near Versailles.

With Michael Cudahy divorced from Muriel Evans (actress who changed her name from Evanson), he is expected to marry again. Heir to millions accumulated by his grandfather in the packing industry, he was reported engaged to Marie Astaire, film actress, and later to Joan Crawford. His mother, Mrs. John P. Cudahy, intervened on both occasions.

Last week various celebrities from Atlanta were recorded under "Razzing the Home Town." Others include Gladys Hanson and Ben Lyon. Charles Coburn is also a Georgian.

Alan Rinehart's play, "Volcano," is being directed by Robert Milton for Messmore Kendall. Alan is a son of Mary Roberts Rinehart, novelist and playwright, and Dr. Stanley M. Rinehart, and he married Gratia, daughter of the late Arthur A. Houghton and niece of Alanson B. Houghton, former ambassador to England. Alan's brother, Frederick R. Rinehart, married Elizabeth Sherwood, and another brother, Stanley M. Rinehart, Jr., parted from Mary Doran, daughter of George H. Doran, publisher.

Cheater Flops Over

(Continued from page 47)

was another guy sellin' mazuzas for a side-line. I clipped him and sold the mazuzas back at a profit.

Busting In

"Yeh, I've clipped 'em, big and small. But never no friends. Once I had an acrobat fer $38. While we was playin' he mentions his mother which he sends $15 a week. I says, 'Here, take yer money back.' No mother's gonna be cheated.

"How did I get inter games? Simple. Go to a harberdasher's and buy a collar. 'Town's pretty dull,' I'd crack, 'fer a guy in vawdvil. No excitement, no games, no nuttin'. Then he'd put me wise ter the game.

"That's how I got in room 309 in the ——— Hotel in Cleveland. Hello Mike, Howreyer, boy? That guy's got genuwine opals. Anytime you wanna bargain, lemme know. In 309 they're rollin' the rattlers into a blanket against the bedstead. I wait my turn—I'm twentieth—and I lose. Blanket shot my combination. I wait my turn again. I lose. I'm boinin' up. I go to my room, lock the door and hang up the Mexican blanket. I work on the combination. Like a flash it comes. I go back to 309 and clip the mugs fer a year's board bill.

"What did I know from vawdvil. My partner, too. He's in business now. Theat'ical. Got an apartment with Poislan rugs, anticks, and sleeps under a nanopy. The muzzler. Still owes me for his hotel bill in Poughkeepsie. Went to see his layout one day. A butler comes ter the door. I says, 'Don't ask me ter send my name to that muzzler'. So I hears the butler sayin' 'There's a man outside usin' vulgularity.' So I blows. I couldn't take that.

A 5% Broker

"I wasn't goin' nowhere in vawdvil. Look at me now. Ain't this a swell joint? The best in town comes here. No more cards or ivories fer me. Everything's legit. Strictly pro rata. Got this bewdiful place, deal in liquids, and I'm a c'mission broker. I place bets—with myself and chargo 5%. What on? Everything. Football, baseball, hockey, elections. I'll see the color of any monkey's money. See that list? Know how much that represents fer today. Six hundred. I never seen a football game in my life, but I gotta guy what gives me the insides of the game. Strictly pro rata.

"Yer gonna blow? O kay, girlie. Be sure ter tell yer friends what a swell joint I got here."

The Parisian Front

By Christine

Paris, Nov. 14.

This is the time when the Paris theatrical season begins all over again. This month all the new plays in which authors laid their hopes some 50 days ago, are now gasping. Scenery is being repainted, stenogs are typing out new scripts and the actors are rehearsing new gestures. Yet not so new at that.

The demi mondaine was, and still is, a favorite topic this season. A successful one with brains as well as figure, who has a big house, servants and plenty of assorted lingerie. The next idea which the authors seemed to grab for wholesale this season, is the night club setting. Several plays have reproduced faithfully some favorite night club, planted music off stage, laughter and tinkling frivolity from the extras while the principals lay bare their throbbing emotions in the center of the stage.

The trio of main ideas is completed by the old man theme, which the authors have evidently been brooding over for some time. Just a dear old fellow who sobs through three acts because all his money doesn't help him to do anything about love except fall into it mentally speaking. The French didn't like this naturally—when you get emotional in front of a French audience they want action.

You learn this, girls, even if you never go to a single French play. Don't ever go out with a Frenchman expecting simply an evening of polite conversation.

Characters For Revues

These three ideas about wash up the past half play season, and probably take in with variations, the second lap also. As to revues, the skits which don't work away noisily on the deceived husband angle, take up with either the benighted gigolo or the playful Lesbian.

The latest revue to open looks mighty like one of those strange things that happen often—a flop that has no excuse for being one. It's called "The Follies of Paris" and stars St. Granier—Paris' so and dance man, second in popularity to Chevalier. Maybe it's not rough enough nor nude enough nor sufficiently noisy, but it lives up to the standard of the theatre it plays in which is one of the nicest in town—on the Avenue des Champs Elysees. Throughout the whole revue the touch of a woman of taste in costumes especially, is delightfully obvious. This would be Madam Volterra, who gets a large part of the direction honors that go to both her husband and St. Granier himself.

Chiffon, delicate and colorful applique work in silk, artistic color combinations and restrained but effective uses of feathers, jewels and plumes make the whole revue something too rare to last—one that is not overdone.

St. Granier is a rarity too—a cute Frenchman—there certainly aren't many—and he has as much S. A. for the ladies as Chevalier. He doesn't speak much English, but he ought to go to America anyway. When he smiles or rather grins, and says: "I ssank you very mooch"—well, it's just too much for any normal girl.

Jenny Mixing

Jenny Dolly, now that she's opened up a lingerie shop or rather a salon, to put it elegantly, is right in with the royalty. This week the Princess Jane di San Faustino gave a tea there, and everybody from a baroness to a marquise was present. The only untitled guest was Ann Tyrrell (Mrs. Adrian Holman), and she's an Ambassador's daughter.

After the tea the royal crowd surged through the elaborate rooms and bar to the little hall which has a stage complete. Here the refined atmosphere was carried through to the end by nothing less elegant than the appearance of the Claudia Issatschenko ballet. Nothing like a 22-million-franc bed linen and lingerie shop to put you in solid with the crowned heads.

Honore Palmer's 2d

Mrs. Honore Palmer's eldest, Honore of the dashing yellow sports model, has got himself engaged at last. However, there's still a long time between the engagement and the actual wedding, but if things crash through smoothly, Helen Woodbury will become Mrs. Honore Palmer, 2d, some time next April. The engagement party came off at Bricktop's, and the same night—or rather around dawn of the next day—Peggy Hopkins Joyce hove in on a farewell party before sailing to the States. Also the Countess de Mun, not so chic as usual, with her husband the Count, as tight as usual.

A little later Mrs. Gloria Vanderbilt came in all done up in a Patou model, to finish off the day with some of Brick's ham and eggs. In the same crowd Harry Morgan (another something or other Vanderbilt) and Mr. and Mrs. Jerry Preston, who are off to Africa to shoot whatever it is you shoot in Africa.

There was a Maharanee (which means wife of a Maharadja), at one table too, but it's taking a long chance to put her name down in black and white. However, here goes—maybe some of you know her—spelled exactly as spoken, the Maharanee of Kusbaha.

Neat, Girlish and Touseled

New hair dos (pronounced dooz) in Paris go in for softening the features, and alluring the male eye to the nape of the neck. In other words, curls are the complete reaction to the old manly bob. The master hairdresser at the Lido places his curls very carefully and gets the head on top regulated flatly in wide waves. Then he tortures the hair around to a few locks on each side and clusters what's left in a neat little row at the back.

The whole effect is to look neat but girlish, and abandoned enough so as to hold out the temptation of becoming touseled.

1980 Styles Scanty as Stage Revue's '30 Ideas

'Just Imagine' includes among its amusing nonsense a forecast of the styles of 1980. According to the costume prophet, the dresses of the future will be revue costumes of the present — high-waisted little Broadway frocks, with slit skirts revealing jaunty satin trunks. Emphasis is put on "The Stay-out," a dark street model that zips open and, reversed to its light satin lining, becomes an evening ensemble. The dernier cri of 1980 is a black velvet gown that covers its wearer from neck to toe—until she turns around to flash a revealing decolletage.

The film, built on the theme of a De S. E. & H. musical skit, pokes satirical thrusts at conditions of today, giving the hero a chance to moon over the sweet old-fashioned girl of 1930, who shook her shoulders to the musical lee in cocktails, petted, smoked and read snappy novels—all old-fashioned graces fifty years from now. Maureen O'Sullivan uses picture ingenue of 1930 as the charming heroine, and Marjorie White has the pert roguishness that has made her a favorite of present-day fans.

Mechanical gadgets are responsible for most of the interest, and "I am Just the Words, You're the Melody" would be a swell popular song in any age.

Roxy's Holiday Show

Pilgrim strains have hardly faded out with a religious tableau at the Roxy when the stage is given over to a gay "Turkey Trot" with which the Roxyettes celebrate Thanksgiving. Holidays are always important at the Roxy, treated with cathedral decorum and a dash of jazz.

"The Hunt" is rich in autumn colors and the brilliant red of riding habits. A neat "Hounds and Hares Ballet" is led by Pat Bowman and Massine to grand "Sorcerer's Apprentice" accompaniment, and an adagio quartet supplies new and sensational tricks, impossible as that may sound.

Bricktops' Speed

The 14 Bricktops conclude the bill at the State, New York, with a routine characteristic of girl bands. Good specialties intersperse well rendered jazz and the peppy conducting of the leader never permit the act to lag. Neat costumes of blue and white set off their flaming tresses.

William Edmunds, with two girl assistants, obtains comedy from a phoney talking picture studio. The girls are well-dressed, one in a neat office dress of black satin, and the other in a smart beige ensemble, changed for a green taffeta with bodice and long sleeves.

Did You Know That

Jeannette MacDonald is wearing a new 10-carat square cut diamond on her left hand ... aha ... Florence Eldridge and Freddie March gave a party Wednesday night at the Sherry Netherlands ... Eddie Buzzell is in town, between pictures ... Grace Brinkley has a new mink coat ... Inez Courtney looked cunning the other day, at a luncheon, in a blue knitted suit and beret to match ... Amy Revere speaks beautiful French ... Frances Lee is back from Europe ... And the Paul Sloanes have returned, and are Hollywood bound ... Ruby Austin succeeds Minnie O'Farrell as Queen of the English "Ratling" club ... Horace Brahni has been getting tremendous notices on tour in "Scarlet Sister Mary" ... The picketing in front of Bergdorf Goodman's, by the disgruntled fitters and cutters, is becoming a bore ... Ernst Lubitsch gave a very gay dinner party at the Savoy Plaza Saturday night ... All the engenues are smoking these days ... Harry Cohn is on again from the coast ... Peggy Joyce looked more attractive than ever at the Saturday night Mayfair, having just returned from Europe ... It was the most festive Mayfair of the season ... Veree Teasdale was there looking very regal in blue, and the Astaires, Walter Winchell, Helen Gilliland, Louise Groody, Claiborne Foster, Dick Rodgers, Bill O'Neal, Grace Brinkley, Pearl Osgood, Dick Bartholmess, Phillip Holmes, Lillian Roth, Alex Aarons, Nancy Carroll, Ernst Lubitsch, Bobbie Perkins (wearing a lovely gold lame'), Ona Munson, Irene Delroy, Sam Raphaelson, Gertrude MacDonald, Marilyn Miller, Ward Morehouse, Herb Harris, Sailing Baruch, Peggy Fears, Dorothy Hall, Gladys Baxter, Rudy Cameron, Janet McLeay, Mae Murray, Paul Gregory, Mr. and Mrs. Ernest Vajda, Claudette Colbert, Fanny Ward, Vinc Freedley, Phyllis Haver and Bill Seeman.

Cynic Film Racketeers Win in Woman Gamble

In "Big Money" two nervy gamblers disprove their own theory that "women are the only gamble a fellow can't win at," which is illogical in this day and age when women are manifesting more than a little interest in charming racketeers. The fade-out finds them, two conquering Romeos, boarding a honeymoon special for a domestic and thoroughly respectable happy ending.

The story is of the extravagant racketeer type, well acted and replete with situations audiences love: the professional woman-hater falling in love, two rough diamonds ill at ease in high society, villain showing a streak of yellow, shooting sequences paralleling recent sensational murders. The sum totals good entertainment.

Miriam Seegar, Dorothy Stickney and Margaret Livingston set their caps successfully for the racketeers, and Bob Armstrong, Jimmie Gleason and Eddie Quillan squeeze a lot of fun out of low-brow parts.

Wrong Spot Giggles in "Susie," Film at Beacon

In "A Night at Susie's" Helen Ware plays an impossible role sincerely, just as though she believed in it. As a good Samaritan, she is a friend of all the gangsters in her neighborhood, making them kiss and make up and park their gats on her living room table. But her leniency does not extend to chorus girls. She considers the whole trilie wicked and thereby hangs the tale.

Billie Dove is the chorus girl in question, screwing her pretty face up into alarming decrees of suffering. Young Doug Fairbanks, as the press-agent hero, proves he can be effective only when properly directed, and complicates the plot by having his heart break over a rejected play. If this were true there would be as many broken hearts as there are men working in newspaper offices.

All the characters are puppets, very emotional ones who provide snickers for spectators who laugh in the wrong spots.

What Wives Do for Charity

By Grace Green

Hollywood, Nov. 25.

Luncheon at the Assistance League is interesting. This organization assists needy families with money made through the profits derived from luncheons served by volunteer members, who not only donate their services but also the service of their cooks. The savory food surpasses in price and delectability any of the smartest eateries in Hollywood.

The wives of some of the biggest executives become waitresses on certain days in the week. These admirable women, wearing expensive gowns, jewels and furs, arrive in expensive motors, and cheerfully wait on tables. It's a worthy cause and while, like everything of this sort, especially in Hollywood, it's somewhat of a fad, this movement seems to possess an air of more stability than the rest of the fad charities.

Stars frequently lunch there and often donate money or leave a large tip, which is put into a bowl on paying the check. Regular tips are the rule though.

Mrs. Abraham Lehr, wife of the film executive, is a tireless worker and was patroness this day. On each scheduled day of the week, some other woman becomes the patroness. Mrs. Arthur Caesar is another leading spirit in this most worthy charity.

Going to Paris

Winner of Gloria Swanson's two-week trip to Paris is 18-year-old Patsy Parker, former manicurist. She is tall, slim, dark and quite pretty. When seen she was causing somewhat of a furore on this rather placid Hollywood boulevard by posing for innumerable pictures in an array of gorgeous pajamas in front of one of the shoppes.

Writers' Club Dinner

At the dinner given by the Writers' Club, its president, Rupert Huges, kept the entire assemblage in mirth with his brilliant humor.

The invited guests were limited to a few screen names. Among those present was attractive Carmel Meyers, who sprinted nicely through a skit written by Al Cohen. She wore a gorgeous white satin gown with an intricately indiscribable tailored skirt. The fitted bodice had a wired peplum, edged in ermine, as was the rhinestone studded Eaton jacket. White satin buttons were effectively placed down the entire back of the waist and peplum. A deep coral color velvet wrap with collar and cuffs of chinchilla was an enhancing bit of color.

Mary Doran also in white satin, looked charming. Her princess gown had a three-inch velvet ribbon running through slits at the high waist line with an enormous velvet bow at the back. Her coat was of black velvet heavily banded in ermine.

Aileen Pringle, who is called one of the most fascinating women in the picture colony, was gowned in black velvet. Miss Pringle's hair is a trifle darker blonde and more natural looking and becoming than when seen two months ago.

Ideas in "Seasons"

At the Pantages, the Fanchon & Marco "Seasons Idea" was nicely carried out. For Spring, the 12 girls wore shaded pink frocks with long bodices and full four-flounced skirts, the shades growing deeper until the last flounce was almost a rose shade. The shoulder flowers and small hats were in light blue. The six males of the chorus were garbed in Nile green mess jacket suits of broad-cloth and white shirts open at the neck.

Lotti Doder, the Hungarian star who was brought over by Warners and loaned to F. & M., delivered fairly well two songs, attired in man's full dress. Remarkable how quickly she learned to speak English, almost without a noticeable accent. She again appeared in the Winter scene, looking tricky in a dashing white velvet outfit. The coat was short and fitted and with a cravat scarf of fur. The hat, a small one-sided affair, was becoming and chic.

The Winter scene was the flashiest of all. The long, full white dresses were banded with a four-inch white fur, as were the short capelets with the small collars. The rolled brim hats were of white satin. Fur muffs were a quaint addition.

George K. Arthur almost nodding at Sliaw's "Apple Cart" opening and many others doing likewise.

Among the Women

(Continued from page 50)

accentuated Miss Lewis' slenderness. So slim was her figure, so slim, her voice. It is a mystery how that voice ever made the Met. Miss Lewis carried a huge fan and sang five songs, where three were all the audience wanted. Mr. Healy came to Miss Lewis' aid Sunday night and kept her from being the prize flop of the season.

Vanessi was naked for the most part. Her three-tier skirt was worn with a bodiceless top. On top of a rainbow, this dancer wore but a single train. White fringe was another change. Miss Vanessi has spent plenty of money in elaborate drops.

Mr. Healy had many women in his act but who they were and what they were intended to do was another Palace mystery.

Picture Raps Chorus Girls

"One Night Alone at Susie's" is one night too many. It is up at the Beacon theatre and when a picture shows for its first run above 59th street, you know. It has young Douglas Fairbanks and Billie Dove, but that doesn't help.

And what a crack it gives the poor chorus girls! Right out loud Helen Ware says, "All chorus girls are crooked and if they're not, it is because they are too dumb."

Rise up, chorus ladies! Don't let the screen get away with that one.

The story takes in gangland, now so fashionable; the prison which runs it a close second, and then back stage, now so long forgotten.

Miss Dove wears the simple type clothes for the most part and one evening gown of black. She commits a murder but the audience is spared that.

Miss Ware, that sterling actress of bygone days, shouldn't be acting—she should be coaching these girls of today's talkers the art of acting. Heaven knows they need it.

Miss Ware for some reason unknown, wore a gold evening frock, heavily fringed.

Naughty Enough to Be Nice

"An Affair of State," at the Broadhurst theatre, is just naughty enough to be nice. Whole thing so well acted it never reached the vulgar point. Matinee goers are going to eat up this play.

Florence Eldridge returns to the speaking stage as a Grand Duchess and does an admirable job. Miss Eldridge looks royal and wears a ravishing outfit. She has a lovely, supple figure so necessary for the prevailing modes. Her first gown was a long trailing white satin made with no trimming. Jewels in the shape of long earrings and a necklace gave the correct touch. A pale blue satin fitted perfectly. The very full skirt was cut in points, each point touching the floor. A sapphire necklace was the only ornament. Very well made was a green velvet street outfit. The bodice bloused a little in the back and the skirt had a fan shaped pleat set in at one side. The sleeves were oddly cut with the elbows showing. A tricorne hat of a lighter shade of green was smartly worn.

Jessie Busley was superb as an elderly Princess. She made every line tell. And she had many. Her clothes were of the sombre colors of lavender and black with plenty jet.

The one setting was a sort of anteroom hung in red velvet with the furniture upholstered in brocade.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....35 Cents

VOL. 100 No. 20

50 YEARS AGO

(From Clipper)

Theatrical season could now go ahead until Christmas opposition put on the annual brakes. Anyhow the election was over. Garfield having defeated Hancock for the presidency in a bitter campaign.

Proposal was up to produce the Passion Play in New York, but the venture was looked upon askance. James O'Neill, father of the modern Eugene, had been invited to play one of the leading roles, but was in doubt about the propriety of such a presentation.

Sergeant Childers, called "the world's best drilled soldier," who had been sent on tour by James Fisk, Jr., who called him "the representation of all that is precise and graceful in military movements," killed himself by accident in the hunting field.

The first football game of the season in New York was played by Harvard and Columbia on the 110th Street Polo Field. Teams were of 15 men each, described as "forwards" and "backs." No mention is made of tackles, guards or other line men.

London gossip forecast that Arthur Sullivan, musician of the Gilbert and Sullivan team, would be knighted upon the return of Queen Victoria from Scotland. Affair aroused several British editors to protest that if musical honors were to be bestowed, Prof. G. A. McFarrar should be considered first.

Marriage in London is reported of Bronson Howard, American playwright, and Alice Maud Culverwell, daughter of a London physician.

Ben Cotton, Jr., son of the famous minstrel, died in an American health resort. The elder Cotton was trouping with his daughter, Little Idaline.

15 Years Ago

(From Variety and Clipper)

Arrangements were completed for dissolving the old General Film Co., (film trust) soon after the first of the new year, but component parts of the old organization would continue to release a feature a day, plus shorts to make a program. New organization was composed of Vitagraph, Lubin, Selig and Essanay, called V. L. S. E.

Carl Laemmle was absent to buy out the interest in Universal owned by P. A. Powers.

Edward S. Porter, director, said to be the first man to put a complete dramatic story into the film form, sold out his quarter interest in Famous Players to Adolph Zukor.

Frank A. Munsey, having absorbed a flock of New York newspapers, was reported making an inquiry into the picture field as to the prospects there of a large investment.

Evantson, Ill., suburb of Chicago, appointed a censor board of three women who went riot in setting up "Donts." Low neck dresses and divorces were among the things they banned on the screen. Then the operators struck on them for $3 a reel for pictures screened and that rather crabbed their reign.

Legit managers' campaign to do away with ticket speculating came to the usual end when an open field for agencies was restored. Producers had made an agreement which one of them—K. & E. this time,—promptly broke.

Alfred Butt of London, in New York, said the London theatre goers were returning to the theatre and the air raid scare was about over as far as it affected theatre patronage.

Inside Stuff—Pictures

Foreign Coast newspapermen, using the cudgel to secure studio jobs since the advent of multi-linguals, are laying it on pretty thick. Newest gimmick boys are the publishers of a Los Angeles foreign language paper and the correspondent of an important European newspaper.

Calling up an exec of a major studio the editor of the sheet asked for an interview which was granted. He came to the studio, accompanied by the correspondent, with translated article which they stated would be used in both the local and native publication, abroad. They hinted that publication of the material could be halted if one of them found himself on the studio payroll. The gimmicking scribes pointed out that the publication of the article abroad would have the effect of the banning of all pictures by the concern in that country, inasmuch as the political angle was played up.

The yarn described the flops of recent synchronized versions abroad and appealed to its countrymen to be warned against such types of talkers. It named the men working for the studio on the making of the synchronized pictures and dubbed them as antagonistic to this particular country. One of them, the article stated, was in reality an enemy during the war, and another a native who had a "black past" politically.

Studio execs have not yet decided what to do in the matter, although conscious of the harm that could be done with the present political complexion so strong within the nation concerned.

Talkers have increased the number of patrons finding technical faults with pictures, 90% of them, according to a research director are wrong. Living up to technicalities hampers poetic and story license as much as some funny codes do, sometime more. While research might tend to operate against mistakes, the latter crop up through many hands handling pictures.

Pressure for accuracy have resulted in products becoming as nearly accurate as possible, at expense and time. A slip up in a scene, even so small as using the wrong kind of chair or button, makes retaking necessary. Even with the demand for accuracy, entertainment is considered primarily, but not by fault finders.

Chances for slip ups are legion, including dialog, manners, costumes, architecture, and setting of tables. Technical experts may find these errors and overlook bigger ones.

Checking against mistakes has developed research departments contacting all sources of information. New York is the best spot, for libraries, art galleries, etc.

Something overlooked in announcing the Academy award for Norma Shearer's work in "The Divorcee," was the fact that a Metro ad in "Variety" last April "prophesied" the award.

Half the page in the issue of April 23 was given to a picture of the statuet awarded Metro's "Broadway Melody." The outstanding type lines read, "This trophy goes to Metro-Goldwyn-Mayer!" and below this a photograph of Norma Shearer with the same display type picking up "Shearer" and "Divorcee." Qualifying phrase in much smaller letters explained this as "a prophecy: the logical contender for next year's finest picture trophy."

Academy's membership voted in September and October on Nancy Carroll, Ruth Chatterton, Greta Garbo, Norma Shearer, and Gloria Swanson, with Miss Shearer getting a small majority over Miss Chatterton. A sampling check-up of Metro ballots during the vote showed that practically no straight tickets were being voted, although Metro had nominees for all seven awards.

Eddie Cantor, who has been successfully occupying himself selling picture stories to Fox, United Artists, and elsewhere, may find himself forced to use a nom-de-plume as his Sam Goldwyn contract technically permits him to do nothing for anybody else in anything "connected with pictures." Cantor has made many personal appearances gratis with "Whoopee," as a courtesy to Goldwyn, and may get a modification through that although Goldwyn doesn't fancy the Cantor name being used by another picture company in any way.

Al Lewis, of Fox, who has a Cantor story for El Brendel, insists on the Cantor name being used although, of course, Fox will ballyhoo Brendel and Marguerite Churchill whom they're trying to build up ahead of the author.

"Blessed Event" is the reported title of the new comedy drama reported under way by Sydney Phillips. Phillips is said to be a dummy on the producing end, with the real principal the Shuberts. A New York columnist is the central character, supposed to be Winchell. Osgood Perkins will play the role.

Winchell and Shuberts have a mad on, with the Shuberts keeping Winchell out of their theatres and otherwise getting much the worse of the battle with the air talker-syndicated writer.

Winchell must laugh his head off every time he thinks of the Shuberts.

A growing conviction among theatre operators in the smaller towns is that the picture distributor should contribute toward an advance campaign in those places to let the people know the picture is coming in.

The operators justly claim that the distribs are playing on percentage. They believe pictures properly exploited will more than return the distribs' outlay.

As is too many talkers are sliding in and out of these town stands on three-day stays without anyone knowing of it, perhaps until they have left.

Smart small town operators say they have proven this, and it is not theorizing.

They were talking about an "accidental" director who, if half the stories about him are true, is another of those Hollywood mysteries who ambles along without anybody getting hep. It had to do with a supervisor finding the director shooting a scene entirely outside of the picture he was working on.

Asked why the director said: "Well, while we have Mr. Blank (the star) I thought we'd shoot this scene from which could be developed an entirely new picture."

The supervisor told him: "Finish the picture; you'll be through next week and Mr. Blank is under contract to us for another year."

Among other things concerning theatre operation, check off arguments in the booth. The verbal battle going on in the Rivoli, New York, projection den early Thursday (20) afternoon had rear balcony patrons moving out to the sides so they could hear the picture. They couldn't move down front because the house was doing business.

It's tough enough to hear a sound track so far up and back, with people on the aisle steps all the time, leave alone operators broadcasting their differences of opinion. Theatres might duplicate the Pullman signs for "Quiet" and hang 'em in their booths.

One of the major Hollywood studios finds itself in a tough spot concerning two imports from the French stage. It was not until one of them, a femme player, arrived that the studio discovered that she was not French but Polish and spoke with an accent more noticeable than some of the Hollywood Frenchmen.

After a test of the girl by studio linguists it was discovered that a French male player en route was a Russian, also with an accent. Execs are now trying to get around the blunder made by their agent in Paris by buying off the contracts of the two and shipping them back.

Inside Stuff—Vaude

Cruel things must be said sometimes, and now, with the bad vaude playing condition, is the time.

Vaude teams together for years with one holding back the other have reached the moment for separation, professionally. The one with the future should be permitted to go ahead, even if the sacrifice includes retirement from the stage by the others in the act.

There are some fellows in vaudeville who have appeared with their wives for such a long while, they prefer to remain idle rather than inform the wife she is through. That's fine and the sentiment of it is almost tear-coupelling, but plain commonsense says the wives themselves should figure this out, if there are any such cases.

Girls as a rule always must be the first to leave the stage through the age limit, despite their performing ability. Girls show age much more quickly. The girls must figure it up for themselves. No one is going to hurt them by telling it.

Or other teams or acts where there is a chance in the show business for one even if the other or rest have stood still and are through. Times in vaudeville are tough. Perhaps the ones of the acts not working who come back with the reason why there is not dates at hand don't tell those waiting to hear the exact reason. Who can tell it? Why must it be told first?

It's tough to tell girls it's time to quit, but it would be tougher if they went before the foots once too often, to get the razz and a broken heart as a memory to quit with. Girls of the show business in it that long should know enough to know when.

When the game and cheerful Jimmy Hussey washed up his life for all time at his home in Woodcliff, N. J., at 2:40 o'clock Thursday afternoon (20), there remained the belief among his intimates that Jimmy might have hung on for some time had he heeded their advice and gone to Saranac Lake. Jimmy knew he was ill but the thought of going to a tubercular camp kept him away from it. Hussey finally consented to go to a farm in Ogdensburg, N. Y., where he showed improvement. Then he couldn't resist the urge to visit Max Schmeling's training camp and that proved his undoing. A heavy cold set him back and once more Hussey was begged by his cronies to go to Saranac. Two months ago after he had moved from Ogdensburg to Woodcliff he became too ill to venture out.

Jimmy Hussey was very popular. Always slender and frail looking, he found keenest pleasure in meeting prize fighters and athletes; Jack Dempsey regarded Jimmy as a close friend. Jimmy was in Max Schmeling's camp when Max was training to meet Jack Sharkey. Jimmy wrote a daily column of wisecracks from the camp.

Hussey was Irish and as one of his former stage partners put it, as "Irish as Paddy's pig." His illness was started by a cold he caught on a train a year ago last April when returning to New York from Philadelphia. Acute stomach trouble developed and when his lungs became affected, the frail comic had no physical resistance to fight off tuberculosis.

An obituary notice of Hussey appears in that column of this issue.

Reported on the Coast that Alexander Pantages is quietly working to get back in the show business. Although the former vaude magnate is still out on bonds in Los Angeles, awaiting his new trial, his activities the past few months have all been directed towards his re-entrance in the show field.

Behind Pantages' come back, if and when, is the question whether his name would mean anything now. Pan's idea is to rebuild a pop priced vaude circuit through the west on the same order the former Pantages houses were operated.

Inside Stuff—Legit

In a season which has been conspicuous mainly because of the absence of "angels," Harry S. Moses, an underwear manufacturer, who last year was "angel" for the Leo Bulgakov Theatre Associates and with Harry Sherman, head of the Book-of-the-Month Club, lost about $30,000 in that little theatre enterprise, stands out.

Moses has one-third of "Grand Hotel," the first dramatic smash of the year. The production is said to have cost $60,000 with Moses, Shumlin and Metro each putting in $20,000. Estimate along Broadway is that Moses "piece" in the production is now worth around $100,000, on the basis of a year's run for the show.

Moses' lucky break on getting in on "Grand Hotel" has already set the shoestringers, who have been laying off prospective "angels" during the business depression, on a new hunt for money men. Their hot argument now is, "Look at Moses, he put $20,000 in 'Grand Hotel' and stands to make half a million."

A play called "Grand Hotel" is said to have been a flop in Berlin but another play called "Muenchen im Hotel" ("People in a Hotel") was a hit. It is this latter piece that Herman Shumlin produced. In translating it the "Grand Hotel" was borrowed. Translation was done by William A. Drake, formerly in the press department of Gilbert Miller's office. A. H. Woods has the script on the original "Grand Hotel" but doubtful of presenting it.

There's an angle behind the tremendous success of "Marseilles" in Paris and its apparent flop in New York. Many I-told-you-so's predicted that the play couldn't be a hit in English.

"Marseilles," titled "Marius" in French, was written in the patois of that city. Few Frenchmen speak it, many don't understand it but all are amused by it. A "marius" in French is a lad coming from Marseilles. At least half of France's gags are pinned on mariuses. They are supposed to be the greatest liars in the world, the most talkative lads in seven continents, the most violent arm swingers, etc. The minute anything is pinned on a "marius," every Frenchman gets ready to laugh.

Marcel Pagnol, who wrote the play, often sat in the theatre in Paris, where it is still going, and explained the jokes to people sitting near by. It isn't the story of the play that counts in Paris, it's the faithful picturization of Marseilles.

So, putting it on in New York, without the patois and the Marseilles background is like putting "Green Pastures" on in Paris—where American Negroes are understood only when they dance—without the accent and the color of the South.

"Lysistrata" is an outstanding Broadway success but its pathway was strewn with tough breaks almost from the start. Show had been in rehearsal for three weeks when Dr. Horace Howard Furness, a Philadelphia patron of the arts, suddenly died last April. That left Robert Sparks holding the bag. He had about $15,000 with which to complete a $125,000 production, which had progressed too far for cancellation. The estate of Dr. Furness is actually back of "Lizzie." It was his heirs and the Girard Trust Co. of Philadelphia who came through for Sparks.

After the show opened the father of one cast member died and a couple of days later Blanche Yurka's brother shot himself. Two weeks ago Lon Haskell's wife died, the wife of Ernest Truex dying two days later. On top of that another cast member telephoned at the last minute to say her doctor ordered a complete rest because of heart trouble. All of which brought plenty of managerial trouble—but the understudies got great breaks.

5% EQUITY TAX ON ALIENS

New Style Play Jury Suggested By Equity—Against Padlock Law

Equity is preparing to fight for the repeal of the Wales Padlock law and suggests the formation of a new type of play jury to counter the stage censorship bills which are expected to be introduced at Albany during the next session of the New York Legislature. Feeling it cannot campaign alone, Equity has asked managers and authors to convene at the Astor next Monday afternoon (Dec. 1) to talk it over.

It is proposed to form a play jury of five, to be named through the American Arbitration Society. The latter expressed willingness to act in that capacity two years ago when the play jury idea flivved. Under the proposed the identities of those on the play jury would be kept secret. In that way they could not be reached, as appeared to have been so when the juries were known to the insiders, if not the public.

The new play jury plan cannot be put into action without ousting the Wales law, since it would place actors and others in double jeopardy. If the police passed a show but the jury turned thumbs down, Equity would be bound to act and thereby embarrass the players. With the law withdrawn and the jury system in vogue, Equity would be bound to act on the findings.

In a notice sent the managers and the Authors' League, it was pointed out that the clergy, notably Cardinal Hayes and the Rev. William T. Manning, had attacked the stage and that by acting now it might forestall censorship. Equity says that without the support of the managers and authors it will retire from the situation.

Last week in a Long Island City Court the defendants in the "Frankie and Johnnie" case were adjudged guilty of contributing to an immoral performance in the Magistrate's Court. Sentence was suspended with a warning of the workhouse. John M. Kirkland, who wrote and produced the show, was inclined to appeal the decision.

HOLLYWOOD LEGITS IN SAPOLIO CAMPAIGN

Hollywood, Nov. 25.

Just about the time Henry Duffy was becoming a tradition on the Coast for production of clean plays, up pops the realtors controlling his Hollywood Playhouse, who are beginning to out-sapolio him.

Pay off for the laugh here is that the real estate forbids Duffy to put certain plays on in the house because they are too smutdy.

Duffy wants to do "Stepping Sisters" around the holidays. So far his plans are being held up because the real estaters are not quite certain the lines won't be too torrid for Hollywood.

Same acreage board recently turned thumbs down on "Apron Strings."

Artist Sues Scenic Head And Becomes Producer

Charles Friedman, artist, has filed suit against Louis Wertheim, scenic designer, for whom he worked for one week's unpaid salary on work Friedman claims he did for "The Cinderelative," show produced by J. & J. Hyman. J. M. Radin is attorney for Friedman.

Friedman has since turned legit producer, intending to do "Manhattan Medley," tentative title for comedy by Larry Hazard.

BUTTERWORTH'S COAST YEAR

Warners will send Charles Butterworth, stage comedian, to Hollywood in February for a year.

Butterworth has made some shorts for Warners in between shows in the east and his first feature, "Life of the Party," is but recently released.

$15 Top Salary

"Brillianten," by Weviyorke, produced by the Workers' Theatrical group at the Princess, opened Friday (21) as the second show of that communistic play producing organization. First show dribbled along for several weeks.

Highest salary the Workers' group is paying its cast is $15 per week. Most of them, who hold other daytime positions, are paying $2 weekly to enroll in the group and to learn how to act.

Top salary is $35 weekly, paid to the manager of the outfit.

DIRECTORS TOO FRESH WILL BE WARNED

Equity is checking up on complaints of directors, musical and legit, who are reported as overstepping their authority and subjecting players, mostly women, to untoward conduct.

Equity has bulletined its members to report any cases of ungentlemanly or unevil treatment at the hands of directors so it may take the matter up with the managements employing these directors.

Equity would not state against whom complaints had been filed nor the complainants, stating that it's purpose of withholding identities would be the policy until actual charges had been drawn.

If charges are filed against any director having membership in Equity, such cases will be handled by Equity Council.

In treating with such matters Equity will not divulge the name of the complainant but merely make a blanket complaint against ungentlemanly directors to their employers. If this does not suffice it will take further action.

Macloon Show Shut

Los Angeles, Nov. 25.

"Paris In Spring," musical opened three weeks ago at the Curran, San Francisco, by Louis Macloon, closed suddenly Saturday (22).

Macloon's road company of "New Moon" also closed Saturday (22) in Everett, Washington. Chorus Equity deputies of both "Moon" and "Paris" okayed the release of bonds, while the principals had already waived.

Perry Askam is coming in from "Moon" to rehearse in the revised "Paris" which will reopen in Los Angeles in January and then jump to New York.

Grace Moore East

Hollywood, Nov. 25.

Completing only the French version of "Jenny Lind," one of a lengthy list of foreign versions planned for her, Grace Moore has been released by Metro and leaves for New York today (26).

Miss Moore's foreign schedule followed completion of her contract for two English talkers, "Jenny Lind" (also titled, "A Lady's Morals") and "New Moon."

'Moderns,' 2d Time

"These Frantic Moderns," off in rehearsal last month when Jud Kline, reputed backer, left the troupe on the lot at the opening stand, will start anew.

Stanley Whitman, author, is producing.

ON WKLY. SALARY; MINIMUM OF $10

New Ruling Up for Submission—Foreign Legits Must Pay for Playing Over Here—Stars Excepted in Six Months Rule

ENGLISH AIMED AT

Equity proposes to revise its rules and restrictions in regards alien actors, the new line-up to principally affect English players as did the original regulations. Stars and featured actors, not of the resident alien standing, will be permitted to appear here in various productions without a six months gap but will be required to pay 5% of their salaries to Equity. This will include Equity dues. The percentage applies to all aliens not exempt.

The new ideas on the English actors is to be passed on at a general meeting of Equity to be soo, called.

Equity is figuring on clamping the lid on foreign players and states it is to generally aid unemployment of American legits. Apparently some managers who have been advised of the new idea, are for it. Others receive the plan with some difference of opinion.

The regulation, should it be adopted, will impose the stiffest impost on English actors yet tried. Equity says that American players pay agents 10% and think nothing of it. Also that most English artists are engaged direct and so it

(Continued on page 61)

HIGH-CLASS GENT, BUT NOT TO BOSTONESE

Boston, Nov. 25.

New England States Century of Progress, to be celebrated next summer, will not have LeRoy Prinz as the producer of its pageant if the women's clubs of Boston can help it.

Colonel John S. Berger, director, unfortunately issued publicity that Prinz, who is Earl Carroll's producer, would produce the pageant for Boston. When Carroll opened "Vanities" in Boston, and the cops closed it, Carroll said things about the city and its "plumber" censors.

A delegation of club women last week called upon Colonel Berger and declared that Prinz was not a moral man or he would not be associated with Carroll and the pageant must not carry the taint of his name.

Berger is currently making desperate attempts to sell Prinz to Boston femines as a highclass gent, with Prinz already holding a contract for $500.

A girl show will be among the attractions of the pageant.

"Sketch Book" Off

After sidetracking "Personalities" because of casting difficulties and switching to another "Sketch Book," Earl Carroll has similarly called off the latter.

Part reason for calling off "Sketch Book" may be that Erlanger's has pencilled Green and Gensler's musical starring Ted Healy into the New Amsterdam.

Prices for "Vanities" at the New Amsterdam have been lowered.

"Greeks" for Berlin

Hollywood, Nov. 25.

Max Reinhardt has the German producing rights for Zoe Akins' play, "The Greeks Had a Name for It."

He will do it in Berlin next year.

Multi-Star Vogue for Musicals A Managerial Problem Due to Back Stage Clashes and Gamble

No Nudes for Wynn

Philadelphia, Nov. 25.

Ed Wynn forced withdrawal of advance photos of undraped "Sketch Book" chorines from the Shubert lobby, stating the nudes would offend the family trade his "Simple Simon" was drawing.

The Earl Carroll show came in this week. Last week its advance agent placed the pictures in the Shubert lobby. Wynn refused to do a night show until they were removed.

$103,000 MORE FOR LEGITS ON B'WAY IN '29

A difference of nearly $103,000 in legit's receipts in New York exists between the weeks ending Nov. 15, 1930, and Nov. 16, 1929, the difference being in favor of last year. The same number of shows were current.

In 1929, 44 shows took in $658,900, against, $556,000 for this year. Leading shows grossed about the same in both instances.

The tight money that has affected legit's box office is said to be responsible for at least twenty shows not being produced this year.

Another difference in the two years is the quick folding of near hits, unable to hang on without agency assistance and plugging going to no avail.

PETER ARNO HELD OUT OF N. Y. SCENIC UNION

Claiming its membership books were closed, the N. Y. scenic artists' union has refused to grant members ship to Peter Arno, artist.

Arno applied for membership to enable him to make the sketches for the settings for "The New Yorkers." Since the union has refused, Arno's sketches have been redrawn.

It's not known yet whether Arno will receive program credit.

Cantor as 'Mr. Cinders'

"Mr. Cinders" may be presented this winter with Eddie Cantor back on Broadway as the star. Charles Dillingham had the rights but turned them over to the Erlanger office.

The show may be produced by Dillingham in association with Max Gordon. Latter is in London where he is looking over the show. Bobby Howes, English, was to have come over to appear in the show, which is the story of a male cinderella.

Spencer Tracy Westward

Chicago, Nov. 25.

"Last Mile," prison play, in moving from the Harris to the Princess Sunday (23), for its feature performer, Spencer Tracy.

Tracy had been laying for some time to end his run of the play contract. Producer finally came through with an agreement abrogating the contract, and Tracy left with his wife and son for Hollywood and Fox after the first performance in the new house. Show will continue.

Broadway's trend in major musicals this season is to present a combination of star names within a single cast. That idea is regarded as precarious because of the danger of clashing temperaments. It calls for managerial patience and diplomacy to maintain the back morale. When stars are dissatisfied their performances suffer, a subtle something getting across the footlights and reaching the audience.

There are three musicals current, each having a trio of stars: "Smiles," with Marilyn Miller and Fred and Adele Astaire; "Three's a Crowd," with Clifton Webb, Fred Allen and Libby Holman; "Sweet and Low," with James Barton, Fannie Brice and George Jessel.

In addition there are several musicals with a combination of names such as "Girl Crazy," with Willie Howard, Ginger Rogers and William Kent; "Flying High," with Bert Lahr and Oscar Shaw. Latter two, however, present no unusual cast line-up so far as back stage trouble is concerned.

"Sweet and Low" Tangle

"Smiles" was reported having trouble with its leads during the Boston engagement and the notices here did not help matters. Betting that Miss Miller would not stick longer than a month were reported. The three stars in "Sweet and Low" have contracts all calling for first billing and they are said to have tossed a coin to decide first mention. Same procedure said to apply to dressing rooms. Fact that none of the three can be asked to appear before 9 o'clock caused a switch in the curtain time. Jessel walked out and in during rehearsals, but it was he who smoothed over a back stage peeve of Barton's.

No trouble had cropped up in the "Three's a Crowd" trio. There is a bunch of names in "The New Yorkers," due soon. It has Hope Williams, Frances Williams, Ann Pennington, Jackson, Clayton and Durante and Waring's Pennsylvanians and Charles King. Perhaps no confliction there, but speculation is aroused over the ability of the show to operate unless in the actual smash class.

That goes for the other name musicals. It is another managerial worry; passed on to players in the form of salary cuts unless biz is profitable. Such musicals get no-one or they don't, with no halfway measure of success making a run possible.

Shuberts Wanted Goetz' Show and May Sue Him

The Shuberts are threatening injunction proceedings against E. Ray Goetz, bringing his musical "The New Yorkers" into Mosst Broadway theatre. Shuberts claim Goetz had been negotiating with them for the Imperial, now housing Cromwell & Swanstrom's "Princess Charming," and that the deal had reached the option stage when Goetz changed his mind.

"The New Yorkers" goes into the Broadway next week on the regular musical percentage arrangement, a plan to have the show play the house and pool the grosses until the cost of production had been met, having been discarded by Goetz, who preferred to gamble with his heavily booked up production.

'Lottery' Closing

"The Lottery," first play to be produced by S. Jay Kaufman, closes Saturday (29). It may reopen after revision.

Cast was headed by Junior Durkin, and directed by Marion Gering. Gering will now direct "Storm Song" for Robert Newman.

Young Author Turns Out Hit of Budapest Season in Fine Play

By E. P. Jacobi

Budapest, Nov. 15.

There is something extraordinary about a real hit. It has nothing to do with good reviews or publicity, because every play gets more or less of that. It's all over the town in a day. There are very few plays that get it as unanimously as did Sandor Hunyadi's new play at the Vigszinhaz.

"Black-stalked Cherries" is the curious title. Its taken from a line in a folk song. Unfortunately one of the few really valuable and out-and out theatrical plays one that is neither a novel nor a philosphy nor a cabaret act, but a play—will have little appeal abroad on account of a setting that would need explanation to foreigners, while it is readily understood here.

Hunyadi's play is set in a Hungarian village near the Servian border. First act during the war and the rest just after. The woman and her husband are of Serb nativity, but Hungarian citizens who feel for their kin over the borderline while the Serbs are in trouble.

The man who loves her is a Hungarian civil servant. There is a double conflict of national feeling and personal complications, since the woman is honest, and both the husband and the other men respect each other.

Finally, the war is lost, and the Hungarian is in trouble. This causes an outbreak of the woman's feelings. The Serb has won the war but lost his wife, the Hungarian has lost his home but won the woman, who clings to the defeated party.

Usually, flag-flapping patriotism runs high in that sort of play, but his has been done with such restraint and from the purely humane, not the nationalistic, point of view that it must be considered a special merit. The atmosphere is real, the dialog excellent and the action poignant.

Performance with Freda Gombaszogi in the woman's part and Hegedus as her husband, with Torzs in the rather passive role of the other man, couldn't have been bettered.

Accordingly, Hunyadi's new play is a very big hit and would have meant 100 performances, a record for non-musical plays, in the good old days. It remains to be seen how far the box office can get on a good play in these hard times. At all events, it has put Molnar's "The Good Fairy," not a popular success, which preceded "Black-stalked Cherries" at the Vigszinhaz, entirely in the shadow.

Hunyadi, a son of Sandor Brody, one of the best playwrights and novelists we've had, came out with his first, "A July Night," last winter. It was moderately successful, pretty hot for this city, but people in the know discovered he had gifts. This new play has brought him universal recognition.

Mistaken Identity

"The Man Who Was Exchanged," by Adorjan Bouji, at the Kamara, starts with great interest but falls short of expectations. It is in novel version of the Enoch Arden story. Of two officers remarkably like each other, one is killed and the other shellshocked by a grenade that ruins their dugout while they are playing cards in their shirt-sleeves. The dead man's servant mistakes the other man for his own master, since when the shelling began they put on each other's blouses by mistake, with identifying papers in pockets all mixed up.

The man alive has lost his memory, so the servant, while they are prisoners in Russia together, little by little teaches him to remember the other man's life, wife and child as his own. When he returns home his wife does not find out—seven years gone, he has grown a beard, etc.—and they live more happily together than she has ever lived with the dead man.

Discovery is made when the man's own mother, thinking he is dead calls on her son whom she supposes to be the brother officer. The mother knows and memory suddenly returns to him, too. This is where the drama should begin, but it doesn't. Mother glad he is alive, gives him up and makes him stay with the other man's widow who believes he is her own husband.

It all sounds terribly complicated and improbable as most things do that are founded on fact, as this is, but the first two acts are so well done that no doubts crop up. The rest becomes flat and the end is unsatisfactory.

One great flop to record is Ronald Pertwee's "Heat Wave" christened here "Jungle," at the Belvarosi theatre. Performance was rather weak and the audience could muster no interest for such remote and artificial happenings. Reviews bad, too.

Moderate failure at Magyar theatre is "La Petite Catherine," Alfred Savoir's latest. It was taken a bit too seriously, not as the satirical vein as it should. Ella Goth has a personal success in this historic play as Empress Elizabeth of Russia.

Two Budapest theatres on the casualty list are Varosi Szinhaz and Uj Szinhaz. They continue on an actors' community basis, dividing the income every day, but there is little to divide.

The trouble locally is that there are too many theatres for this city in these times. A city with a million inhabitants and not nearly enough tourist traffic can't support 10 first-rate legit houses and a lot of concerts, singspiels, etc., with general conditions at such a low ebb.

Nevertheless, Yehudi Menuhin, the violinist wonder child, played here to a top-priced capacity house with frantic success, and Budapest went crazy over the Japanese players of the Kabuki Theatre who came from the United States via Paris and were regarded in the nature of a revelation.

SPANISH DIALOG FILM N. G. IN ARGENTINES

By HARRY E. GOLDFLAM

Buenos Aires, Nov. 10.

If the film companies now producing Spanish dialogue pictures in attempts to cater to Latin America do not mind their step, there'll be a big deficit by the time they come to take stock.

So far not one Spanish language picture with the exception of Fox's version of "One Mad Kiss" has clicked in this territory.

And all first-run houses are laying-off Spanish, it being difficult to draw the better class with them.

"One Mad Kiss"—"El Precio de Un Beso" had songs, locale and several other adjuncts.

Paramount, "Un Hombre de Suerte," with Rosario Pino, failed even to get a first-night audience, despite the film had the usual advance publicity and series of big, paid ads.

Film people advertise big in this territory, usually with half-page in "La Nacion" at around $1,250 (around 40 cents to the Arg. $), quarter-page in "La Prensa" at slightly higher rates, and anything from full pages to quarters in the smaller Argentine papers, each of which has its own public. In spite of this advertising, which with the ordinary run of picture would have meant advance booking, the Ideal failed to get one full house.

V.A.F. FINDS BIG MONEY GOING TO OUTSIDERS

London, Nov. 11.

The Variety Artists' Federation has suddenly woke up.

This body has discovered two things—that there are hundreds of vaudevillians out of work and that boxers and other people are getting fat salaries in vaude.

All this results from Kid Berg engaging to tour the halls at $2,000 weekly, Desmond Jeans thinking of signing on the dotted line for a similar contract at a less salary, and John Pottier doing ditto at $1,000 weekly.

The Federation has called a special meeting of its "Grand Council" with a view to seeing what can be done.

Angle taken by the V. A. F. is boxing turns and things are not vaudeville. Nor, come to that, is the stuff turned out by many members of the V. A. F., but this doesn't count.

In Paris

Paris, Nov. 15.

Ralph Kohn, Mr. and Mrs. Ben Troon (Ruby de Romer), Jack Robbins, Dyllam Abdes.

Baron Leopold von Pepper, J. Albert Trahan, Yukona Cameron, Edward Dolly.

PONY GOLF IN MEXICO

Mexico City Rushes to First Courses —Liked Best at Night

Mexico City, Nov. 16.

Miniature golf has the Mexican capital crazy. It has just come to town, but has registered with a bang. Like the measles, the game has spread all over town. There are five courses, all in the silk-stocking neighborhoods, and much talk about building more.

Mexicans as well as Americans and all other strangers are the customers. Kids and old guys who are escorted by flunkies are to be found swinging clubs at the "pee-wees."

The biggest biz is done under the light of electric arcs every night, including Sundays.

Lewin of Metro Tells His Impressions of European Audiences

Overcoming European hostility to all things American is the big problem confronting American talkers in Europe, according to Albert Lewin, Metro producer just returned from abroad. European audiences go to American-made foreign versions daring them to be good. When they witness a slipshod job they indicate their disapproval with Continental heartiness, but give them a picture made with care and they are just as ready to show their appreciation.

The indifferent quality of made-in-Hollywood foreign versions, rushed over with minimum attention so as to get the jump on the other studios with foreign market product, is responsible for the antagonism with which all American talkers are now received abroad, says Mr. Lewin.

European audiences react to the same standards that hold for America. They are no more or less sophisticated. Except that direction and camera angles are more important to foreign audiences than to American. The studios lucky enough to have stars who can speak foreign languages are in the best position to buck the European market, the Metro exec believes.

German audiences are the hardest to please, he states. They like plenty of sex and they don't care how they get it. French fans prefer a little subtlety. Spanish audiences lean toward slapstick, mischievous presentation.

Now that foreign audiences have learned to discriminate so precisely about what they will and will not go to see, Hollywood is compelled to turn out foreign versions just a little bit better than the best the foreign studios can produce, to get an even break. Foreign fans are all set to sneer against anything American that's mediocre.

Broadway Chatter

(Continued from page 48)

Paris and Empire, Paris. Anchored at the Morris office.

Helen B. Miller and Virginia Myers, former chorines, are now principals in "Flying High" (road) and "Street Scene," respectively. Both shows are on tour.

Bill Boehnel, pict.ure critic of the "Telegram," spent "a couple of days in Philadelphia," marrying Molly Richards, formerly of the stage Mrs. Boehnel was born in Rome.

League of New York Theatres has taken Theron Bamberger, p.a. to do special publicity. Bamberger will work with Lodevick Vrom, League's general press agent.

Al Siegel has gained 14 pounds in three weeks at Stanley Farm, Bethel, Conn. He has asked his doctor's permission to return to New York in another three weeks.

Best customer at the Central Park Casino these days is Louis Shurr, the agent, who has a nightly reservation for supper. His table is on the ringside, at about the 40-yard line.

Jim Creelman, screen writer, is in N. Y. Only here a few days, but if a certain proposition connects he'll linger some weeks. Otherwise, back to the Coast for Xmas and Radio.

Jack Bregman of the Robbins Music and Joey Ray, singer, had a fist fight in Lindy's Nov. 18, during the luncheon rush. Ray is reported to have been giving Bregman the needles.

Julius (Groucho) Marx is with his brothers on the Palace stage at Cinsy this week. His appendicitis operation was 90% okay. Other 10% held out by his agent, Maj Gordon.

Joey Ray, the tenor, and Jack Bregman, gen. mgr. of Robbins Music Co., swapped punches in Lindy's, as a result of a ribbing match. No casualties, but was Lindy sore?

Jack Frazer claims an indie vaude agent now books automobiles instead of actors. Offered him three days in Williamsport if he had a car large enough to carry two other acts along.

Herman Bernie is arranging the details for the Lewathan's next coming out (of drydock) party. Invited guests will go to Boston to board the big liner for a trip to New York next week.

Flo Ziegfeld is at his home at Hastings resting from the labors of putting on "Smiles." Herman Shumlin needed surcease too. Has gone to Havana for a couple of weeks.

Abe Vallet is a sort of right-hand bower to Joe Cullin in R-K-O publicity department. He fears nothing, not even marriage, and is engaged to wed Dorothy Levites. Invites are out.

Debut of Horace Heidt and his Californians at the Hotel New Yorker drew a large number of the night club regulars below 42d street, for the first time in years. "Lolo," the German police dog, which Heidt admits is the best actor in his band, works as well on a nite club floor as he does on a stage.

HOLLAND WANTS PURE DUTCH IN ITS TALKERS

The Hague, Nov. 10.

In Holland a movement is afoot on similar lines as the Czecho-Slovakian opposition against German talkers by the Dietsche Bond, a society aiming at maintenance of purity of Dutch tongue, sending a petition to the Minister for Arts and Science pointing to the danger of corruption of the Dutch language.

It is being contaminated, is the claim, by masses of the population flocking to the talkers in foreign languages, as so-called "germanisms." Dutch expressions derived from German similes, have already, according to the view taken by this society, wrought havoc with pure Dutch. They want to start a campaign for Dutch talkers instead of foreign ones.

This action about coincides with the announcement of Fox that the Fox Movietone News at Berlin will produce once weekly in various languages, and one copy will be in Dutch, so the Dietsche Bond will at least have nothing against the Fox Movietone.

Czecho-Slovak Judgment

Prague, Nov. 11.

Sound film problem, i. e., giving of German and other foreign films, including American, is still the subject of bitter controversy in Prague and Berlin. The Czechoslovak public is indignant that the German foreign minister, Dr. Curtius, saw fit to protest against the exclusion of the German sound film in Prague, and in retaliation threatened a boycott of Czechoslovak intellectual production by Germany.

In reply to Curtius the Czechoslovak foreign minister, Dr. Benes, declared sound film in the whole cultural world had become a problem as film production of this kind was costly, only possible in countries possessing technical experience and large capital.

In Prague German sound films had been leading. In 38 film theatres of Prague, 30 lately were running German silent films, with the Urania, German society, still playing German sound films.

Minister Benes added he considered the German sound film matter one chiefly of an economic nature; that in the present negotiations for a new commercial treaty between Czechoslovakia and Germany, the question of the extent of the quota of German sound films to be allowed in Czechoslovakia would be considered.

Peter Kreuder's Death

Hamburg, Nov. 14.

During the opera, "Rheingold," in the Stadt theater, the popular opera singer, Peter Kreuder, who had played the Mime, collapsed suddenly in the cloak room and died of heart failure.

The Hamburg opera loses one of its best and most popular singers, especially masterful in comedy roles.

INDEPENDENCE FOR CRITICS

Berlin, Nov. 14.

Caused by inappropriate offenses of the head organization of the German film industry (Spitzen-Organisation der Deutschen Filmindustrie) against the independency of the film review, Berlin film critics and those of other German newspapers of all tendencies have united into an association of Berlin film critics.

The purpose of this association is the safeguarding of the independency of film newspaper critics and the maintenance and promotion of professional interests in the face of outward influences.

The committee is composed of Messrs. Herbert Phening, Kurt Kersten, Dr. Erich Krafft, Fritz Olimsky and Heinz Pol.

Australia

Sydney, Nov. 2.

W. T. may revive "The Road to Rome." Flopped some seasons ago with the late Margaret Lawrence and Louis Bennison featured.

"New Moon" is touring in New Zealand for W. T. and clicking.

Union Theatres further reduced the admission at the Capitol, Sydney. If T. T. will remain independent, said Stuart F. Doyle. Inside has it that the deal with Paramount would have gone through only for a little misunderstanding with the Paramount New York office concerning managerial control over here. Paramount is playing all first runs through the U. T. chain.

Jack Musgrove will have charge of the recently opened booking office for Union Theatres. Reported some time ago that U. T. would come back to vaude, playing this type entertainment in conjunction with talkers. Now U. T. declares it will also enter the legitimate field in opposition to Williamson-Tait.

U. T. has a lease of the St. James, Sydney, and the Princess, Melbourne—former Fuller legitimate theatres—with leases still having some time to run.

Musgrove was the manager for many years of the now defunct Tivoli Celebrity Vaudeville—a former unit of W. T. Fullers may also reintroduce vaude revue next season at their Sydney theatre because of the McIntosh success.

New Talker Type

(Continued from page 7)

is that the Austrian and German film interests make what the other foreign interests call a secret agreement to supply each other. (Germany has a contingent system, too, with all the contingent permits they required to pave the way for exchange of product on a generous scale. This was going on, the Americans say, while the producers in the U. S. were forced to pay through the nose.

This handicap comes on top of the difficulty created by the fact that German dialog pictures are generally understood in Austria while dialog in films of American origin are intelligible only to the educated classes in Vienna.

A new kind of international picture is in prospect to meet this difficulty, the Americans claim. It will have much more action, which will be accompanied by dialog, which need not be entirely comprehended to make the intent understandable. Many trade authorities believe that if such a type picture is not evolved, America will lose its middle-Europe market.

Germans' Same Idea

Even the Germans are beginning to fall in with the same idea. Harry Piel, German film star and director, who came to Vienna for the premiere of his new picture, "He or Me," says he strives for emphasis not on dialog or music, but on clarity of plot, introducing dialog or sound only where it accomplishes heightened dramatic effect.

"I think it's a mistake," he declared, "to make pictures for the concert hall instead of for the film theatre proper. I believe the public is beginning to miss the scope and freedom of the old silents."

The conspicuous success here of the French picture, "Sous les Toits de Paris," in which the dialog is only incidental to the story and in which the action is abundant seems to give support to the Piel belief.

PARIS' FLOPS; ALL BAD SHOWS

Paris, Nov. 25.

Theatres recently have run into a series of flops, due in nearly all cases to the inferior quality of the productions. As a result most of the shows are revivals.

Most of the theatres are changing their attractions, hoping for a better break.

BECKLES AND SWAFF MAY WRITE ON FILMS

London, Nov. 14.

George Atkinson leaves Beaverbrook's Daily and Sunday "Express", in around three weeks. At present it looks like Beckles Wilson, who writes as Gordon Beckles, may do the film column on the Daily, with Swaffer doing it Sundays. Beckles was dramatic critic of the Sunday Dispatch, but aired for not raving over Cochran and Butt shows.

Like Ewart Hodgson, aired later for similar reason, Beckles joined Express, going as music critic. As musicals are shot here, they may be putting him to review films.

Trouble arose for Atkinson through British Broadcasting Corporation, among other things. George was at one time the film speiler on the air for B.B.C., but aired for all kinds of reasons after a long spell, among them his refusal to plug what he figured were Red Russian films.

Atkinson began a campaign against B.B.C. culminating in publication of acrid correspondence in trade papers and air magazines. B.B.C., a government concern, pulled wires and George got three months to catch the boat a week ago, but asked to quit at month's end.

Sounded out several trade execs. as to how they would regard a film page in another daily, but got no break, so now running around the City end of town trying to break into film finance and promotion. G.A.A. has long had a yen that way.

Beckles is figured to be getting $125 a week if he does both film and music columns, whereas Atkinson was on the payroll for some $200 for a film feature alone.

Which has given the "Express" office the reduction of expenses alibi on airing Atkinson, who has been on Beaverbrook's papers since early in 1920.

Marie Bell Forced to Appear for One Night

Paris, Nov. 15.

The war waged by legit producers against actors who go in pictures, caused Marie Bell of the Comedie Francaise, to have to make an appearance in Paris, thus interrupting her Berlin film work.

She acted one night, immediately afterwards returning to Berlin, but nevertheless giving the management at least moral satisfaction.

It is well understood Comedie Francaise principals are paid such small salaries most of their income comes from other sources. Also the position of the management of the Comedie Francaise as regards actresses is exceedingly difficult and requires considerable tact in adjusting differences, Comedie Francaise actresses' political pull being notorious.

'Frederica' on Tour

London, Nov. 25.

"Frederica" will leave the Palace Dec. 13, touring the provinces for 10 weeks. Lea Seidl, who created the feminine lead, will travel with the show for four weeks.

Joseph Hyslop has been replaced in the cast.

The show has been a losing proposition for several weeks.

Successor at the Palace will be "Flying High," Georgie White has cabled C. B. Cochran to assume the management of the musical for its London engagement.

ASTA NIELSEN HURT

Berlin, Nov. 14.

Asta Nielsen was run over by an automobile, injured quite badly.

Transferred to her home from a hospital, suffering from severe nervous shock.

'Tommy Tucker' Is Liked in London—Wallace's New Meller Unlikely

London, Nov. 25.

"Little Tommy Tucker" opened at Daly's, to a splendid reception and looks like an 80% success. It is the long heralded all-British musical comedy produced by Herbert Clee.

Outstanding hits in a promising premiere were made by Gene Gerrard and the fast stepping chorus.

"The Mouthpiece," by Edgar Wallace is the old fashioned Drury Lane type of melodrama, opening at Wyndham's. It has all the old hoke, but is without the scenic environment of the Drury Lane type.

It was politely received except for one audible protest from the pit. Venture extremely unlikely. Whatever merit the piece has was handicapped by under rehearsal, several of the important characters fumbling their lines.

"Gossip," Anglo-Indian drama by Lionel Saunders, was produced at the Kew theatre, for one performance, scarcely likely to be repeated in its present form. Piece needs rewriting.

It deals with a promising young army officer, a victim of native gossip in India which follows him to his London flat. His fiancee coming to his quarters to investigate the rumors, finds another woman there. Surrendering to the impossibility of explanations, the officer takes his mistress back to the jungle, where she deserts him.

New attraction at the Gate theatre is "The River" from the German of Max Halbe, a powerful but gloomy play, admirably produced.

This house is now the only establishment in London offering a specialized policy, a plan that could be successfully carried out in New York.

"Marry the Girl," opening last night (24) at the Aldwych, is another chapter in the series of farces featuring Ralph Lynn and Tom Walls and running over the past nine years. This one is along the usual lines, but rather weak. It probably will be quickened up in the playing and should enjoy a run of several months.

Carnera, Hero at Home, Streets Jammed in Milan

Milan, Nov. 25.

A year ago Primo Carnera, the giant fighter, left Italy derided unmercifully by the whole Italian press.

He returned recenily, the hero of the hour. At his public reception it was impossible to move in the streets because of the crowds that surged through the town during a parade in his honor.

A film record was made of the ceremonies of welcome and in conjunction with the films of Carnera's three chief fights in the states, was screened at the San Carlo cinema to very large returns.

Show was given to men only, women being excluded. Italian women are not yet emancipated to the point where they attend prize fights.

Different Rhythm

Paris, Nov. 18.

After Osso had started work on the French talker "L'Aiglon" ("The Eaglet") the rights for a German version were sold to a Berlin company.

Sets were made and the translation completed when the director realized the rhythm in German was entirely different from that of the original French, and the play would need entirely different treatment to produce.

Work has been stopped on it.

Jap Co. of 30 at Hague

The Hague, Nov. 25.

Novelty billed by Manager Helm for the Gebouw here is a Japanese troupe from Tokio, comprising 30 people, doing dramas, ballets and musical programs.

Company brings its own productions, costumes and sets.

Dolin in Buchanan Show

London, Nov. 25.

Anton Dolin is under engagement for the new Jack Buchanan show.

CIRCUS' WORLD TOUR

Circus Schneider Contemplates Transportation by Boat

The Hague, Nov. 25.

The Circus Schneider, German outfit recently finishing a successful engagement here, has chartered the Dutch ship "Alderamin," and proposes a world tour.

Journey starts early next year and is laid out for nine months.

INDIAN DANCERS ARE 1 TOO MANY IN PARIS

Paris, Nov. 25.

Paris is not big enough for two dancers of Indian temperament if not origin.

The appearance of Menaka, who says she is an authentic Brahmin of high caste, in private recital for the first time is getting a rise out of the better established and more professional Nyota Inyoka, who claims to be but half real Indian. She admitted this, however, only after it was getting around that she had never been to India, much less having any real Indian blood in her.

Inyoka has sacrificed a few high priced engagements to throw in her lot with a group of amateur Indian actors from the Indian students association, and dances in their plays for nothing, just for the glory of being connected up with some real live Indians.

Although the better dancer of the two, her reputation suffered when Menaka appeared in Paris as a bonafide Indian. Before Menaka's recital Inyoka had the upper hand.

ROLLS PREPARES TO FIGHT W-T IN LEGIT

Sydney, Nov. 25.

Ernest Rolls, looking toward a battle with Williamson-Tait in the legit field next year, has quit his present post in the Princess, Melbourne, and is laying his plans for a campaign of large scope.

First move has been to purchase "The Merry Malones" and "Funny Face" from the Fullers, who controlled the Australian rights. Now Rolls says he will bring players for the two shows from the States and will enter the legit with the new season, starting with what is spring in northern climates, taking a solid position in opposition to W-T.

HYLTON'S HIT IN PARIS MAY HELP ALL ALIENS

Paris, Nov. 25.

Jack Hylton's single concert at the Theatre des Champs-Elysees turned people away by the hundreds, resulting in a return engagement for the foreign band in December.

More important, the incident cut the ground from under the claim of the French musicians' union that French jazz is superior to the imported brand and is more worthy of home support.

Many American bandsmen here are threatened with the French labor laws and Hylton's success may react to their benefit.

Zurich Off Tauber

Zurich, Nov. 25.

Richard Tauber, German stage idol, made a personal appearance at the town hall here, doing poorly.

Attendance was disappointing and the audience far from unanimously approving.

Berlin, Nov. 25.

Stanley Scott, London theatre director, has engaged the German tenor Richard Tauber for English appearances at a stipulated salary of $1,160 a day.

'Topaze' in Egypt

Cairo, Nov. 25.

"Topaze," the Parisian comedy that has been seen in most of the world's capitals, now will complete its globe trotting by playing the Kursaal, Cairo.

Company is the Rissler-Arnaudy's, backed by the author of the piece, Marcel Pagnol. The troupe may visit America and Canada later.

Pagnol made a tour of the Near East a few months ago.

Rose Perfect and Robt. Chisholm OK'd in London—Lipkowska, Also

Prison Play Vogue

The Hague, Nov. 25.

Vogue for plays dealing with the inside-looking-out aspect of prisons has struck Holland. Premiere was given here of "Convict Labor" native play by Scheffer under the auspices of the Hofstadtoneel Co.

Piece is based on the novel by Albert Londres Bagno and looks like an important success. Principals are Schwab Roemer and Louise Koolman.

TUCKER SHOW ENDS; RESUMING MINUS SOPH

London, Nov. 25.

The Winter Garden show, "Follow a Star," closes Dec. 6, resuming a fortnight later with the original company excepting Sophie Tucker, who will be succeeded by Maisie Gay.

Miss Tucker doubled at the Kit-cat last night (24), and boisterously welcomed. She did 15 minutes of all new numbers, then continuing for another quarter of an hour of encores with her old songs. The crowd remembered the former Tucker songs and joined in singing them.

Immediately upon closing with "Follow a Star" Miss Tucker will open in vaudeville, starting at the Palladium.

The Murray-Hulburt show had dropped below $15,000 weekly. Miss Tucker held a run-of-the-play contract, guaranteed $2,500 weekly, with a 50% split on all gross over $25,000. The two-week layoff abrogates her contract.

June Loses Suit for Marriage Annulment

London, Nov. 25.

The petition of June for the annulment of her marriage to Lord Inverclyde on the ground that the marriage was never consummated, was dismissed by the English courts together with the application of the actress for alimony during the trial.

Decision means that June must now bring the action all over in the Scottish courts, the tribunal ruling that Scotland is her legal domicile.

Austrian Plays Bought

Vienna, Nov. 25.

Gilbert Miller has purchased the American rights of "A Trip to Pressburg," current musical, and the Shuberts have taken up rights to Paul and Hans Adler's "A Trip to Sorrento."

May be something in the "trip" label.

All-Indian Cast Terrible

Paris, Nov. 15.

Howard Rubien's production of Rabindranath Tagore's "Sacrifice" lasted two days under schedule—which made a two-day run. The production itself wasn't so bad, and there weren't too glaring deficiencies in the technical workings.

Acting done by the all-Indian cast was one step lower than a bad high school performance. Howard will probably go back to the stage as an actor if he can find a job.

CONCERT HALL CLOSED

Rotterdam, Nov. 25.

Frightened by a theatre disaster in Lyons, the police of Rotterdam ordered the big Doelen concert hall closed on the eve of a big concert.

The authorities considered the place unsafe for large gatherings.

No Hearst Buy

London, Nov. 25.

The story current for some time that William Randolph Hearst would take over the "Daily Telegraph" here, turns out to be without foundation, as he never intended.

London, Nov. 25.

Lydia Lipkowska, international prima donna, was well received in the new Coliseum bill yesterday (24), but her value at the box office is questionable. Mephisto, "calculating" dog, novel. The matinee attendance was the poorest in months.

Cecile Bronson, billed as "the prima donna from New York" offered mostly dances, overshadowed by Cleo Pergnin on the same bill in similar routines. Caits Bros. turned out to be the hit of the performance.

Dinner show capacity downstairs, but light in the upper part.

Newcomers at the Palladium were Rose Perfect who got a splendid reception in spite of songs not so hot, and Felovis who proved himself the best in his line. The Malinoff adagio quartet did nicely, but that style of specialty is rather overdone here. The Three White Flashes, skaters, are another example of a style of turn crowding in in numbers.

Robert Chisholm got over nicely, even if his singing seemed less vigorous than on his last appearance.

Attendance 70% of capacity.

'SONS O' GUNS' CLOSING, DOING $15,000 WEEKLY

London, Nov. 25.

"Sons o' Guns" closes December 13 at the Hippodrome, with Bobby Howes, its star, going into the new Drury Lane show opening December 26.

"Sons" has been doing around $15,000 a week, representing a slight loss, but justifies either show or house giving notice. Accordingly, Clayton, the producer, intimated the termination of the engagement to Gillespie. Gillespie was willing to take the loss, if the show continued until January.

Clayton has Howes under contract for another production under the same terms as prevail for the "Sons o' Guns" run, 10% of the gross with a guarantee of $1,500 a week.

Howes is now farmed out under this agreement to Sir Alfred Butt, creating a precedent for the Drury Lane, where a comedian has never been hooked up to participate in gross business.

The Lane's show has not yet been titled, nor is the leading woman chosen, but Edith Day and Annie Croft are being considered.

The whole transaction leaves Gillespie in a predicament as he has no show available for the Hippodrome at the moment.

Gillespie has canvassed the field without finding a new attraction to take up the tenancy and will probably bring in a touring revival of "Maid of the Mountains," to serve during the pre-holiday slump.

Donnay's Failure

Paris, Nov. 25.

Theatre Edouard VII has a failure in "L'Assemblage des Femmes" ("Women's Parliament") based on the ancient Greek of Aristophanes and written by Maurice Donnay, who also authored the modern version of "Lysistrata."

This version is pedantic and stiff. Notwithstanding it has possibilities which could be developed with emphasis on incidental music and the use of chorus effects to give it pageant background.

Cafe Dance Feature

London, Nov. 25.

Barry and Fitzgibbons opened last night at the Cafe de Paris to good attendance despite the counter-attraction of Sophie Tucker at the Kitcat.

Dancers are in for three weeks and return in January for a like engagement with option for further time.

Suarez, Fighter, in Drama

Buenos Aires, Nov. 25.

Justo Suarez, the Argentine boxer, opened last night (24) at the Apollo theatre in a newly-rehashed version of the drama based on the fight arena, in which Firpo was formerly exploited.

Concerts

By Sallie

All the good talent is not always on Broadway. Magini's Italian opera organization is putting on light operettas in Italian each Sunday, afternoon and evening, at the Civic Repertory theatre.

Mr. Magini is the director, manager and plays the comic role in each of his productions. Cast is an exceptional one.

Italia Fantoni, for years a famous character actress, does finely. Rosina Sara Marco (Pupi Duval) has a pleasing voice and a very graceful stage presence. Dora Marzocchi, the coquette, sings with all fire and temperament characteristic of the type. Gino Giovanetti, the tenor, has a pleasing stage presence and his voice, though not a big one, has quality.

Quartet's Subscription

Musical Art Quartet gave the first of a series of five subscription concerts at Town Hall. Members are again Sascha Jacobsen, Paul Bernard, violins; Louis Kaufman, viola, and Maria Romaet Rosanoff, cellist.

Society's usual custom is that the program consist of but two quartets.

It's an excellent chamber music ensemble.

"The Greeks" a Smash

"The Greeks Had a Word For It," though bold, is a play sparkling with brilliancy and expression, for which Zoe Atkins has a yen.

Muriel Kirkland, Dorothy Hall and Verree Teasdale easily carry all the honors, each dressing in good taste.

Miss Hall's blue chiffon evening gown in the night club, with a blue velvet coat trimmed in brown fur, gave the room a dash. She wears the new platinum hair-color bob marcelled. Miss Kirkland's copper color with its long skirt full, waist cut low and round, and higher around the neck, was stunning. Her auburn hair, parted on the side, was in harmony with this effective outfit. In the second act Miss Kirkland wears a striking red taffeta, long sleeves and cut very low V in front. Verree Teasdale's bridal outfit of eggshell satin smothered in miles of tulle, gave the audience a bit of a gasp.

Modernistic stage set in the first act is in very good taste, especially the velvet chairs and lounges in copper color velvet, with the background of black and silver.

This play has developed into a smash hit. Rightly so, as there is a laugh in every line.

Morning Music

The first musical of this season of the Haarlem Philharmonic Society of New York, at the Hotel Astor, Thursday morning, disclosed a collection of excellent artists, Gladys Swarthout, mezzo-soprano of the Met; Mme. Sadah Shushari, violinist, and Walter Mills, baritone.

Miss Swarthout has youth, looks and a balanced voice. Miss Swarthout has a charming stage presence; dark, tall and thin. She wore a simple, informal outfit. Accompanied at the piano by Wilfred Pelletier, one of the Met conductors.

Mr. Mills has a rich baritone. His numbers were splendid. Mme. Shuchart played works of Saint-Saens, Mozart and Kreisler.

Farrar Draws Crowd

Looking regal in silver lame shot with gold, long train, backless, with her famous ropes of pearls and diamond bracelets, Geraldine Farrar sang her first recital to an overcrowded Carnegie Hall Sunday.

Miss Farrar's voice in the lower register still retains its strength, and her high notes are sometimes forced but still good. Her German groups, especially Brahm's Wiegenlied, were touching. Miss Farrar's chinchilla long wrap, lined in black velvet, added a stunning touch to her outfit.

Mr. Valentin Pavlovsky, her accompanist, did a few solos between her groups. His Valse Brillant, by Chopin, was played with greater dash than has been heard for a long time by any artist.

A Laugh Needed

The Boston Symphony Orchestra gave its initial concert of the season, under the direction of Mr. Koussevitzky, at Carnegie.

Albert Roussel's Symphony in G Minor (first New York performance) was brilliantly played, with much interpretive sense and finish. The Brahms' Symphony was a poetic and romantic climax to an evening of high music before a capacity audience.

But all the artists of the concert world take themselves and their work most seriously. Never a laugh in a week. There might be a bit of comedy interjected into music as well as tragedy or romance. The modern composers are making a strong attempt at this.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

The Unknown

Kelcey Allen was tagged by a woman at an opening night to point out celebrities. He reeled off several and then turning to the woman said: "Celebrities, madam—celebrities? Do you know that the biggest celebrity who is not here tonight is the 'Unknown Thea--tregoer.'"

"HOTEL" PLAYS NOW

Several Pointed to Follow Hit of "Grand Hotel"

Successful production of "Grand Hotel," by Herman Shumlin, will be followed by a number of other shows with hotel background. One of the new ones, which the Theatre Guild will produce, was bought before "Hotel" was produced.

The Guild's show is "Dog Eat Dog", by Catherine Klugston. "Dog" is a satire, based on the Rothstein murder.

Chester Erskin has taken "The House We Live In," by Leopold Atlas, and Charles Friedman will produce "Manhattan Medley," by Larry Hazard, both with hotel locales.

No Bond—No Show

"The Wrong World" folded in rehearsal this week when its producers, Collins & Shaw, failed to come through with the Equity bond.

The piece had been in rehearsal several days until Equity stepped in. The producers asked the cast to sign waivers and when most refused the piece was temporarily, if not permanently, abandoned.

Denver Stock 'Noticed,' As Mgr. Gets Fortune

Denver, Nov. 25.

Notice has been posted backstage at the Broadway theatre that the Oberfelder stock company is running from week to week. If business does not improve the theatre will be dark before Christmas.

The Co. has had one good week since it opened Oct. 11.

At a meeting with the manager, the actors said they were willing to do anything in reason to keep the company going. The Co. now on the coast giving "New Moon," with Perry Askin, booked for the Broadway two weeks starting Dec. 29.

If this stock company passes out Denver probably will be without stage productions all winter. Alice Brady took the femme lead for three weeks and Mitzi is the lead at present.

Arthur M. Oberfelder, manager Broadway troupe, is one of eight to share in the $250,000 estate of his father, Judge Joseph Oberfelder.

Another Westwood Try

Dramatic stock again supplants pictures at the Westwood, Westwood, N. J., next week (1) with house operating the stock.

Company includes Frank Bell, Elsie Leininger, Marie Kelly, Daniel Sullivan, Frank Wagner, Charles Steele, Henry Marcelle, Carolyn Klein and Marion Bollerman.

MUSICAL DIES, LIVES AGAIN, BUT AS REVUE

"Pajama Lady," formerly out as a musical, is being converted into a revue.

The conversion has caused somewhat of a mix up between George W. Lederer and Equity which has been finally ironed out through Lederer agreeing to stay shut on the piece for the required eight weeks as required by Equity on abandoned productions.

With the change of type of show several members of the former cast holding run of play contracts will be dropped because of being unsuitable fot the revue idea.

Shuberts did a similar stunt last season with "Dear Love," an operetta which didn't look good to them after the tryout and was later converted into "Artists and Models." Seveal of the let-outs who had held contracts for the operetta version of the piece filed breach of contract charges at Equity, but lost out when the arbitrators upheld the Shuberts in their claim that "Artists and Models" was an entirely new show, merely using some of the music from the former operetta.

5 Shows Going Out

Two of Broadway's new shows closed suddenly last week. Two repeats are having still under and at least one additional closing is probable.

"The Tyrant" was taken off last Saturday at the Longacre. Presented by Charles L. Wagner. Bad notices and the same sort of business. Week and a half.

THE TYRANT

Opened Nov. 12. "Tadiously frescoed," Atkinson (Times) called it. "Badly written and badly played" thought Brown (Post). "Variety" (Ibee): "Chances to land very slim."

"Made in France" an independent, stopped Tuesday night last week at the Cort. Star (Lya de Putti) refused to continue. Hopeless business. Played a week and a half.

MADE IN FRANCE

Opened Nov. 11. "Drives them back to the movies for their entertainment," Mantle (News). "There is something wrong with a system of journalism that wastes space in reporting so petty an incident," moaned Hammond (Her-Trib). Winchell (Mirror) said: "List it among the also-rans."

"Uncle Vanya," which came back for a repeat at the Biltmore, stops this week. "Bird in Hand" tried the same stunt, also closing, at the 49th Street. "As Good As New" may move from the Times Square to the Cort.

Belasco Better

David Belasco was reported out of danger early this week. Ill of pneumonia he passed the crisis last Friday. Mr. Belasco is still under strict doctor's orders and visitors are denied.

Because of the illness the veteran producer was prevented from being at the premiere of "Tonight or Never." First time he missed one of his openings.

Left-at-Post Claim

Wallace Ford has filed claim for two weeks' salary against the Philadelphia Theatre Guild, producers of "Lysistrata."

Ford claims to have been engaged for the Chicago company of "Lysistrata," but was not called when the piece went into rehearsal and claims he is entitled to two weeks' salary.

The matter will go to arbitration on the Guild's application.

D. D's New Mag

Change by Doubleday-Doran reported gradually relinquishing its magazine properties to concentrate on the book field. With only "West" and "Short Stories" remaining in its possession, after having disposed of the "Bookman" and a number of others, Doubleday-Doran will not only hold on to these two, but is placing a new mag on the stands.

New one is called "Star Magazine," and intended as a sort of cheaper edition of "Short Stories."

FUTURE PLAYS

Epitaph!

A cloak and suiter who liked to date checks ahead, died. They say on his tombstone was placed the legend:

"Here lies Jake Ginsberg, who died Dec. 15, as of May 1."

ANN HARDING'S $20,000

Ann Harding's $20,000 Bonus From Pathe—New Option Means $2,000 Weekly

Hollywood, Nov. 25.

Under her original contract as renewed on option with Pathe going into effect Jan. 1, Ann Harding will get $2,000 weekly for 40 weeks.

She started at $1,500. The contract is a joint affair and includes an engagement for Harry Bannister, Miss Harding's husband, for a similar period, at $1,000 per week.

A further option carries a boost to $2,500 for Miss Harding in the second year and $1,250 for Bannister during that time.

Last week Pathe handed Miss Harding a check for $20,000, the difference between her current salary and the price paid by First National for her services in "Girl of the Golden West." The studio gave this in the form of a bonus, although not committed to do so by contract.

Cohan in Buffalo

Buffalo, Nov. 25.

George M. Cohan is playing Buffalo for the first time in 10 years, having opened at Erlanger's Monday in "The Tavern."

It is expected the attraction will better $19,000 on the week. The prediction is based on the advance sale of $6,500 up to last Friday night. The house figures the gross to be three times the advance amount.

Woolsey-Lilley Musical Opening in Atlantic City

"Of All Things," musical by Robert Woolsey and E. C. Lilley, opens Dec. 8 at the Apollo, Atlantic City. "Things" will road show it until Christmas and open on Broadway Dec. 24. Aranze Productions, new, producing.

Cast includes Jack Hazzard, Nell Roy, Frances Halliday, Nat Davis, Franklin Fox, Billy Taft, Harry Radcliff and Virginia Marvin. Frank McCoy staging, Bunny Weldon directing the dances.

McCoy will stage "The Gang's All Here," Ted Healy musical, for Green and Gensler, after the Aranze show.

Rossnagle's New Job

Chicago, Nov. 25.

Harry Rossnagle, manager of the Harris theatre, has been placed in charge of the Shubert party-ticket sale bureau, replacing Dorothy Gardner, Rossnagle is in the spot because the Dramatic League moves from the Princess into the Harris the end of this month, with Frederick Dongahey managing the house and company.

Jim Sheehan, former treasurer of the Harris, takes over the managerial reins of the Princess after the Dramatic League leaves. "The Last Mile" will go from the Harris to the Princess as a cut-rate attraction.

Hassard Short's Contract

Erlanger's have handed Hassard Short a term contract to direct the Erlanger backed musicals Max Gordon is producing.

List includes the musical starring Al Jolson and a comedy by Howard Dietz that Gordon will later present.

Short is now in Europe with Max Gordon.

COLORED SHOW EAST?

Hollywood, Nov. 25.

"Jazztown Frolics," original colored musical, written by Walter Brooks and Luther Yantis, may see production in New York next year.

Brooks has discarded the idea of putting the show on locally and is leaving for the east next week, taking the script with him.

"Maybe She Will," musical which folded after tryout last month, has been taken over by Ellwood Productions, to be sent out again. Opens in Philadelphia Dec. 8.

"The Deserted Village," operetta lampooning Greenwich Village, will succeed "Bare Facts" at the Triangle, Greenwich Village, New York, next month. "Bare Facts" has bettered over a year's run at the bandbox cellerette playhouse.

"The Claim" has gone into rehearsal with James Brennan producing. Opens Dec. 8 at Altoona, Pa. Edna Lawrence, Jack Eugene, Wilfred Neville, Jane Berry, Florence Gaston, Wilbur Lorraine, Martha Brown, Lester Reid and others in company.

"A Woman for Cain," by Bryce Oliver, newspaper reporter, will be directed by George Greenberg, Charles Braunlut, producing. Braunlut is a lawyer and has been interested in a number of shows.

"The Real McCoy," Irish play, has been taken by Samuel Lowett. Arthur Sinclair tentatively listed for the lead.

"One Can't Marry a Poor Girl," Dutch play by Istvan Zagor, has been taken by Alexander McKaig.

Opening of "Ballyhoo," starring W. C. Fields, due in Philadelphia this week, has been postponed.

Harry Ruskin will fix up weaknesses in the second act.

"Pagan Love," which tried out earlier in season under other managerial auspices has been taken over by Wilkens Productions, Inc., and will be sent out again next month.

Cast includes Myrtle Cox, Paul Bergen, Jerry Shaw, Evelyn Rushmore, Frank Maitland, Marion Summers, Peggy Mayo, Charles Farwell, Lucilla Graham, Robert Wagner, Harry McGann, William Murray, Jack Tait and John Kelly.

"In the Meantime," by Clare and Paul Sifton, has gone into rehearsal for the Theatre Guild. It opens at Ford's Baltimore, Dec. 1 preliminary to New York. Cast includes Linda Watkins, Glenn Anders, Frederick Perry, Josephine Hull, Harriet MacGibbon, Harold Vermilyea, Francis Pierlot, Maude Allen, Jack LaRue, Royal Tracy, Clifford Odetts and others. Philip Moeller directing.

"Forgotten Sweethearts," South Sea drama by Margaret Finch, goes into rehearsal next week with Jack Bannon as producer. Cast includes Evelyn Charles, Frank Harrington, James O'Conner, Thomas Flynn, Joseph Harvey, May Rutledge, Jeanette McLaughlin, Frances Homier and Allen Ross.

"Window Shoppers," farce by Thomas Burke, is in rehearsal, with Clark and Adams as producers. The piece opens in Brooklyn, Dec. 1. Cast has Harry Todd, Ernest Brown, Virginia Hudson, Mabel Trineer, Frederick Blaisdell, Claire Fowler, Edythe McClure, James Whitely, Harold Atkinson, Joseph Hodgins, Frank Mayberry and others.

"Graceful Generation," by Knowles Entriken, is next for Dwight Wiman. Production starts next week.

"Philip Comes Forth," George Kelly's latest play, has been booked into the National, Washington, for its premiere, to take place at the Wednesday matinee, Jan. 7. There will be four performances in Washington before the play opens in New York under the banner of the producers who put over "Green Pastures."

"Where There's a Will," farce by Joseph Martin, has gone into rehearsal with Martin producer. Cast has Sam Kenny, Lorretta Burke, June Hudson, Harry Madero, Charles Mahoney, Frank Dailey, Eugene Polk, Florence Steele, Helen Klein and Ruth Knebel.

"Key Largo," by Katherine Clugston, has been taken by Sidney Ross.

The Theatre Guild has completed cast for its forthcoming production of **"Green Grow the Lilacs,"** by Lynn Riggs, which opens at the Tremont, Boston, Dec. 8, and comes to New York later.

"Love Quarantine" will be the first production of Alfred Rice and George Hamer, new firm. Now casting and due for rehearsal in two weeks.

Green & Gensler have begun casting "Rock Me, Julie," non-musical.

Rehearsals of "The Veiled Lady," starring Beth Merrill and scheduled for this week, has been deferred for several weeks pending the recovery of David Belasco, producer.

"Made in Hollywood," farce by Donald Davis, goes into rehearsal next week for Brock Pemberton.

SHOESTRINGERS NEAR WASHED

Legit promoters, masquerading as producers, are apparently finished for this season. It is estimated that upwards of 20 shows are being kept off because of the difficulties involved in raising funds.

One of the champ promoters, who has scored a bad flop already this season and later announced a musical, has been unable to secure backing and the show has been tabled indef.

That playwrights are wising up to the promoters is seen by a new clause inserted in many play sales contracts, providing that should the producer present any other show before the author's, the play reverts to the writer. According to one playwright using this clause, it was done to avoid the possibility of the producer taking on another show to do, with the playwright of the new show providing backing.

One play, currently rehearsing, is known to have been backed as well as written by the playwright, who's also directing.

It is claimed that at least two dozen playwrights are in a position to back their own shows, but are meeting with refusals from rated producers, because of poorness of the plays.

To avoid ruination of the show, the playwrights are keeping away from shoestringers.

Schwab & Mandel Musical

Schwab & Mandel, musical producers who turned dramatic with "Trade Winds" by Lawrence Schwab of the producing duo, have decided not to reopen "Winds" as their next. They will instead produce a musical tentatively titled "Belles."

"Belles" is by Oscar Hammerstein, 2nd, Frank Mandel and Sigmund Romberg. S. & M. will cast around Dec. 1.

"Winds" closed Nov. 15, after a week in Philadelphia. It is being rewritten.

Grauman to Produce "Lifetime" on Coast

Sid Grauman has obtained the coast production rights to "Once in a Lifetime" from Sam Harris and will produce the comedy, which lampoons Hollywood and the picture industry, in Los Angeles early in January.

Moss Hart, who with George S. Kaufman, wrote the comedy, leaves for the coast next week to stage the play for Grauman.

Hart, in addition to directing the Coast production on the Coast by Sid Grauman, will also play the part of the playwright, created in the original New York production by Kaufman, who staged the play for Sam Harris.

Hart leaves for the Coast within the next two weeks. In addition to Grauman, Joseph Schenck and Douglas Fairbanks are said to have a piece of the Coast rights to the Sam Harris play.

Goetz' % Terms

Ray Goetz goes in Moss' Broadway with "The New Yorkers" on a percentage split.

The remodeled former Colony now seats 1,922. It cost Moss $475,000 to rebuild and equip it, including the property purchased in the rear. Nothing remains of the former Colony excepting the walls and steel work.

Original intention was to charge $27.50 a stub for the opening night of "The New Yorkers" if the show went into the Lyric. With the switch in plans to the Broadway former film site, the premiere scale will be $16.50.

ONA MUNSON'S COAST RETURN

Hollywood, Nov. 25.

Ona Munson's first on a new six months' contract with Warners will be an other original by Hodges and Hart.

Miss Munson arrives back here from the east late in December.

"Saps" Benefit Try Out

Hartford, Conn., Nov. 25.

Only Saps Work" had its world premiere at the Allyn theatre here as a benefit for the American Legion. Prices were top of $2. Quite a crowd.

SOCIAL NOTE

Memorable Repartee at Drama League Tea

Chicago, Nov. 25.

Prof. Thomas H. Dickinson of Yale University, and Frederick Donaghey of the infallible memory hold a debate as the chief course at Mrs. Edith Rockefeller McCormick's recent party to the Chicago Drama (pronounced drum-ah) League. Prof. Dickinson supplied the theory and Donaghey supplied the facts. Mrs. McCormick supplied the tea. The subject was "Old England Builds a New Theatre."

As a result of the clash of theorist and realist the bored but stylish membership has decided that a Drama League tea can be exciting as well as educational. It's pretty generally conceded that Fred held up Chicago's end marvelously and handed Yale some hot questions that Yale fumbled badly.

It's the first time in 20 years the Drama League ever got a thrill out of tea.

'Julie' Proceeding, With Ticket End Unsettled

"Rock Me Julie," by Kenneth Relsbeck, third of the season for Green and Gensler, goes into rehearsal Monday (1), with the ticket difficulties between Morris Green and Marcus Heiman, of the Erlanger office, in statu quo.

Green, who wishes to replace Heiman in charge of ticket distribution, is reported still obdurate, but will prepare the show, intending to either gain ticket control or present the show independently.

Cast for "Julie," still without the male lead, so far has Helen Menken, Dorothy Sands, John T. Doyle, and Herbert Yost. Robert Milton will direct.

Washington Interest in Theatre Is Reviving

Washington, Nov. 25.

Washington is witnessing a theatre "comeback." This time last year the crepe-hangers were about to decorate the legitimate houses. The past week witnessed record business. At the National, Earl Carroll's "Sketch Book" got close to $30,000. Katherine Cornell in "Dishonored Lady" captured more than $15,000, playing to two sell-out matinees. Two new shows coming in next week have the best advance sales of the season.

The Auditorium, an out-of-the-way theatre down near the Lincoln Memorial, saw Clarence Darrow draw a crowd of 6,000 with his debate against three local clergymen. The next attraction, Sousa and His Band, played to 5,000 in two concerts. Harold Phillips, former dramatic critic turned impresario, staged an old fashioned melodrama and drew well. The James Adams Floating Theatre lands at the Seventh Street Wharf Sunday night next and has an advance sale of $2,000.

Femme Lead Salvages Show Near Stranding

Spokane, Nov. 25.

After playing one week without salaries the Guild Players, at the Auditorium, were left with a dark house, no heat and no lights by D. D. Ekler, Tacom. backer. Under the direction of Louise Miller, femme lead, the company played one performance by candle light. She then arranged for light and heat on credit.

Miss Miller is credited with keeping the house open and keeping the group of 25 in employment. Biz is picking up and looks as if the players will click for the season.

Hope Hampton's Tour

Hope Hampton and Jules Bruhtour urv. due back from the coast the end of the week. They will spend about a month in the city and then leave for Europe, where Miss Hampton will start on a lengthy operatic tour program.

She will appear at the Covent Garden, London; Scala, Rome; Royal Opera, Milan; and Opera, Paris.

FIXING 'TRADE WINDS'

"Trade Winds," produced by Schwab & Mandel has folded for rewirs after one week ont.

Several cast changes will be made and the piece given a fresh start next month.

'Guest Star' N. G.

"Guest star" thing is practically washed up in stock. Stock men no longer angle for expensive names to occasionally augment their companies.

Except in key cities the guest star system has proven an expensive luxury, with the visiting star seldom enhancing the weekly gross sufficiently to compensate the extra layout for services.

Some of the smaller spots tried to ape the big towns by going for the guest star stuff, but soon scrapped the arrangement.

48 CASTING AGENTS STICK FIRMLY ON LIST

Equity's proposed process of elimination on casting agents operating under Equity permits has simmered down to a semblance of the proverbial tempest in a teapot.

From all accounts the current list of 48 agents will remain intact unless some of the boys are caught chiseling.

Theatrical Artists Representatives Association, comprising a group of licensed agents, started out to clean up the agency field, but evidently got winded. The T. A. R. A. has but 18 in its membership, about one-third of the licensed agents.

Proposal to turn copper and invoke a process of elimination by watching the methods and activities of agents not within its ranks has evidently proved too arduous a task.

No additional applications for permits have been made at Equity within the past month, a harbinger that practically all the agents wanting to get in are in. Several who had been previously refused individual permits have aligned with other agencies holding permits and are splitting business with them, when any is to be had.

The current permits do not mature until next March.

Equity is of a mind that there are too many agents in the legit for the work available, but has been unable to do anything to remedy the situation. The small fry agents came under the wire when Equity had a wide open door on the situation. Once in there was no way they could be tossed except for violation of the licensing agreement.

There have been no complaints along those lines filed at Equity under the permit system.

Guest Star's Terms

Hollywood, Nov. 25.

Pauline Frederick, opens Nov. 30, guesting with McCurdy-Waller stock at the Dufwin, Portland, Ore. in "The Scarlet Woman," for one week, followed by "The Crimson Hour."

Deal guarantees her $1,000 a week and 25% over $6,000. After Thanksgiving week the Fulton, Oakland, darkens until Xmas when the three Gleasons guest star in a show.

Business Stock's 'Angel'

Hollywood, Nov. 25.

Dramatic stock continues at the Savoy in San Diego, after the local Chamber of Commerce came to the rescue and promised backing for the troupe for the next year.

Harry Leland went in this week as director, replacing Lawrence Marsh, who resigned because of illness.

Coast Needs Negroes

Los Angeles, Nov. 25.

The Civic Repertory troupe needs 60 colored actors for "Porgy" but is having great difficulty in casting the piece because of the dearth of Negro players here available for the stage.

Need is pressing since the production is due to open in January.

GIGS AND WOMEN

Hollywood, Nov. 25.

David Sturgis, American, who has lived in Paris for many years, and Maurice DeKobra, French journalist now out here, are collaborators on "Wanderlust," dealing with American women in European gigolo-land.

J. Kent Thurber is trying out "Negro World" by Sturgis in the east.

Leblang Brings Western Union Into B'way's Legit Ticket Mess; More Mixed up Now Than Usual

Broadway's ticket situation simmering in a state of confusion ever since the Theatre League was further mixed up this week when Joe Leblang announced a tie-up with Western Union. The inclusion of W. U. in the ticket picture is reported to have rather mixed the Postal Telegraph people as well as the league. Latter has been urging Leblang to join the league in the status of a special accredited broker to handle balcony tickets.

Leblang in his current agency has been selling balcony tickets at his office price. This is aside from his main business of selling cut rates. Leblang advertised that by phoning his agency tickets would be delivered c. o. d. through Western Union. Regardless of whether one ticket or many are so ordered there will be but one charge of 50 cents for the delivery. If tickets are ordered from out of town by Western telegraph, a reply message will be wired, that to act as an order on the box office of the show desired. For that service a charge of $1 is made, regardless of the number of tickets wanted. Leblang service applies to balcony tickets only, which is not emphasized. His central agency continues to sell at not more than box office price without extra charge.

Business is not good along Broadway except for the hits. At this period (Thanksgiving) the peak of the fall season is reached, but at present it is considerably under normal and not encouraging. With general business and other conditions on the down-grade, the legit theatres are not being aided by the ticket muddle, regardless of the sincerity of the league leaders. Leblang stated that if he were not selling balcony tickets at box office price business would be worse.

No Rule

The league appears to insist that show business can be successfully conducted by rule, but observers in the know believe that is not practical. So far as Postal is concerned it is just another agency, able to sell tickets for hits, but there is no indication it can bolster legit business with other attractions. Of the ticket sales via Postal 75 to 80% have been for the hits and plenty or most of such tickets have gone to gyps, who continue to exact a "price."

The league refuses to believe that after all the number of tickets gypped ordinarily is a small percentage compared to the whole. At least one of the exclusive clubs has soured on the Postal service—its members demand front locations—and has returned to the gyps for its source of supply.

Indications now are that when the 16 accredited brokers were in the League the latter's plan had its best chance. That goes, despite the fact that they were plenty of complications. The brokers who resigned declare that the League did not attempt to fulfill its contract with them, with the result that too many leaks permitted the indie agents to operate more freely than before. In splitting from the League the brokers' resignation in explanation the withdrawal read that because of "the absolute failure on your part to correct any of the many violations by non of your part of the contract leave us no other choice." Six of the brokers are back in the League getting allotments along with Postal. None have a contract with the League. Any vital change in the situation must come from within the League. Several managers are reported being on the verge of walking out, but nothing has happened.

It was given out Postal sold over 11,000 tickets last week. Actually the sales for the week were not over 6,700, it is said. The balance is explained to be advance orders for the next two weeks. The last week the 16 accredited brokers were in the League; their sales totaled 40,000 tickets, and several new hits had yet to arrive.

Not so much publicity, the dailies finding less news about the Theatre League and its doings. The agencies are all operating, those agencies not getting "regulars" buying enough for their customers.

2,000 Buys

Two shows came in last week outside League manipulation, and both are getting distribution. "Smiles," at the Ziegfeld, and "Tonight or Never," Belasco, are both made buys among the agencies not under League control, also selling liberally at the box office. Postal is said to be issuing orders on both shows when customers insist. Method is to phone the box office and get the locations, issuing an order in much the same as for League shows. Western Union's shopping service also claimed to be getting in on the ticket selling things.

Postal sent back as many as 30 tickets for one performance of "Three's a Crowd," a smash. It was a rainy night. Inside of that is that it cannot sell locations half way back or more. Indications are the diggers refuse to accept only front locations. First week Postal got plenty of front rows but there was a switch with the brokers getting more choice tickets.

Provoking Patrons

The League and Postal in their anxiety to keep orders from diggers and so forth have worked out a system that is said to provoke customers rather than make it easier. Most of the Postal business is done by phone with the pooling office. A customer will call that agency and a ticket seller is switched on. Before a location is stated, the ticket seller takes the customer's number and calls back. The sale is then made, if the customer is satisfied with the location named. Locations are given and the tickets are either delivered or sent to the box office. That of course is in addition to sales in the agencies to customers who come personally.

The League's legal actions have not been decided one way or another. Its proposal to enjoin David Belasco never materialized, the League announcing it had temporarily withdrawn the action because of Mr. Belasco's illness. Seemed rather a mistake to make such a statement, the reaction being distinctly unfavorable to the League. Belasco had resigned from the League without comment. He found it a costly experiment and took the position that as the League was radically changed from what it was at the start, he was free to withdraw.

The restraint suit against Jack Pasternack, an independent broker, by Sam H. Harris and the League comes up for further consideration this week. Justice Wasservogel heard the case and ordered counsel to file briefs Wednesday (26). Stanley C. Fowler was retained by some 17 brokers to aid Bernard Sandler in their interests. M. L. Malevinsky appeared to argue for Harris in the Pasternack matter. The count asked Mr. Malevinsky a pointed question—whether if he (the judge) bought tickets from Pasternack who properly stamped them, if such tickets would be refused at the door of the Music Box. There was no answer. Harris seeks to restrain any agency from reselling tickets for "Once in a Lifetime" at excess prices, the Pasternack suit being the test case.

Counsel for the indie brokers also claim that Robert S. Conklin, deputy attorney general of New York, had reported to Albany that the Theatre League is in violation of the state membership corporation statute. Mr. Conklin would not deny or affirm his opinion in the matter, saying word must come from the attorney general's office. If their is a violation the League could be ordered to dissolve and would be forced to reform as a stock corporation. The law requiring that (concerning for profit). Result of the Conklin report was made in court during the Pasternack hearing.

Leblang made another gesture to attract attention to his central agency by staging a picture stunt. Stars and name players from all attractions he is selling balcony tickets for appeared and under the glare of the press lures and sound reviews acted as salesman for an hour. He gave 25% of the total to the city's unemployment fund.

Downtown where they buy tickets when they want and down front at any price asked, on occasion, they ask: "What is it all about?"

'DE LAW' FOLDS

"De law" all-colored show headed by Aubrey Lyles, folded following two weeks of "small" parts on the road.

The show went into Baltimore and it was with difficulty the company reached Newark. And there the show stopped.

Editor's Wife Injured

New Orleans, Nov. 25.

Mrs. Abel W. Colborn, wife of the dramatic editor of the New Orleans "Item," sustained a broken leg last Sunday (23) in a fall. She will be laid up about six weeks.

PLAYS ON BROADWAY

SMILES

Florenz Ziegfeld musical comedy in two acts. Marilyn Miller and Fred and Adele Astaire starred. Tom Howard, Eddie Foy, Jr., and Paul Gregory featured. Book by William Anthony McGuire. Lyrics by Ring Lardner, Clifford Grey and Howard Johnson; music by Vincent Youmans, Harry Archer and Phil Charig. Dances by Ned Wayburn; book by Mr. McGuire. Mountings by Joseph Urban. Orchestra leader, Frank Tours. Two acts and 10 scenes. Nineteen numbers. At Ziegfeld theatre, New York, Nov. 19, $6.60 top; opening night seats up to $22.

(Order of appearance)

Holy Joe ..... Tom Howard
Fleyer ..... Edward Raquello
Tony ..... Adrian Rosley
Dick ..... Paul Gregory
Madeleine ..... Lucrezia Baillet
First Sailor ..... Bill White
Slim ..... Frank Carroll
Izzy Cohen ..... Paul Mann
Arline ..... Arline Aber
Charline ..... Charline Aber
Doughface ..... Bernard Jukes
Bob Hastings ..... Fred Astaire
Larry ..... Larry Adler
Mackin ..... Allan Byron
Mother Jones ..... Mary Collins
Smiles ..... Marilyn Miller
Dot Hastings ..... Adele Astaire
Lillian ..... Jean Ackerman
Clara ..... Clare Dodd
Mrs. Hastings, Dot's Aunt ..... Georgia Caine
Gilbert Stone ..... Eddie Foy, Jr.
Officer Dennis O'Brien ..... Harry Tighe
Sankee ..... Charles Kaper
Pat ..... Kathryn Hereford
Chung Lang Foo ..... Singer Czaja
Miss Parker, a Society Reporter ..... Ruth Morgan
Kiki ..... Hilda Moreno
Betty ..... Ruth Patterson
Ann ..... Katherine Burke
Mrs. Brown ..... Jean Ackerman
Mr. Brown ..... Gil White
Mr. Green ..... Louis Delgardo

A GROUP OF GLORIFIED GIRLS.

The Misses Pirko Alquist, Virginia Bruce, Betty Dumbris, Marian Dodge, Cale Dale, Georgia Ellis, Marcia Edwards, Dorothy Flood, Maurine Holmes, Meredith Howard, Neva Lynn, Marjorie LaVoe, Rose Marelia, Christine Martin, Peggy Mecoy, Blanche Satchel, Helen Walsh, Gertrude Dahl.

Scenery and properties by T. B. McDonald Construction Company. Chiffon Ballet and Principals by Eaves, Schneider & Blythe. Chinese Finale costumes by Eaves, Schneider & Blythe. Material executed by "Clever, These Chinese" costumes by Brooks Costume Company. Principals and showgirls' evening gowns in Paris scene by Bonwit Teller. Paris dancing gowns by Lucille staff. Black wedding gowns by Mme. Frances. Miss Miller's modern gowns by Hattie Carnegie. Bar scene by Eaves, Schneider & Blythe. Material executed by Coudurier, Fructus and Descher, Blanchinni, Ducharne, B. Altman, Lord and Taylor, McGinnes and Thomas. Balance of costumes by Eaves, Schneider and Blythe. Men's dress clothes by Finchley. Shoes by I. Miller. Miss Miller's shoes by Edward Cohen. Hosiery by Nat Lewis. Mr. Astaire's hats by John Cavanaugh. Ermine coat worn by Miss Astaire by H. Jacobi & Sons. Evening gowns for show girls by Dressmaking Department, Bonwit Teller. Embroidery by Verger. Marie Christine, Schiaparelli, Sterling. Hats for Dock Scene and Opening Feather Dresses executed by Hylands. Suits in Dock Scene designed and executed by B. Wynstein.

Looks as though it is easier for Flo Ziegfeld to buy properties, furs and hose than it is for him to purchase comedy. List of by-credits just stuck in to let you know what the press agent of a big production must think about besides the publicity.

Zieggy didn't live up to his years' old rep of whipping in a new show for its Broadway premiere, with "Smiles." If he can shape this one up, Zieggy will really be a wiz for the fault is with the book all through. That may have been firstly brought about because the book had to fit three stars, with two of those brother and sister. For a light musical plot there's a job that's a headache for any writer.

It's those three stars, Marilyn Miller, Fred and Adele Astaire, who must hold up the Ziegfeld $6.60 box office for a while, at least with "Smiles." No doubt they will do this. Meanwhile Zieggy will try to do what he can do.

Miss Miller has her following; she has never lost it because she has never lost that bountiful supply of s. a. that exudes from her, maybe so thin with any other girl of stage or screen. This beautiful blonde draws and holds them, from 5th, east and west. As a Salvation Army girl at the outset of the show and later leaving the army but still a blonde, Miss Miller dances, sings and plays her way.

Adele, that older girl, Adele Astaire; she's peaches. The Astaires have their draw, too, a big one and from the ritz set mostly. Miss Astaire deserves to rank any musical comedy comedienne; she's delicious and in this show worth her weight in radium. While Fred Astaire can dance as probably no one else ever did or will, when it comes to dancing rhythm. One who understands dancing pretty thoroughly said at the premiere:

"That Astaire boy can dance with or against rhythm, he can dance under and over it; he's rhythm itself and there's no dancer in the world who can't be blind at it."

Besides Fred is doing plenty of acting here, also singing. It's likely all of the double dances he's in, with his sister or Marilyn, were continued by him.

The Miller-Astaire 3-star front is a big one for a musical comedy. To see them together is worth $6.60 to anyone who can afford to pay that much.

After that though there isn't a great deal to talk about. The book here is the alibi for everyone. Particularly may it be used by Tom Howard, principal comedian. He's got nothing and gets nothing. Paul Gregory looks, sings and acts all right, with not much to sing and less to act for. Eddie Foy, Jr., is in the same fix, just doing a stew all through, without even a chance to show off his eccentric dancing. Katheryn Hereford handles her dialog very sprightly and looks good while Georgia Caine probably results many happy memories of her other days to any old timer, and the rest of the long bunch of programed principals you can have for Xmas presents.

Maybe a tune or two will come out of this large collection of numbers for the dance floors. A Yvonne George thrills strikes one as not stereotyped. Production, of course, in the Ziegfeldian manner, and the dances by Ned Wayburn as he always did them before.

That's "Smiles," that perhaps started with too many stars. It can't be chopped in running time, for when first night be show commenced at 8:50, ending at 11:30, making the running time okay.

So it's just what? Zieggy will find out, but he'll have to hurry, for whatever it is must be remedied by the time the draw of the stars is easing off. And don't think the Ziegfeld bunch didn't know just what they had before "Smiles" opened. They are too smart about shows to kid themselves, but they opened nevertheless. Probably with that payroll you would too. *Sime.*

OH PROMISE ME

Farce in two acts. Presented at the Morosco Nov. 24 by Sam H. Harris. Written by Reginald Lawsky and Bertrand Robinson. Staged by the authors.

Luther Bowen ..... Donald Meek
Flo Bowen ..... Eleanor Hicks
Elsie Carpenter ..... Mary Philips
Connie Clark ..... Eleanore Bedford
Mark Reed ..... Lee Tracy
Mr. Brown ..... Conlee Tuke
Mrs. Brown ..... Rosamund Carpenter
Louise ..... Joanne Greene
Jasper N. Ogden ..... Edward Fielding
Bell Boy ..... Eddie Hodge
Marshal Durant ..... Frank Sylvester
Judge Hawley ..... Frazer Coulter
Court Clerk ..... Arthur Davies
Court Stenographer ..... Jack Morgan
Court Attendant ..... William Nelson
Mr. Siegel ..... Harry Hornik
Henry Dietz ..... Clarence Hellair
Jake Morris ..... George Wilson
Foreman of Jury ..... J. Francis O'Reilly

Farce as a type of play is always possible on Broadway. "Oh Promise Me" proves that much, and though it does not impress as a standout, it should do for a moderate engagement or longer.

"Oh Promise Me" is a laugh show and does not pretend to be more. Started out speedily; in fact, too fast, with the result that the latter portion of the first act dragged markedly. Last act of each show (two acts only) proved a lifesaver, mostly hokum in a courtroom, with the laugh count steady. "Irish Justice" was never funnier.

Out of town they thought the show raw, but broad-minded Broadway should not have the same viewpoint, they say.

Connie Clark is a file clerk in the office of Jasper Ogden, wealthy fellow, who is in the habit of taking liberties with his employees. Once a month he goes to Rochester, always accompanied by a "secretary," and usually the file clerk. When they don't agree to the trip he fires them. Mark Reed, a young lawyer, who has just won a tabloid murder case, for which he got a mere hundred bucks, is out for big dough. When Connie, sweet on Mack, proposes to accept Ogden's invitation to Rochester, Reed outlines a counter plan.

The scheme is to have Ogden come to the Bowen apartment where Connie lives with her foster parents. She is in semi-undress and Ogden with his cont. off, others in the bedroom wing in on the couple. There is hardly enough evidence to win a breach of promise suit for $250,000, but they have to go through with the case. Otherwise it would mean perjury for Connie and the Bowens and disbarment for Reed.

Two innocent letters written to Connie by Ogden are made to seem important. The old boy is a vegetarian and two vegetables are made to mean "with all my love" and "intimate relations." That is worked out amusingly in the trial scene and so is the examination of the witnesses.

The verdict is for the conspirators and for the full amount. While that may seem a triumph for blackmailers, from an audience standpoint the rich man might not have been guilty in this case, but he had been in others. There is a scene in a Connecticut hotel. Why is not explained for it is a New York matter. The name of Walter Winchell is going in. Only room left in the hotel is being reserved for him. The "Graphic" is mentioned for gag purposes.

Lee Tracey, who won attention in "Broadway" and again clicked in "The Front Page," is the main force in "Oh Promise Me." He plays Mark Reed, young lawyer who takes a chance. Especially in the trial room scene did Tracey come through and the giggles followed one another.

The presence of Frazer Coulter on the bench as the venerable judge gave the trial scene a touch of authenticity that contrasted with the legal nonsense. Donald Meek is a former drummer in a band. Elsie's foster father Luther Bowen. He is down so low in funds that the household had to give up drinking.

Mary Philips is a peeved divorcee without the chance at wisecracking, but excellent nevertheless. She crosses the plotters and divulges the frame-up on the witness stand. Eleanore Bedford, pert little redhead, is Connie, and she plays rather well. Jeanne Greene has a small part, that of Elsie, who had made the trip to Rochester with Ogden. She got sore because she was fired soon afterwards—and she declares she could mention all the members of a three-man-firm she could sue, if she had the evidence. Edward H. Robbins, a fine choice as the philandering but outraged Ogden, a Daddy Browning type.

"Oh Promise Me" is diverting, and though it will likely cause a difference of opinion, looks like a money show. *Ibee.*

THE VINEGAR TREE

Drama in three acts and three scenes by Paul Osborn. Presented at the Playhouse Nov. 19 by Dwight Deere Wiman. Staged by W. Lee Mellott Smith.

Max Lawrence ..... Warren William
Augustus Merrick ..... H. Reeves-Smith
Winifred Mansfield ..... Katherine Wilson
Louise ..... Walter Colligan
Laura Merrick ..... Mary Boland
Leone Merrick ..... Helen Vinson
Geoffry Cole ..... Allen Vincent

Breaking a mistaken identity angle on a lover at the final curtain clinches a smart b. o. hangover for this piece unless its ultra sophistication and lack of action causes a curve, and the title an unsolved mystery. The finish is a new twist and a laugh. It provides audience reason for nonsensical behavior of certain characters on a detour of love. When the neurotical country matron discovers she has confessed a girlhood indiscretion to the man she would revive that maidenhood thrill with the same bird, only to find she had the wrong fellow. First-night audience went big for it. There's high-gaited laughter from start to finish. Despite this, the final laugh was needed. It makes up for lack of action to an extent. Mostly dialog that's deliberately clever and also unwittingly funny according to characters well created. In capable hands and given full play by them.

Mary Boland trumps handsomely as the matron with an inverted sense of culture. Without her personality the character hardly would have appeared that dumb.

It looks from this that Broadway is beginning to sell sex with laughs. This isn't the first play that way. At least two others are current. If the sex angle is bothering the present era it will be cured or killed by the theatre. When the theatre is cure for laughs with which to b. o. sex, then the sex angle must be waning.

In the first act, when the college kid returns from school with a heartache for the young pup who wouldn't ask her to marry him because she knows so little about the passion play, and she begins babbling about virginity and sex, it's almost resentfully ridiculous. As the laughs weave in and out, however, the sex angle more and more becomes incidental to the laughter, and begins to thin until almost unnoticeable.

In the tete-a-tete between the girl and the artist in the second act, this is clearly perceptible. The girl is attempting a come-on on the frank with the bird, but the humor of the situation overtakes the seriousness.

Through it all, however, save for action, the author has kept dramatic values in line. In the after-dinner scene, when every character of the play gets a different mood, all are on the stage and carrying off those attitudes to be felt from behind the pit. There's the unwittingly dumb matron wisecracking to the wing, the crabby husband doing his monoverbal talks, the pup, the daughter aiming to make him jealous, and the aunt watching everybody.

There's an attractive set of a terrace for the third act, and audience reaction is considered by mulsing and short.

Cast good all the way, with H. Reeves-Smith, as the husband, crackling second to Miss Boland. Helen Brooks, as the daughter, is worth mentioning.

AN AFFAIR OF STATE

Comedy in three acts. Presented by Benjamin David. Written by Robert L. Buckner. Staged by Moffat Johnston. At the Broadhurst Nov. 19. $3 top.

Josef ..... Dennis Hoey
Nicholas ..... Leonard Carey
Otto ..... Wilfrid Seagram
Alexa ..... Florence Eldridge
Gen. Ulric ..... Moffat Johnston
Aunt Augusta ..... Jessie Busley
Bergdorf ..... A Tresny Bland
Ilse ..... Margaret Wycherly
Fritz ..... Edward Fielder
Hilda ..... Margaret Mullen

Had "An Affair of State" been done as satire rather than straight comedy it might have been one of those sudden successes that put lure into the game of producing. It has its moments, but the laugh count is skimpy, and a limited stay on Broadway is indicated.

Benjamin David makes a promising New York debut with "Affair of State," and Robert L. Buckner, the

(Continued on page 62)

OUT-OF-TOWN REVIEWS

THIS IS NEW YORK

Providence, Nov. 20.

Comedy-drama in three acts by Robert E. Sherwood. Produced by Arthur Hopkins at the Providence Opera House, week Nov. 17.

Walter ..... Bruno Wick
Mrs. Krull ..... Virginia Howell
Senator Harvey L. Krull ..... Robert T. Haines
Hauser ..... Sam Wren
Emma Krull ..... Lois Moran
Mr. Murchard ..... Allen Atwell
Joseph Greham, Jr. ..... Geoffrey Kerr
Sheila ..... Henrietta Ravenel
Phyllis Adrain ..... Audrey Dale
Harry Glassman ..... Robert Barrat
Jean Doran ..... Ruth Hammond
Bone Savio ..... Murray Alper
Sheila Lavery ..... Lota Bonner
Judge Gahagan ..... Raymond Bramley
Mlt. Fletcher ..... William C. Carpenter
Pete ..... Frank Layton
Conway ..... Thaddeus Clancy
Elevator Boy ..... Boris Nicholai
Kavanaugh ..... Tom Fadden
Netinock ..... Martin Noble
Reporter ..... Charles A. Richards
Cameraman ..... W. W. Watson

With a second act nothing short of startling and filled with sparkling lines put over by an excellent cast, "This Is New York" ought to be sure-fire for Broadway. Sherwood has made a new and sprightly play in this story of an engaging young man who has fallen in love with a charming young miss, the daughter of a hard-boiled politician.

It is strikingly different from other plays from his pen, such as "The Road to Rome" and other prolific efforts. Sherwood's latest effort is dressed in the habiliments of ultra-modernism and is pleasing, spiced with merriment and happy badinage.

Lois Moran is delightful as the beautiful daughter of Senator Krull. Miss Moran seems devoid of affectation and quite certain of herself.

The adroit Geoffrey Kerr adds much to the brilliance of the play. The Senator Krull of Robert T. Haines is excellent, as is Robert Barrat's big-time racketeer.

The action begins with a rush when the pompous Senator learns his daughter is about to be married to a young New Yorker who appears to be quite a likeable chap, despite his muddles and mistresses. A former playgirl of his is seeking $100,000 heartbalm.

While the Senator over the radio tells the people of South Dakota why he should be re-elected, things begin to happen. There is a raid in which the daughter and the young actor has fallen plumb through attempting to reason with the playgirl.

Until the third act the play is filled with situations that spell action and diversion. If there were a prize given for second acts, this play should have it. *Marcella.*

AS YOU DESIRE ME

Washington, Nov. 25.

Moto ..... Goo Chong Mon
Mon ..... Mary Miner
Carl Salter ..... Charles Dalton
The Unknown One ..... Judith Anderson
First Youth ..... Maurice Ramon
Second Youth ..... Rush Calhoun
Boffi ..... Jose Ruben
Hall Man ..... John O'Meara
Lucia ..... Vera G. Mura
Salesio ..... Phillip Leigh
Bruno Pieri ..... Charles Trowbridge
Maid ..... Charlotte Orr
Inez ..... Katherine Warren
Masperi ..... Mortimer H. Weldon
Another Woman ..... Amy Jonap
Doctor ..... Wm. G. Morris
Nurse ..... Elizabeth Johnson

Deep down under the skin of "As You Desire Me," the latest importation from the Pirandello Workshop, there is drama—and maybe melodrama, at that, but it has yet to come to the surface, even with Judith Anderson wrenching at its boot-straps.

In the American premiere, at the Belasco last night, this version by Dmitri Ostrov, something evidently was left on the other side of the ocean. Certainly Luigi Pirandello's play, in its native language, could not possibly have been so long drawn out, so loosely constructed, so devoid of saving graces.

Pirandello's theme dabbles with a great idea—a woman in search of her soul. By the time she finds it nobody cares. At least it was that way on the opening night, which means that a lot of rhetoric will have to be lifted from the road leading to the Holy Grail. Otherwise, audiences will become rigidity, begin lighting their fag to the exits in search of air. The play is depressing. It should not be.

The story: A drunken cabaret song and dance girl comes home in the early morning hours to her over-stuffed lover who awaits her with a gun in his hand. At her heels is a pack of night club hounds singing hell-aluiah and longing for champagne. On the tail end of the crowd is a mysterious man who thinks he recognizes in the woman a lady of 10 years before a member of the aristocracy who disappeared after the Huzzars had occupied her villa during the war. An artist, this man had painted the lady's picture. So when he insists that the long lost has been found, that the woman before him is the wife of an old friend, the girl gladly goes with him. She has good reason to make the departure, for the lover in his wrath turns the gun on her, fires, but misses—and then wounds himself. Her real reason, though, is the offer of an outlet from sordid surroundings, and established in the villa she really becomes the lost Lucia.

It takes mighty acting to put this thought over. In spots it is done admirably by Miss Anderson. There is more to the story than here outlined, probably too much more. The plot is bedevilled with pitfalls. There is a husband to be convinced and wife after being convinced is unconvinced; a birth-mark that adds to the confusion, no one remembers whether it was a cross or a star, on the lady's breast. There is a lawsuit entering the case. If the girl is Lucia the husband holds the villa—which makes her figure him out as a schemer on his own account.

It's all jumbled at times, and for no reason at all. Then, to make matters worse, the villain—who is the old discarded lover, well recovered from his self-inflicted wound—comes out to the villa with a doctor, a nurse and a demented woman who keeps calling for someone named Lena, who raised the real Lucia. Here is defeat, but triumph still remains for the cabaret singer who has finally found her soul. She is, to her own satisfaction, Lucia, a grand person, one exalted after a dive in an abyss.

Since the play is a profound study in psychology it may be that the adapters and the players themselves, not to mention the director, take it all too seriously. Because of this there is not one moment of relaxation, one natural laugh, one sparkle of comedy, only titters at the wrong moment. That seems too bad, too, since there is merit in the play; drama buried beneath debris.

The play was staged by Lawrence Marston. It was to have had an early hearing at Princeton University Saturday night, but Washington got it in full dress rehearsal, which means there are better nights to come, after the man with the blue pencil goes to work seriously.

The drama is there, but where is it? It becomes pretty thin after the second act. *Daly.*

THE LOTTERY

Atlantic City, Nov. 25.

Sympathetic treatment of the delusion of youth is contained in "The Lottery," the new play at the Apollo this week. It is adapted by S. K. Lauren from the Hungarian of Sigmund Moricz, who punctures the illusion that childhood views life falsely, and only maturity, which comes with the adult years, can distinguish between right and wrong.

It is a play with an idea, a lovely spirit and a subtle tragic note running through it. There is also an indictment of European private schools with enough veracity to awaken the belief that the author has had first-hand knowledge. Though the subject is ripe for ventilation and discussion in the open, however, in his effective attack he loads the scales. There are some very fine moments, but the intervals between these do not reach the same level, which leads to the suspicion that the play may have suffered in translation.

The playwright uses the Hungarian lottery as the means by which he tears the veil from the eyes of childhood's dream. A poor but prize student in a private school is permitted to read each evening to a blind man who all his life has gambled with a ticket of chance. His whining ticket is steadily exchanged by a monitor and older boy, whom the younger believes to be his best friend. The monitor cashes the ticket to elope with the daughter of a prominent but impoverished noble family, a girl whom the student also adores. The runaway pair are arrested and the girl forces her lover to confess, but not before the boy has been tried and found guilty of conspiracy by the faculty, which, it seems, has jurisdiction of its own in these matters.

The play has the advantage of being admirably acted, particularly by Junior Durkin, in the role of Augustin Duncan as the blind man. A. D. Fuller Mellish as an ancient professor who realizes that the boy's illusion is his delusion.

The "Lottery" is in three acts. In first a classroom scene that requires about 25 youngsters. Give it a lighter, defter touch for contrast to its more serious moments and it should provide a thoughtful evening in the theatre.

UN AMI D'ARGENTINE

("A Friend from Argentina")

Paris, Nov. 7.

Play, due to the collaboration of Tristan Bernard, very popular humorist and playwright, and Alfred Mauvez, also manager of the Theatre des Varietes, was expected to be a tremendous hit. It has one of the thinnest of plots. That it has been nicely received is due to its

(Continued on page 64)

11 CHI. SHOWS MAKING A LIVING

Chicago, Nov. 25.

Flock of 13 tenants, now on hand, seem content with the town's treatment and all but the "Cradle Call," a newcomer, and "House of Fear," which has had 13 weeks, are digging in for a battle with the holiday season. Studebaker and Cort, latter of which has not relit this year, are the only two houses now dark. No date for relighting.

"Sons o' Guns," after a slow getaway, is now leading with around $23,000, which, according to advance sale and football devotees' demand, will continue to keep out in front for at least two more weeks. "Sweet Adeline" is trailing a close second.

Estimates for Last Week

"A Month in the Country," Blackstone (1st week) (D-1,219-$3). Third offering of the Guild, with Naximova as the name following "Garrick Gaieties," it got around $13,000. Usual here.

"Cradle Call," Selwyn (2d week) (C-1,086-$3). Unfavorable newspaper reviews will close this trick Nov. 29, with "Dracula" to open the 30th for a three weeks' stay. Got around $6,000.

"Death Takes a Holiday," Princess (3d week) (D-958-$3). Moved into Harris Sunday, where it will finish out the regular month's engagement. Like the rest of the dramas in town this one crept up; $12,000.

"House of Fear" Playhouse (13th week) (D-603-$2.50). Cut rates have kept this economical piece paying salaries for a longer term than was originally looked for. Leaves in another week, with nothing in prospect for house.

"Last Mile," Harris (2d week) (D-1,084-$3). Moves into the Princess to make room for the Drama League, which takes over the Harris for the balance of the season. Reported bettering $10,000.

"Lysistrata," Majestic (2d week) (D-1,997-$8.50). Word of mouth advertising is carrying the receipts upward. Begins to look like a permanent winter guest with every morning's mail bringing ticket orders from out of town. New country advertising program under way. Capacity and $3.85 permits over $20,000.

"Mendel, Inc.," Adelphi (3d week) (C-1,110-$2.50). Doing very good at $15,000, well liked for parties. Ralph Kettering denies house will go to Shuberts. Present Woods arrangement not to be disturbed.

"Old Rascal," Garrick (2d week) (D-1,276-$3). First week was taken with parties of Hodge-ites, who went to see one of Chicago's favorite actors. Got close to $12,000. Substantial.

"Sons o' Guns," Grand (3d week) (M-1,200-$4). Catching on with Richman's performance commended. Real hot $23,000.

"Sweet Adeline," Illinois (5th week) (M-1,500-$3.85). Back above $20,000, which has varied little since the piece opened. Two more weeks here, then one in Pittsburgh, with a layoff of a week before Christmas.

"Subway Express," Erlanger (1st week) (D-1,319-$3). Good newspaper notices, cut rated from start making $10,000, eminently okay.

"Three Little Girls," Great Northern (5th week) (C-1,365-$3.85). Got $15,000, an increase over last week. No Sunday performance, but still considered strong enough to linger awhile.

"Young Sinners," Apollo (8th week) (CD-1,443-$3). Coming back strongly after spotty career. Growing as a flapper draw and may develop as a sticker.

Three Mats a Week in Hub Helps 'Merchant'

Boston, Nov. 25.

Maurice Moscovitch in "The Merchant of Venice," at the Tremont, is in his third week with biz picking up, due to an added matinee for students and the dropping of Monday night show.

The Wilbur is keeping "Street Scene" for its fourth week with good figures, although last week was lower than the first two weeks.

Estimates for Last Week

"The Blue Ghost"—Majestic (2d week). Biz poor at $8,000. Here for third week.

"Merchant of Venice"—Tremont (2d week). Gross of $14,500 better. New policy of added matinee making three a week.

"Michael and Mary"—Plymouth (3d week). Biz better at $13,000.

"Street Scene"—Wilbur (2d week). Slipped a little to $16,500. Still here.

"Street Singer"—Shubert. Opened Monday.

Bainbridge Stock in Seattle to Continue

Seattle, Nov. 25.

Bainbridge Players closed at the Metropolitan, after a month's run to fair intake. However, expenses were high, and there was a loss in spite of grosses around $4,000 to $5,000 per week. The Co. is remaining in town and will be housed at the Moore.

Higher price seats sold fairly well but the mob didn't come for the flock of 50- and 75-centers. With December coming on, outlook not alluring and again Seattle backs up on drama.

"The New Moon" in for week at Moore, got fair biz. First in many a moon for Seattle.

Estimates for Last Week

Metropolitan (Erlanger) (1,450; 25-$1)—"Craig's Wife" (Bainbridge Players). Club nights helped closing week for stock. Co. transfers to Moore theatre (old President, Duffy house), local business men backing it.

Moore (Erlanger) (2,000; $1-$2.50)—"The New Moon," presented by Lillian Albertson. Biz below "The Desert Song," which clicked over $50,000 in two weeks. "Moon" in for week and good for around $16,000.

ONLY 5 SHOWS, ALL L. A. FLIVS.

Los Angeles, Nov. 25.

Just another week. Legits got about eating money and no more. In spite of there being only five legit houses open, the good ol' public stayed at home despite plenty of cool weather, which should help the theatre trade.

"Parlor, Bedroom and Bath," at the El Capitan, closed a nine weeks' run to $4,000. Charlotte Greenwood, star of the piece, is credited with the long stay and good profit. Piece holds the record run for the town this year with the exception of "She Couldn't Say No," also a Greenwood show, which lasted 14 weeks.

"Bird of Flame" at the Belasco dropped to $9,500 on its second week. Local stage has had about eight of these South Sea things during the present season and they are getting to be tough to draw.

At the Hollywood Playhouse, "Mister Antonio," with Leo Carillo, did only average business at $5,600 on its third week. However, this is better than the house has done for the past four months.

The Civic Repertory at the Music Box got $4,500 with "Apple Cart" on its third and last week. Rep hopes to get by this season with plays of this class, but unless the sponsors come around in large lots, it looks like tough sledding. "The Infinite Shoeblack" opened Monday (23).

"The Blue Bottle," mystery thriller, did an average week at the Vine St. with a take of $4,000. House may go to Radio as its experimental theatre after this run.

Estimates for Last Week

"The Bird of Flame" (Belasco, 2d week). Below average at $9,500. Locals are off the tropics.

"Parlor, Bedroom and Bath" (El Capitan, 9th and final week). Folded to $4,000 after a profitable run. "Michael and Mary" opened Sunday (23).

"Mister Antonio" (Hollywood, 3d week). $5,600 thanks to Leo Carillo draw, plus a strong bally in the papers and radio.

"Apple Cart" (Music Box-Civic Rep., 3d and final week). Just average at $4,500. "Infinite Shoeblack" opened Sunday (23).

"Green Bottle" (Vine Street, 2d week). Not much more than the nut at $4,000.

Pittsburgh Figures

Pittsburgh, Nov. 25.

Belasco's "It's a Wise Child" the big noise here last week, comedy getting around $17,000 at Nixon. Critics called it best piece of humor to play here this season, and that included "Seventh Heaven." "Street Scene" held up nicely in second week at Alvin, surprising in view of the fact that this is a one-week stand at best. Pulitzer Prize play caught about $12,200 in final six days, which, added to $19,000 in first week, gives house a profitable total.

South Buy "Interlude"

New Orleans, Nov. 25.

The Theatre Guild's road company of "Strange Interlude" has been doing good business in South. In six shows in Atlanta, "Interlude" grossed $12,000 and $9,000 in four shows at Birmingham.

At the Tulane in New Orleans this week, the O'Neill drama looks like about $18,000.

UNABLE TO POST BOND

James Bailey Obliged to Abandon "Too Many Crooks"

"Too Many Crooks" folded in rehearsal last week when James Bailey, author-producer, was unable to post salary security at Equity.

The company was in on a percentage arrangement with a minimum salary guarantee. Equity demanded that Bailey guarantee the cast on the minimum sum.

PHILLY'S GOOD GROSSES WITH 5 HOUSES OPEN

Philadelphia, Nov. 25.

Business continued good in Philly's legit houses last week. It was 100% profitable in the five houses open. The first time such a thing has happened this season.

The leader of the week was "The New Yorkers," musical, at the Chestnut, a snappy $33,000 at $4.40 top. That figure wouldn't let the show out with profit. New second act went in at the end of the week, but it was agreed, if anything, it was weaker than before.

Other musical, "Simple Simon," got $24,000 in its 3d and final week. "Berkeley Square" led the dramatic ties with a fine $16,000 for its 3d and final week at the Forrest. "First Mrs. Fraser," in 3d week at the Walnut, got about $11,000, about $1,500 off, but satisfactory.

This week is busiest of local season with no less than six openings. Four Monday were "Dishonored Lady" at Forrest, "Sketch Book" at Shubert, "Wife's Away" at Garrick, and "It's a Wise Child" at the Broad. Tonight, new Shubert operetta, "Arms and the Maid" at the Chestnut, and Hammerstein's last musical, "Ballyhoo," at the Erlanger.

Cutting down on legit houses here appears to have had beneficial effect on business already.

Estimates for Last Week

"Wise Child" (Broad, 1st week)—Fairly good advance. One of two shows in town giving three matinees this week.

"Arms and the Maid" (Chestnut, 1st week)—Operetta opens tonight.

"Dishonored Lady" (Forrest, 1st week)—In for two weeks.

"The Wife's Away" (Garrick, 1st week)—In for fortnight.

"Sketch Book" (Shubert, 1st week)—In for three weeks at unusual $3 top; advance good.

"First Mrs. Fraser" (Walnut, 4th week)—Around $11,00 in last week.

Frisco Grosses

San Francisco, Nov. 25.

"Spring in Paris," the Viennese operetta having its American premiere at the Curran, in its third week held up profitable pace, the takings dropping but slightly. Got around $13,500.

Mrs. Patrick Campbell in "Ghosts" at Erlanger's Columbia drew fair clientele, chiefly limousine trade with matinees especially heavy. At $10,000 claimed better than looked for.

"Stepping Sisters" at Alcazar in third week drew around $6,000 and President with "Dracula," also third stanza got close $6,500.

Tivoli, recently opened with dramatic production, "Ladies of the Evening," in second week, slipped some, but takings of $4,000 encouraging for new venture.

Geary, dark last week, reopens Monday with Shaw's "The Apple Cart."

Latta Sentence Stands

Syracuse, N. Y., Nov. 25.

Unanimously affirming the conviction of Garland L. Latta, former theatrical "angel" and broker, who is serving a two to four year term in Auburn, State Prison, the Appellate Division handed down an opinion. Application to carry the case to the Court of Appeals will probably be made by Latta's counsel in continuing the battle in behalf of the erstwhile backer of the Empire, Syracuse and Brighton theatres.

Latta was convicted last June of grand larceny, for misappropriating $633 paid for seconds by Herman Millor of this city.

AHEAD AND BACK

Jay Griffith, ahead "Cradle Call," road.

George Haight has been appointed gen. mgr. for Herman Shumlin, producer of "The Last Mile" and "Grand Hotel."

Thanksgiving Week Without High Hopes for B'way—20 Dark Houses

It is Thanksgiving week with Broadway's fall period not expecting to clean up. It is the general trend and the muddled ticket matter rather than the shows because the hits are getting plenty. There are 20 dark legit theatres this week.

The shifting in ticket prices continues. "So This Is Paris" promptly lopped off $1.10, but few trade at the Shubert is doubtful. "Windows," which had been lowered from $6.60 to $4.40, went to $5.50 for the front rows. "The New Yorkers" attracted attention by announcing a $3 balcony scale at the Broadway (formerly Colony), with a $5.50 lower floor.

Four money shows were among last week's arrivals, with "Smiles" at the Ziegfeld the new leader of the list at better than $50,000. Notices not so-hot and not actual capacity. "Tonight or Never" at the Belasco started off like a winner with $16,000 initial gross in seven performances. Both shows are "stops" and not in the Theatre League. "Vinegar Tree" is regarded a sure thing at the Playhouse; opened late in the week with big trade thereafter. "Art and Mrs. Bottle" got $12,000 at Maxine Elliott's in seven times and is expected to click.

The new non-musical leader is "Grand Hotel," which grossed $27,400, its first full week at the National. "Once in a Lifetime" retains its $23,000 pace and tops the comedies; "Greeks Had a Word for It" running next at better than $20,000.

In and Out

"The Tyrant" closed at the Longacre last Saturday. "Made in France" flopped out of the Cort earlier last week. "Uncle Vanya" and "Bird in Hand," repeats, darken the Biltmore and 49th Street this Saturday.

Due in next week: "A Kiss of Importance," Fulton; "The Merchant of Venice" in modern dress (Maurice Moscovitch), Times Square; "As Good as New" moving to the Cort; "Overture," Longacre; "The New Yorkers," Broadway, and "Alison's House," 14th Street.

Estimates for Last Week

"An Affair of State," Broadhurst (2d week) (C-1,118-$3). Opened middle of last week; several notices good, others mild with same for business.

"As Good as New," Times Square (4th week) (C-1,057-$3.85). Moves to Cort; extra advs indicates management's confidence in laugh show, estimated around $7,000; some improvement. "Merchant of Venice" due in next week.

"Bad Girl," Hudson (9th week) (D-1,094-$3). Expected to make run of it; not among leaders but consistently profitable; $12,000.

"Blackbirds," Royale (6th week) (R-1,118-$3.85). Eyeing Sunday nights instead of mid-week midnight performances; trade not good for colored musical; maybe $10,000.

"Brown Buddies," Liberty (8th week) (M-1,202-$3). Another colored show, but getting somewhat better grosses with claimed pace well over $12,000.

"Elizabeth the Queen," Guild (4th week) (CD-914-$3). Again $18,000 and better; rates attraction among best of non-musicals.

"Fine and Dandy," Erlanger's (10th week) (M-1,534-$6.60). Regarded set for season; popularity of score undoubted; bettering $40,000.

"First Night," Elting (1st week) (CD-892-$3). Presented by Richard Herndon; written by Frederick Rath; opens tonight (26).

"Flying High," Apollo (39th week) (M-1,168-$6.50). In 30th month and still making good money; around $30,000.

"Grand Hotel," National (3d week) (CD-1,164-$1.40). New smash and new money leader among non-musicals; first full week gross quoted at $27,400.

"Girl Crazy," Alvin (7th week) (M-1,387-$5.50). Clicking musical and looks like clinch for season; around $40,000 and better.

"Greeks Had a Name for It," Harris (10th week) (C-1,060-$3). High among comedies; class play and plenty of coin at $20,000.

"Green Pastures," Mansfield (40th week). (CD-1,050-$1.40). Another among the G plays in big money; in 10th month, close to $20,000.

"Hello Paris," Shubert (3d week) (R-1,395-$4.40). Trapped price scale from $5.50, indicating distinct weakness.

"Ladies All," Bijou (18th week) (C-608-$3). Making little money with indicated pace about $7,500.

"Lysistrata," 44th St. (26th week) (C-1,323-$3.85). Reduction in lower floor prices claimed to have maintained money pace via increased patronage; around $20,000.

"Made in France," Cort. Closed after Tuesday (18); one week; house dark.

"Man in Possession," Booth (5th week) (CD-708-$3.85). English show getting good money at $12,000.

"Marseilles," Henry Miller's (2d week) (CD-946-$3); Critics inclined to pick on this Parisian hit (as "Marius"); about $8,000 first week.

"Nina Rosa," Majestic (10th week) (M-1,737-$5.50). May keep going through winter with aid of parties and cut rates; $25,000 approximated.

"Oh Promise Me," Morosco (1st week) (C-893-$3.85). Presented by Sam H. Harris; written by Howard Lindsay and Bertrand Robinson; opened Monday (24).

"On the Spot," Forrest (5th week) (D-1,015-$3). Somewhat off at matinees but good at night; $15,000 last week.

"Once in a Lifetime," Music Box (10th week) (C-1,000-$3.85). Comedy smash with all performances to standees; over $23,000 weekly.

"Pagan Lady," 48th St. (6th week) (C-969-$3.85). Looks set for between $15,000 and $16,000; ought to go through winter.

"Pressing Business," Republic (2d week) (C-901-$3). With other openings same night, third string men reviewed; regarded having little chance, except with cut rates.

"Princess Charming," Imperial (7th week) (O-1,446-$6.60). Maybe bettering even break, but not as strong indicated; agency buy would have helped; under $30,000.

"Roar China," Beck (5th week) (D-1,189-$3). Excellent attendance indicates double the subscription period; over $18,000.

"Stepping Sisters," Jolson's (32d week) (F-1,776-$3). Cut rater which has moved three or four times with cheap coupon system still working; $7,000 last week.

"Scarlet Sister Mary," Ethel Barrymore (1st week) (D-1,000-$3.85). Written by Daniel A. Reed from novel; Ethel Barrymore starred; on road several months; opened Tuesday (25).

"Schoolgirl," Ritz (2d week) (C-945-$3). Opened middle of last week with first nighters undecided on chances.

"Smiles," Ziegfeld (2d week) (M-1,622-$6.60). Divided opinion; first week big and names expected to provide draw; over $50,000; top money of list.

"Strictly Dishonorable," Avon (63d week) (C-830-$3.85). Longest run; still making money at claimed $11,000.

"Sweet and Low," Chanin's (2d week) (R-1,413-$5.50). Another new major musical which drew mixed notices; initial week about $25,000; just fairly good; chances in doubt.

"That's Gratitude," John Golden (12th week) (C-900-$4.40). Tapered off with mailbox trade somewhat light; $13,000 last week, however, good profit.

"This Is New York," Plymouth (1st week) (CD-1,042-$3.85). Presented by Arthur Hopkins; written by Robert E. Sherwood; opens Friday (28).

"The Tyrant," Longacre. Closed Saturday (22); week and a half.

"The Vinegar Tree," Playhouse (2d week) (C-968-$3). Opened last week and greeted as comedy hit; very good business, followed prepiece.

"Three's a Crowd," Selwyn (7th week) (R-1,067-$5.50). One of leading money getters and strongest in demand; $35,000 weekly.

"Tonight or Never," Belasco (2d week) (CD-1,060-$3.85). Off to excellent start in first seven times to $16,000; strong agency demand.

"Up Pops the Devil," Masque (13th week) (C-700-$3). Using extra advs. again; estimated under $16,000 but profitable.

"Vanities," New Amsterdam (22d week) (R-1,702-$5.50). Slipped under $25,000 for first time at $4.40; some boosted back to $5.50 for front rows.

Other Attractions

"Art and Mrs. Bottle," Elliott; given favorable notices and regarded having good chance; got $12,000 first week; "Twelfth Night," alternating this week.

"Light Wines and Beer," Waldorf; even break or bit better via cut rates.

"Mrs. Moonlight," Hopkins; indef.

"Uncle Vanya," Biltmore; final week.

"Bird in Hand," 49th St.; repeat; final week.

Ads as Saviours

One of the old-established book publishers, in the red the past few seasons, reported as contemplating the insertion of general advertising in its books, a la magazine style. Idea not new, in the old days publishers used to advertise their forthcoming publications in advertising sections appended to each book. But never yet general advertising between book covers because of "tradition."

If they can get around the "tradition" thing, advertising in books may be the saviour of the book business.

NED WAYBURN

Says: *"Thank Your Father"*

TO THE CHILDREN OF


ALEXANDER LEFWICH


WALTER WINCHELL


FRED STONE


FLORENZ ZIEGFELD


GEORGE M. COHAN


HOWARD THURSTON


LOUIS SOBEL


BERNARR MACFADDEN

THESE FAMOUS FATHERS

Sent Their Children to Ned Wayburn Institute of Dancing. Why Don't You? There's Another Reason to Choose Ned Wayburn's NOW.. Because

NED WAYBURN'S NEW YORK INSTITUTE OF DANCING

OPENS ON

MONDAY, DECEMBER 1st, 1930

AT

625 MADISON AVENUE,

IN THE RECENTLY BUILT PLAZA BUILDING ON THE SOUTHEAST CORNER OF 59TH STREET

PHONE: Wickersham 2-4300

THE MOST BEAUTIFUL AND PERFECTLY APPOINTED STUDIOS IN THE WORLD

WAYBURN REJOINS ZIEGFELD FORCES

(Clipping from New York American, Tuesday, November 11, 1930.)

Florenz Ziegfeld announced from Boston yesterday that Ned Wayburn, veteran dance producer and showman, is staging the dance and ensemble numbers for the Marilyn Miller-Fred and Adele Astaire show, "Smiles," which has its premiere at the Ziegfeld Theatre on Tuesday evening, November 18.

This reunites Ziegfeld and Wayburn as show business associates for the first time in many years. Wayburn has been associated with Ziegfeld on about twenty-five of his greatest successes over a period of fifteen years.


NEW HOME OF THE NED WAYBURN INSTITUTE OF DANCING IN NEW YORK CITY

Complete and Comprehensive Radio Courses

For Children—Adults—Both Amateurs and Professionals.

Radio pupils will have the opportunity to appear in the Ned Wayburn Air Recital, which will be broadcast over a well known chain of stations.

Do you know what NOT to say over the radio? Can you ad lib? Can you read from script? Have you an air personality? Why not find out!

Ned Wayburn offers you a RADIO AUDITION given to you at his new institute by a licensed expert. If you are interested, just write to Ned Wayburn Institute of Dancing, 625 Madison Avenue, New York, and request Ned Wayburn's Radio Audition Entrance Slip.

VISITOR'S DAY AT ABOVE ADDRESS FRIDAY, DECEMBER, 5TH, 1930

Chicago Address—606 South Michigan Boulevard—(Ent. on Harrison St.)—Phone Harrison 9114

"Cradle Call" Co-op

Chicago, Nov. 25.

Cast of "Cradle Call," George Choos' play with a Hollywood background, now at the Selwyn, went co-operative in its second week. If the gross reaches $7,000 full salaries will be paid.

Despite the terrific panning the play received, Choos says he'll take the show to New York when it folds here, after but two weeks.

"Elsie" Revived

After in storage for seven years, "Elsie," musical by Carlo and Sanders and Charles W. Bell, will be revived by Fred Lee.

Currently casting, to open out of town Christmas week.

"Elsie" was originally produced at the Vanderbilt in April, 1923, by John J. Scholl. One of the 1923 cast was Vinton Freedley, now of Aarons and Freedley, musical producers.

Restaging "Wife's Away"

Sam Forrest will restage "The Wife's Away," Owen Davis' farce for Max Gordon. Show is another of the many to lay up for revision, closing at the end of the week in Philadelphia.

It will be rewritten by Davis, and reopen in a few weeks.

COHAN OFF GABFEST

Rochester, Nov. 25.

George M. Cohan in "The Tavern" played to quiet trade at the Lyceum. Here only once in last 15 years.

First noted actor in some time to pass up newspaper interview arranged by Manager Hattie Lutt. Was she mad?

In 1929
AUTOMOBILES
Killed Over 30,000
Injured Over 1,000,000
You Can't Buy Accident Insurance in an Ambulance
Every Form of Insurance to Suit Your Needs
JOHN J.
KEMP
ESTABLISHED 1910
551 Fifth Ave. N. Y. C.
Phones: Murray Hill 7838-9

CHORUS GIRLS WANTED
Call Majestic Thea., Stg. Ent.
Daily 11 A. M. to 1 P. M.
Jack Yellen & Lou Holtz's
"YOU SAID IT"
OPENING DEC. 25
Rehearsal at Once

English lady, trained by famous London actress, will give lessons in voice intonation. Write Box 64, Variety, New York.

"Death Takes a Holiday" Only 6 Weeks on Coast

Los Angeles, Nov. 25.

Arthur Collins, coast production of "Death Takes a Holiday" folded Tuesday night after two performances in Santa Barbara where most coast shows open. It did four weeks in San Francisco after two in Los Angeles.

Collins is now figuring on the coast production of "Lost Sheep," the Choos-Donahue show at the Selwyn, New York, last year.

Paris

(Continued from page 48)

sail from France after transacting his London business.

Kiki of Mont-parnasse leaving off her artists' modelling to open in a snappy all French revue.

Howard Rubien in hiding after his production of Tagore's "Sacrifice" with Indian actors.

Rialto Cinema devotes its house to pictures with sex problem themes. Next production called "Incest."

Dot Morrison finally getting herself on the boat for home, for the third time since she's been here.

Chicago paper cabling Mistinguette for photos of her legs for comparison with those of Eleanor Brooks.

Mrs. Lee, mother of Dave and Hilda Murray, recovering at the American hospital from appendicitis.

French stage hands strike; manager, actors and producer shift the scenery themselves and the show goes on.

Drena Beach says if she doesn't stop every show with her number, there's something wrong with the audience.

Thelma Edwards laying them out in rows with her song numbers at the Pizella—after hard work in "Nanette."

Wyn Holcomb nodding a weepy farewell to all the best bars in France, before getting back to his Broadway.

Basil Woon telling us through a local daily that Hollywood has gone completely Paris. When did Basil write the story?

Betty Wilson buying up a whole new wardrobe to live up to her rep as the smartest ballroom dancer at the Perroquet.

Two French theatrical divorces pending. Marcelle Chantal from her American husband and St. Granier from his English wife.

COAST "SISTERS" OFF

Hollywood, Nov. 25.

John Hill is now working on the production of the dramatic version of "Broadway Interlude," written by Faith Baldwin and Achmed Abdullah.

Hill has called off his coast production of "Sisters of the Chorus," now running in New York.

Shelves Dickens for Comedy

Leo Bulgakov has scrapped the idea of producing Dickens' "Cricket on the Hearth" on a rep basis. He has instead taken "Life Line," a comedy by Gretschen D. Finletter.

"Line" starts rehearsing this week, Bulgakov directing.

Tribute to Daniel Frohman

Arrangements are completed for the dinner to be given in honor of Daniel Frohman for his 50 years of service to the theatre Nov. 30 in the Hotel Biltmore, New York.

Channing Pollock will be toastmaster and many celebrated men and women will make addresses. Affair is sponsored by the Actors' Fund Matinee Club.

Entriken is now rewriting "Deuces Wild," by the late Same Janney, which Wiman and his g. m. Forest Haring, will produce in February.

5% Alien Tax

(Continued from page 53)

should not be a hardship. The new rules will provide the minimum amount to be paid Equity by aliens shall be $10 per week.

It is pointed out that American actors must pay 20 per cent. to the British government, when playing there.

Equity's new proposition is the answer to managerial insistence that British stars and leads are required for certain plays, and that the six months' lapse between engagements should not retard production. The Equity answer was that if that be true, then the English people wanted should help support Equity. Incidently it will count in making up the slack in the number of its own members unable to pay dues.

Decide on Stars

Equity is to have the say as to who are stars or featured players, from abroad. For the others the six months' gap rule applies. The new plan came after the Shuberts insisted it was a hardship to be denied the services of Ivor Novello. Latter's "Symphony in Two Flats" flopped and he proposes to direct and act in other plays. While Norvello and perhaps a featured player or two will be allowed to go through with their schedule, the supporting cast will have to be picked from American players—or from the more than liberal number of British professionals who are here and are not restricted (any foreign player who has played at least 100 weeks in America does not come under the six months' rest rule).

Up to now English actors as they arrived were required to join Equity or pay the equivalent in dues, $25 initiation and $18 yearly. Under the proposed rules they will pay vastly more, at the minimum of $10 weekly. Should a moderate salaried London actor be brought over and should the show be a hit, running the season (approximately 35 weeks) he would be required to pay Equity $350. Five per cent. of Norvello's salary would doubtless exceed that figure.

Equity contends that when the London actor knows of the Equity change, he will add the percentage to his salary, which would pass it on to the manager. If it discourages bringing over British players, Equity can claim to have made its point, of increasing the demand for American actors.

10,000-Seater Sold Out

White Plains, N. Y., Nov. 25.

The patrons in charge of the two performances of grand opera to be given at the Westchester Community Centre announce a complete sell out of the auditorium, which holds 10,000. Bori and Gigli will appear in "La Boheme" Tuesday night, December 2, and Jeritza, Scotti and Lauri-Volpi sing the leads in "La Tosca" December 16.

Westchester society is sponsoring the affair. Patrons include whole pages of the Blue Book.

Parsons' Tryouts $1.50

Hartford, Nov. 25.

Parsons' theatre, Hartford's only remaining legit, will cut scale for productions opening here and bound for Broadway.

While previous top figures were $3 for non-musicals and $4 for musicals, the new scale will be $1.50 for non-musicals and a sliding scale for others.

"Sisters" Road-Shows

Road show of "Stepping Sisters" current at the Jolson, opens in Boston, December 24, with Blanche Ring in the leader role. Second and third companies going to Philadelphia and Chicago. Albert Bannister, New York producer, has the road ventures.

Bannister is also casting "Dusk."

TUCSON STOCK FOLDS

Los Angeles, Nov. 25.

Last four members of the original stock troupe taken to Tucson early in October were brought back here by Equity. The company folded Nov. 22. Bond here covers fare and final week's salary.

Richard Earle, producer, and wife are going east.

Howard Hall was in the cast of the stock at the Rialto, Elizabeth, N. J., last week.

ENGAGEMENTS

Phil Baker, Aileen Stanley, Shaw and Lee, Pierce and Harris, Don Lanning, Peggy O'Neil, Rosemary Deering, Rath Bros., Sally Ritz, "Artists and Models" (1930 Edition).

Alma Tell, Rex O'Malley, Suzanne Caubaye, Harry Mestayer, "F.O.B. Paris."

Estelle Winwood, "Scarlet Sister Mary."

Beatrice Nichols, Arthur Lipson, Arthur Cunningham, "Love Thieves."

Dorothy Sands "Rock Me, Julie."

Ernestine Woolf, "Up Pops the Devil."

Edward Pawley, "Life Is Like That."

Phoebe Foster, "The Truth Game."

Helen Hayes, Henry Stephenson, Eric Cowley, John Williams, Austin Fairman, "Petticoat Influence."

Dorothy Gish, Claude Cooper, Lina Abarbanell, Eugene Powers, Romney Brent, Eduardo Ciannelli, "Inspector General."

Linda Watkins, Glenn Anders, Josephine Hull, Harriet McGibbons, Frederick Perry, Harold Vermilyea, Jack LaRue, "In the Meantime."

Cathleen Carr, "Of All Things."

Florenz Ames, Ethel Norris, Soby Ward, Sybil Comer, "Arms and the Maid."

Colin Clive, William Foran, Pat O'Brien, Maurice Cass, Frederick Rolland, Lois Arnold, Barbara Robbins, Armand Cortez, Carlos Zizold, "Overture of 1920."

Cast Made Up and Ready, Barrymore Show Pays

The cast of "Scarlet Sister Mary," forced to suspend in Detroit Saturday prior to the matinee, was paid seven-eighths of last week's salary, although but six performances were played.

Reported illness of Ethel Barrymore caused a sudden cancellation of both Saturday shows.

As the players were made up and ready to go on, a jury for the matinee was paid.

Twin Coast Civics

Hollywood, Nov. 25.

The Los Angeles Civic repertory theatre is attempting to organize a similar venture for San Francisco, with Los Angeles as the production base for both cities.

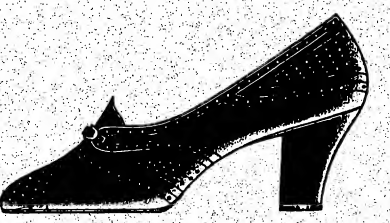
The first show used in 'Frisco as a tester is "The Apple Cart," which opened at the Gary last night (24), after three weeks in Los Angeles.

WILL TRY AGAIN

"Queen at Home," by Vivian Cosby and Shirley Ward, which closed out of town two weeks ago, will go into rehearsal again via John Henry Mears next week.

PAUL WHITEMAN
Booking Exclusively Through His Own Office
1560 Broadway
New York City
JAMES F. GILLESPIE
Personal Representative

INGENUE SHOPS WITHIN SHOPS PERMIT BUDGET PRICES



the fashion that youth instigated . . .
the
CUBAN HEEL
Presented in the Ingénue Shops of I. Miller in every phase of the mode —at budget prices!
$10.50 MAINLY
Showfolks' Shoe Shop
BROADWAY at 46th STREET
Open till 9 P. M.
I. MILLER

AN AFFAIR OF STATE

(Continued from page 58)

author, is a new name, too. He's reported the son of a bishop and under 30. David made something of a mark as a producer of "presentations" for the picture palaces, also vaudeville acts. The cave in which the production has been made speaks for itself, and managerial skill is evident.

The play is peopled with rulers of a fictitious archduchy and part of their retinue. Radicals are threatening a revolution. Otto and Alexa, his wife, don't know what to do about it, but Van Platz, their chancellor, presents the solution—there must be an heir to divert the attention of the people.

Otto is inclined to resent the idea, but Alexa is intrigued with the thought. Eric, a young captain of the guards, is selected as the patriot.

When everything is agreed upon, the pretty duchess suddenly falls for Fritz, another officer in her personal guard. Theirs is a real love affair, though it does not irk the duke. Hilda, the wife of Eric, is invited to the palace, and only then does Otto discover that he is the father of her three children and not the supposedly virile Eric. In the last act Alexa announces that there will be an heir, and the duchy is saved.

The story is based on an allegedly historical fact, and Princess Augusta, the wise and elderly aunt of Otto's, cackles that history repeats itself. Jessie Busley plays Augusta and runs away on the comedy end. She manipulates her wheel chair in and out of scenes, making sharp comments and criticism, smokes cigars and tipples brandy. She regards infidelities with delight, and is proud of her numerous love affairs, before and after her husband's death.

Florence Eldridge is the pretty Alexa who seems to be on her way to emulate Augusta, although you have to more or less guess just who is on the paternal side of the coming heir. Miss Eldridge is of Broadway's most attractive and accomplished leads. She lifted the play to an excellent finale, sure evidence of her ability.

Wilfrid Seagram played Otto in rather pompous style. Otto would like to be a good fellow, but isn't. Moffat Johnston is good as the chancellor. He also directed the play. Edward Leiter is Alexa's hussar lover, and Clifford McLaglen is the captain who fails to make the grade. He is of the eight McLaglens, topped by Victor of the pictures.

"An Affair of State" has one set which really looks like a room in a palace. With dialog polishing, especially for laughs, and with a slightly faster first-act start, David's legit effort could have been a hit show.

Ibee.

Art and Mrs. Bottle

Comedy with alternating title, "The Return of the Prodigal," by Jean W. Levy, in three acts and three scenes, at the Maxine Elliott, Nov. 10, in repertory of two plays with Anne Cowl. Kenneth Macgowan and Joseph Verner Reed producers. Staged by Clifford Brooke.

Michael Bottle	G. P. Huntley, Jr.
Judy Bottle	Katharine Hepburn
Sonia Tippet	Joyce Carey
Periwinkle	Elise Bolton
George Bottle	Walter Kingsford
Celia Bottle	Jane Cowl
Charlie Dawes	Lewis Martin
Miss Laidly	Leon Quartermaine

It might be conceivable that a woman might prefer to starve with an artist than enjoy luxury as the wife of a rich sewer builder, but to say the sainé woman's daughter, 20 years later, would fall for the same artist, even though she knows he mistreated her mother, is piling it on. As an applicant for the modern bookshelf the play okay, but it's not commercial for the stage.

No doubt Miss Cowl, talented and engaging, enjoys a drama rep. That's limited, however. As the woman in the case who even admits to passing on from the lover artists to an aged prince as mistress, she excites no audience sympathy when she capitulates to an enjoyable confession of her immoral existence.

If Benn Levy created this comedy before he conceived "Mrs. Moonlight," this may be taken as his experimental step to the latter. If later, "Bottle" has come too soon for Levy to disengage his thoughts, seemingly, from the more serene and charming "Mrs. Moonlight." He repeats himself. The two stories might be twin preeminents. "Mrs. Moonlight" is woven with rhythm and a spiritual yell, "Bottles" with sex.

That sex angle runs thick and free attempting a modern cadence, but it's flpplty hop and snags into crudities more than once by indulging in too frequent relapses on a woman's immoral past. That will hit back for stock performances.

In one spot it's a resentful moment from an audience point, because it's harshly unbelievable. This is where the artist who now is devoid of the daughter of the woman he betrayed, finally starts about her, for the girl's father and her mother and demands his unmoral way.

Too flourishing a character even for Broadway.

Withal the play was worth attempting to bring out the versatility of Leon Quartermaine. Looks like a good bet for films.

Others to mention include Katherine Hepburn and Joyce Carey. Notably also G. P. Huntley, Jr. As the stammering and idealistic boy sticking to his sister and otherwise chumping all over the lot with his stammering seriousness, he was always likeable.

In repertoire for two alternating periods, four days and seven, the play has its spot, and polite audiences who like Miss Cowl and sex, and are not imperious for hard cash comedy or drama, it can be repeated. But it's not regular theatre. One set and attractive.

TONIGHT OR NEVER

Comedy in three acts. Presented at the Belasco Nov. 18 by David Belasco. Written by Lilie Hatvany. Helen Gahagan starred. Directed by the producer.

The Prima Donna	Helen Gahagan
The Faithful Dog	Ferdinand Gottschalk
The Manservant	Robert Greig
The Maid	Cecilia Meyer
His Excellency	Warburton Gamble
The Unknown Gentleman	Melvyn Douglas
The Marchesa	Katherine Stewart
The Marchesa's Maid	Agnes de Dome
The Waiter	Edmund Loewe

Class will tell. David Belasco has taken a play of no special brilliance and made it a worthwhile evening in the theatre. No sensation, but okay.

"Tonight or Never" needed just an actress as Helen Gahagan, particularly because an operatic prima donna is the lead, and Miss Gahagan is recently back from Europe, where she trained for opera. The first act is not important, but the second has its moments. The third lifts to a finale which cannot miss. The matinee draw should be especially good.

Nella Vargo, the prima donna of the play, is doing very well in the opera house of a continental spot, but she needs to know things, to have great joys and, perhaps, sorrows, to put a crowning glory to her voice. They've been saying that about actresses for a long time. Nella's patron, a baron, does not fill the void. Seems he likes to have his little affairs with other women and wants to wed Nella.

Piqued at the baron, she goes to the hotel apartment of a young man whom she believes to be a gigolo, and after he treats her a bit roughly she spends the night with him.

The miracle happens. Nella, triumphant, sings twice next day. She expects the young man to call at her apartment after the performance, and he does, returning an emerald necklace which she intentionally left on the pillow as a reward. It is now love between them. How happy she is when learning that he is no gic, merely living at the hotel with his aunt. To complete the incident he turns out to be Fletcher, an American scout for operatic material. Nella sings an aria for him, and the manner of its rendition is electrifying.

Doubtful if any other actress could play and sing Nella as does Miss Gahagan. She took a dozen curtains on the first night, the applause being as spontaneous as it was genuine. Of the excellent support cast there is Melvyn Douglas, a personable young man, who filled as the lover. Ferdinand Gottschalk played the prima donna's accompanist as though really on the level, and Warburton Gamble fitted as the irritating baron.

Second act set is a study in detail and effectiveness. It shows the interior of a continental hotel apartment, with several gadgets which make it seem an exact replica.

"Tonight or Never" is a corking title. Probably won't break any run records, but it is a standout attraction.

Ibee.

SCHOOLGIRL

Comedy drama in three acts. Presented at the Ritz Nov. 20 by Henry B. Forbes. Adapted from the book of that name. Adaptation by A. W. Pezet and Carman Barnes. Staged by Pezet. Joanna Roos assisted.

Naomi Bradshaw	Joanna Roos
Gerry Bradshaw	Dot Matthews
Dave Ettinger	Michael Barr
Mary Gresham	Virginia Stone
Nicky	Levin Houston
Boggsy	Walter Rivers
Louise Bradshaw	Beatrice Hendricks
Cornelia	Elizabeth Taylor
George Bradshaw	Charles Waldron
Jane Livingston	Helen Claire
Celia Morgan	Hilda Haywood Howe
Margie Morgan	Edna Yoelke
Miss Merry	Annot Willingham
Belinda	Margie Woods
Rena Fairchild	Lois Jessop
Paula	Ernestine Hornady

"Schoolgirl" is a book rather than a play. In novel form it aroused not a little attention a year or so back, and there was an argument whether or not it should be suppressed. Carman Barnes' mother came to her aid, and that was that. But it is still a book. Interesting in a way on the stage because of its inside on life in private schools for girls. That's about all. No laughs, no excitement, no real drama.

Saturday night, the third evening of the show, the Ritz was sparsely populated. Those present seemed to be cut-ratcy and brought their own candy (where do those candy butchers get off in the Shubert theatres?) Matinees should be much better because nights, for this show for the kids will want to rubber, if they know about the story.

The implication is that girls sent to private schools are not sheltered, as parents expect. There is a way to get around rules, and there is something else—sex attraction between girls. Not a pretty idea. The point is not made overly prominent in "Schoolgirl," but it is there.

The second act brings out the thing that is hinted at as the big problem in private schools. It is referred to as a "crush." One of the girls at South Fields exhibits jealousy because a girl in the adjoining room refuses to spend the night with her.

Naomi, the lead character, has been sent to the school by her father because she was on the verge of marrying a college sophomore. Pop tells Naomi she isn't in love with the lad, but in love with love, which she later realizes, and refuses to marry the kid. She admits that there was an intimacy one night when she slipped down the trellis work and met the boy. That came to make her realize she was a woman and accountable for conduct and ideals. So Naomi, back for Christmas, returns to school a better girl. Told the boy to come around after he graduated from college, if he was of the same mind.

Henry B. Forbes presents "Schoolgirl." Forbes was associated with Gustav Blum, who did not do too well with production, but his trying was courageous. "Schoolgirl" does not figure on Broadway, and yet it might do something in the rest of the country.

Ibee.

Legits in Trouble?

Last week during his air talk, Walter Winchell said that a legit firm in New York is on the verge of bankruptcy.

"And they deserve it," added Winchell," for their third rate treatment of producers, authors and actors."

HELLO PARIS

Shubert musical comedy. Starring Charles (Chic) Sale and Polly Walker. Adapted by Edgar Smith from Homer Croy's novel, "They Had to See Paris." Music by Russell Tarbox and Maury Rubens. Lyrics by Charles O. Locke and Frank Bannister. Dances by Pal Mere Brandeaux. Settings by Watson Barrett. Staged by Ben Holmes. "Every Bit of You" song written by Kenneth Peiide, Adrian Samish and Harold Stern. Two acts, 13 scenes. At the Shubert, New York, Nov. 15. Scale, $5.50.

Opal Peters	Polly Walker
Clark Mackey	Charles Columbus
Ida Peters	Ethel Wilson
Lady Wolverines	Claire Hooper
Aunt Minnie	Stella Mayhew
Mose Peters	Nat C. Haines
Jem Putt	Chas. "Chic" Sale
Grant Barnes	Mary Adams
Pike Peters	Chas. "Chic" Sale
Wheel Wilson	Roy Peck
A Tourist	Clifford Rice
Captain	Lola Deppe
Tony	Louis La Granna
The Bartender	Fred Packard
The Wife	Miss Amerique
The Lover	Nevin Goddard
The Husband	J. Clifford Rice
The Donation Collector	Marie Starner
The Chemist	Charles Garland
Fleurie Capel	Georgie Hayes
Captain S.S. Ile de France	Roy Peck
Marquis de Coudray	Maurice la Rue
Deck Steward	Jester Hairston
A Passenger	Helen Thompson
Another Passenger	Jimmy Ardell
A Devoted Husband	Charles Garland
His Sick Wife	Iris Hald
Ship Officer	J. Clifford Rice
Anita	Olga Markoff
Lulu	Riva Reyes
Major Domo	Roy Peck
Mons. Ville	Ray Rochleimer
Antoine	J. Clifford Rice
Reception Committee—	
Miss Banker	Alicia Parnaby
Miss Clark	Iris Hald

Hardly comparable with the film, "They Had to See Paris," with Will Rogers on a straight comedy plane. This musical production called an adaptation of the Homer Croy novel is a double slap both ways. It's thin and looks headed for early departure; cut rates already starting. "Chic" Sale's "specialist" humor is merged with phoney Paris spice and hoke.

It's no slap at Sale to class him as distinctly vaude. Spotting him to star on his own character on a semi-serious plane is cockeyed in itself. When Sale planted his town rube chairman for a between-scenes specialty it was the only laugh high light.

Sale can bring laughs to out-of-towners who know him from vaude but on Broadway it's kayo stuff, and bearing such thick repetition as here he sunk.

Considering what Paris is supposed to be from the hoke librettists' point of view you can imagine the technique. Dances and settings stressed the same intent.

Altogether it's not half a Palace bill for talent and that's any kind of Palace bill.

For the theatregoer this piece must give the idea that anybody can do musical comedy. Nothing original with the usual setups in action and biz. The boy meets the girl in the first scene, a couple of lines and they go into an aimless song with thin voices. It runs right through that way and sometimes the voices are not so impressive and diction is often unintelligible.

Miss Walker is the same cow blond girl. She uses all the old hayden tricks of gesture and readlines in that long distance tiny voice. A good singer would have helped all around. Outside of some solo trick steps by a boy dancer, dancing is only so-so, not even Amerique and Neville show anything particularly smart. But they aren't given the opportunity either.

Show discloses much miscasting, with Stella Mayhew and Nat Haines, who ought to be depended upon for real laughs, wasted on cheap gags. Strangest of all is the set on the "Ile de France" with colored waiters. Here seasickness gets its crude slapstick. Most Stella Mayhew has got to do is look stewed. For her style and her voice it's barroom stuff.

The crown achievement is the speakeasy set. Supposedly one from New York but if it is, that bootleggers have gone awry, and one crack pulled here is fitting only for the stag gathering.

UN AMI D'ARGENTINE

(Continued from page 58)

tion for names of the authors and also the excellent acting.

Story is that of a girl who finds herself impecunious due to her father's carelessness. Her suitor, also her cousin, prompted by his mother, flits her. Then arrives from Argentina an astronomer, who informs the girl a friend of the family has left her half a billion francs at his death. She is afraid to accept the money, as it might be thought the dead man might have been her mother's lover and really her own father. The old astronomer persuades her to accept the money. To cover her tracks she opens a bank with it and makes the astronomer president, causing everybody to believe that he is a great business man, whilst she really manages everything herself, acting as his secretary.

Eventually the girl marries her former suitor, and finds out that the dead Argentinian had not been her mother's lover, but her grandmother's lover, which apparently satisfies everybody on the moral side.

Staging of the play is very simple, two acts taking place in drawing rooms and the two last acts in the same office in the bank. The two last acts are really one act in two scenes.

Many witticisms get a few laughs, but no suspense, as everything is done according to theatrical tradition, including bringing in for the final curtain bow every principal of the play under the flimsiest pretence.

Draw is a possibly unintentional but obvious lift from Jules Romains. The astronomer, an old imbecile, nevertheless steering right by applying his one little bit of common sense to everything, is reminiful of Jules Romains' now classical character of Professor Le Trouadec. The only difference is that Le Trouadec is a professor of geography, and Gabilin in this play is a professor of astronomy. Were it not for this character there would be no play. Lucien Rozenberg does Gabilin in a way which makes up for the story's weakness, and his playing is the play's chance for a run.

Mavi.

All-Comedy Stock

Chicago, Nov. 25.

Trying a new idea in stock, an all-comedy season, the Ward Hatcher Players opened at the President theatre at Des Moines, Ia., with business reported better than satisfactory.

Both Ward and Margie Hatcher have reputations as stage clowns.

Included in the company are Keith Gingles, Helen McClure, Edna Booth, Cliff Carl, James Allen, Grady Weston, J. S. Angell and Marjorie Shrewsbury. Dua McCurdy doubling as treasurer and p.a.

This is a slight token of appreciation to—

CHARLES B. COCHRAN

For a splendid Eight Months' Engagement, in his 1930 Revue, at the London Pavilion, during which time I also doubled at the Kit Cat and Cafe de Paris, London's Premier Night Rendezvous.

Thanks to MARK J. LEDDY

Attorney: MARK J. LEDDY. Representatives: LEDDY & SMITH

NOW PLAYING EMPIRE, PARIS

JACK POWELL

Literati

"Times" Splitting M. E.'s

New York "Times," inner circles say, will have, about the end of December, Edwin James, up to now London chief of bureau for the "Times," in New York on the managing editor's job.

Frederick Birchall, m.e. for many years, is slated for the new title of day managing editor, while James will handle the night work. The change was decided on during a conference several weeks ago, it is said, and James returned to London to get his other shirt. He is expected to return to New York about Dec. 15.

While the James regime may not mean a change in policy, it is almost certain to mean a general pepping up. James is one of the tougher Wales-Gibbons school of newspapermen left in Paris after the war. He was in charge of the Paris office of the "Times" until about a year and a half ago when moving over to London.

One of the first things affected by James' coming to New York strangely enough was typical—the office poker game. As usual poker was played by the staff men of the Times in between editions for some time. Then, some months ago, Birchall went on the war-path, stopped the game and said that if they must gamble a "nice gentlemanly game like bridge was more proper." All right. Bridge it was. Almost the first night that James loafed around the office, while looking the situation over, he watched the bridge game for a while and walked away. He came back, watched, and walked away. Finally he couldn't stand it any more. "Why don't you play something we can all get into?" he asked.

Mr. James was Mr. James. Poker back.

Kalnay's Publicity Gag

Writers' League International with headquarters in Nice, France, getting a lot of chumps on a $1,000 monthly prize gag, funked on the first one promised to Frank Harris fo his "Oscar Wilde" biography.

James Imre Kalnay, ex-indie Hollywood script writer, self-elected president of the league, now suggests Brand Whitlock's "Lafayette" might get the November prize, with Prof. Shotwell's anti-war blurb down for December's.

First idea was to feed monthly prizes to a few big shots, and then sandwich in a prize for a Kalnay opus. But that's out now as too raw. No publisher has got out any of Kalnay's books yet. Getting impatient he's just published one himself in Nice.

Where the remaining $10,000 in prizes is coming from, even Kalnay doesn't know. He got his schnozzle straightened in Budapest this summer and seem short of change. The promised angels seem even shorter.

Idea, in short, seems to be just a publicity racket to further Kalnay's own authoring yen.

Misleading Ad Charge

Marion Kaye, of 43 West 55th street, was dicharged in West Side Court when summoned before Magistrate McKiniry on the charge of inserting a misleading advertisement in the New York "Times." A representative of the "Times" came to court to assist in the prosecution.

Mary Peculis, 20, secretary, and her sister, Margaret, 19, clerk, of 417 15th street, Brooklyn, cried when they explained to the Court of paying $90 for an alleged Hudson Seal coat for their mother. They stated they had taken the coat to an expert, who declared it was dyed rabbit.

"Prominent radio artist going to Hollywood with mother. Wants to dispose of fur coats and dresses. Cheap," read the ad. The sisters with their savings of almost a year went to Miss Kaye's home.

Told it was not the genuine article, they complained to the Better Business Bureau and also to the "Times." The sisters said that the fur expert stated the coat was worth $85.

The Court dismissed the summons against Miss Kaye.

Reitmeyer Transferred

Bill Reitmeyer, one of the oldest staff members in point of service, on the morning "World," and who has covered the "Old Tenderloin" and now Mirsdza Lane for the "World," has been transferred to Bellevue Hospital and district. Old Bill is rated as one of the best leg and general reporters in the city. He has been supplanted by Marc McGrath, "World" reporter. McGrath has done relief assignments.

"Wally" Yerkes, "World" and for years on the upper West Side (85th street), supplanted Reitmeyer for several days. Detectives attached to the West 68th street station, who greatly like Yerkes phoned the "World" and asked "Wally" be not removed. The paper restored Yerkes to his old assignment.

Hearst Men and "Smiles"

Hearst reviewers on the Hearst New York dailies were not so happy over the "Smiles" first night assignment. The reviewers are Gilbert Gabriel on "American," John Anderson on "Journal," and Walter Winchell on "Mirror."

Perhaps Winchell best expressed it by his sarcastic rave on "Smiles." Of course, some of the "Mirror" readers may not have gotten the idea and may have believed Winchell had temporarily gone crazy, but anyone who saw the new Ziegfeld show had their best smiles over the Winchell notice.

In the "American" the "Smiles" notice appeared without a by-line. In the early editions, but later Gabriel's name appeared. That meant Gabriel left his name off when writing the notice, Anderson probably heard the underground word to rave only.

If Hearst hasn't a piece of the Ziegfeld theatres, Brisbane has, and Hearst also may be in on the show.

To top all of the Hearst stuff that Willie always pulls for Ziegfeld amongst others in the show business, W. R. Hearst himself in the lobby of the Ziegfeld after the first act, audibly uttered:

"This is pretty dull. I don't think it will go."

About the funniest thing in connection with the Winchell burn notice would be if Ziegfeld used it as a quote for the ads of "Smiles."

Budding Playwright Ideas

Play readers for producers say that most of the new dramatic writers are former actors, press agents or minor producers with most of their plays having New York as locale. Any number of newspaper and nite club plays are making the rounds of the producers' offices.

Most of the plays written around New York nite clubs and speakeasies have a character prototype of the missing New York Supreme Court Justice Crater putting in an appearance at some time or other during the plot development.

At least three plays listed for production have Walter Winchell mentioned conspicuously or represented in the cast of characters. In "This Is New York," authored by Robert Sherwood and produced by Arthur Hopkins, opening this week, Winchell comes in for plenty of comedy panning.

Other plays sailing around Broadway in search of a producer deal with items culled from the newspapers and elaborated, such as New York's recent judicial exposures, racketeers and their activities, and swanky Park Ave. apartment parties.

Big Single Ad Order

New York "American" reported as a news story the placement of a single time $73,000 advertising order with "Good Housekeeping," another Hearst publication. It's an eight-page four-color insert for the December issue, ordered by the Grigsby-Grunow Company and the Majestic Household Utilities Corp. Copy is on the Majestic Electrical Refrigerators.

"American" mentions the large single time order as indicating the advertisers' belief in present buying power and trend toward a betterment of business conditions.

In the same daily and issue, Hearn's, N. Y. dept. store, advertised a sale of two dresses for $5, or one dress and a raincoat at $5.

Ruth Suckow Moves Over

George H. Doran has weaned Ruth Suckow away from H. L. Mencken and Alfred Knopf. The Iowa writing girl will have her books published by the Cosmopolitan Book Corp. for the next few years. It follows Doran's recent acquisition of Louis Bromfield and a number of other names.

Miss Suckow got her first break from Mencken in the old "Smart Set." She has been writing steadily since then for the "Mercury," and for Mencken's publisher, Knopf. Her switch to Doran becomes something of a coup by the latter. Ray Long also prolits, as Miss Suckow's shorter pieces will hereafter go into "Cosmopolitan Magazine."

No Scribner-Harper Deal

Charles Scribner's Sons, via K. S. Crichton, assistant editor, denies Scribner's magazine will be merged with Harper's magazine.

The report apparently arose from the fact that for many years Harper's, Atlantic and Scribner's have formed the Quality Three for the purpose of selling advertising jointly. Such advertising is handled out of one central office; other advertising, however, is by each magazine for itself. Lately the group has been expanded by the addition of Current History and the group is now designated as the Preferred Quality Group.

"New Masses" Ball

Annual ball of the "New Masses" mag set for Dec. 5, again at Webster Hall. Place burned down after the last affair.

Affair lures all the shouting writers and artists in the East, including John Dos Passos, Mary Heaton Vorse, Charles Yale Harrison, Art Young, William Gropper, Hugo Gellert, Langston Hughes and Eugene Schachner may also be on hand, unless his new Wall Street affiliation bars him.

Predominating costumes this year will represent the best books of 1930. Charles Yale Harrison will probably carry a bed as a costume for his "Generals Die in Bed" book.

Hollywood's Reading

Hollywood, Nov. 15.

(Consensus of demand at Esme Wurtle's Hollywood Book Store, Satyr Book Shop, and Pat Hunt's.)

Fiction

"Twenty-four Hours," Louis Bromfield.

"Millie," Donald H. Clark.

"The Deepening Stream," Dorothy Canfield.

"Cakes and Ale," Somerset Maughan.

"Queer People," Carroll and Garrett Graham.

"Fodor Say," Georges de la Fourchardiere.

"Salome," George Sylvester Viereck and Paul Eldridge.

General

1. "Al Capone," Fred D. Pasley.
2. "Story of San Michele," Axel Munthe.
3. "Chicago Surrenders," Ed Sullivan.
4. "Last Paradise," Hikman Powell.
5. "Old West Coast," Horace Bell.
6. "Strange Death of President Harding," Gaston Means.

Plenty of calls for "X Marks the Spot," which was sold openly downtown for a week but now is bookleg. Milt Gross' parody novel in pictures and Lynd Ward's second novel in woodcuts are the darlings in the trade, but the public is not on to them yet.

Real Names of Authors

Lewis Melville, who with Reginald Hargreaves, compiled "Great English Short Stories," is Lewis S. Benjamin; George Norman, "Bright," is Mrs. Mesolina Mary Blount; Stella Benson, "The Far-Away Bride," is Mrs. J. C. O'Gorman Anderson; Elsie Singmaster, "Gettysburg," is Mrs. Harold Lewars; Henry Wade, "The Dying Alderman," is Henry Lancelot Aubrey Fletcher; Kate Douglas Smith Wiggin, "Mother Carey's Chickens," is Mrs. George Christopher Riggs; William Bolitho, whose newspaper and magazine pieces are collected in "Camera Obscura," was William B. Ryall.

Gags His Own Novel

Mayer Portner is a publicity man with a sense of humor, working in the interests of Arthur Hopkins. He has written a novel called "Not to the Swift," although it is not Biblical. Portner says he dedicated the book to his landlord to whom he is in debt. Book soon due from the Newland Press.

Those Cynical Journals

Paul Palmer, former secretary to Joseph Pulitzer of the St. Louis Post-Dispatch, and more recently editor of the New York Sunday "World" magazine, is secluded in the wilds of Maryland, where he is at work on a play, another satire on newspapers and their makers.

The European Runaround

By Frank Scully

On the Continent.

Just as a still nine times out of 10 is better than the dub who sat for it, so a film, nine times out of ten, is better than a personal appearance.

Even the big shots, stars who've made the leaps in legit, go flopso if they attempt stage work again after an interval of pictures.

The studios seem to make them pick up and lose something at the same time.

Jannings' Red Badge of Courage

Emil Jannings is the latest to feel the difference. He, like Chevalier, really loves stage work but the public at present says nix.

From Berlin to Budapest and from Vienna to the Hague, Jannings in "Les Affaires Font Les Affaires" ("Biz Is Biz") has been more red than a Russkor rally.

Back to Hollywood for Repairs

Hence the need of a shot of Hollywood this winter to jazz up the waning prestige of an undeniably great actor.

The only ones safe on a stage these days seem to be young picture stars never there before and need the training. If they flop, it can be charged to inexperience.

But the big shots are supposed to have all they want of that. They're put in there to draw.

Refined Racketeering in England

England's stars are being racketeered into neurasthenia.

Jack Hulbert, co-producer of "Follow a Star," Soph's hit, has discovered a fake "sister" of his engaging people for his shows and chiseling them for deposits.

Players go to Hulbert only to find they've been led up a one-way street.

The Dame's Doing It

Another dame writes letters in the name of one star, asking a loan from another, using the subtle appeal of divorce trouble.

Gladys Cooper found herself asked to wire $500 to Sybil Thorndike at Liverpool, as Sybil's husband was, supposedly, two-timing with Binnie Hale, and she wanted to start divorce action immediately. Stunt pulled on a Friday with a tag line about "getting in touch with bankers on Monday to repay the small sum."

"Do you think you will be able to lunch with me at the Euston Hotel on the same day about 1.30?" was the fadeout gag. "I'm too broken-hearted to say more."

All of it boke even to the divorce billing. Dame who pulled it, Lily O'Neil, is facing a hitch in stir.

Roxy's Radio Hoke-Detector Passes His

Roxy handing Europe a load of "Showmanship" set them on their ears by outlining plans under way for three blocks of arcaded skyscraper units which will form a Times Square vaude, legit, picture and broadcasting community.

Only thing holding up gag, he said, is parking problem.

With five million fan letters to his credit in nine years of broadcasting, Roxy says he's still scared of the magic mikes.

Handed chumps a hot one about radio.

"Sincerity," he said, "is the great essential when talking before the microphone, as the delicate instrument faithfully registers the very soul of the speaker."

Five sets caught that hooey and blew out their fuses.

Rubber Shortage in France

Proof of the honesty of Casino gamblers, or their fear of the cast-iron laws against check-kiting in France, is one casino manager's confidential statement he cashed 6,000,000 francs this year, with not one rubber check stinging on the rebound.

Jagged with Sappiness

If you want to get a slant on the sad state of things abroad these days, take this phrase of Noel Coward's in "Private Lives" and see if it strikes you as an improvement on Aristotle. He talks about the younger set as "jagged with sophistication."

Slightly sappo? Well, to London it's a panic.

The phrase has a bigger following at present than Wilde's crack that "Shaw had no enemies and even his friends don't like him," or Dottie Parker's gag about the girl who speaks 14 languages and never says no in any of them."

If they ever catch up to the one about the guy reading 'Lady Chatterly's Lover' in an Austin, it will upset the balance of power in all Europe.

Broadcasting Peace

Shaw, Einstein and now Von Ardenne are all plugging on that peace-of-the-world thing.

What malarkey muddles these master minds! Did the printing press ever stop a war? Or the stage? Or pictures? Or telephones? Or talk of any kind? Why, then, the radio?

Manfred Von Ardenne is the young German inventor who has discovered a membrane that will permit minnie radio sets to tune in anywhere in the world. He's in his early 20's.

But the others are old enough to know better. Except Einstein, who says he never reads or goes to shows.

That leaves only Shaw who, as Bennie de Casseres says, even snores words when he sleeps. Too bad he can't snore some sense.

Strauss' 17-Year Layoff

Richard Strauss giving his first concert in Paris in 17 years—that's what war does. Makes artists bellow patriotic bilge. By the time they can get back to their real work they're washed up, failures, shadows of their former selves, holding an audience on the sentimental appeal alone.

So the guy that was going to succeed Wagner as a composer finishes an also-ran.

Champ Name-Lifter of Paris

Due to give other class revues a run for the big money is 'Folies de Paris,' just opened at the Folies Marigny.

Leon Volters put it on with more plugging and ballyhooing than Europe has seen since Napoleon put on his shows.

Everybody from Carpentier to Tiller girls is in it. Everybody's starred. Everybody's happy.

You know the sort of thing—40 scenes, 300 artists, and 1,200 costumes, or 1,200 artists and 300 costumes, you forget which, but all dazzling.

Warners Have City's Theatre?

If Warners haven't already got the Vienna Municipal theatre they're in on the consortium understanding to buy. Originally legit, Mariscka, ace producer, later tried operettas there. Flopso again. The Brothers then thought it would make a nice show window for them.

By buying in Bergers of three nearby grind houses, Stadttheater could go pictures with all options closed off.

The dirt is they've been bought in.

Too Late

All the catered-for-the-ear stage version of "The Well of Loneliness" might just as well be dropped now. Piece folded, as predicted, in a month.

OCT. SALES LOW SAME AS SEPT.

Conditions in the east changed little in October. Sales remained about even with the lows during September. One or two of the larger publishers reported an improvement, due to a quantity of old songs and no one individual seller.

Jobbers are still depressed over conditions in sheet music, reporting no pick-up in bulk sales last month.

Donaldson's "Little White Lies" had no trouble holding its lead. Fischer's collegiate medley, "Betty Co-Ed," jumped from sixth to fifth in September to the deuce in October.

That this is the football season most likely accounts for the popularity of the song. It supplanted Witmark's "Dancing With Tears In My Eyes," which disappears from this survey.

Robbins' picture song, "Go Home and Tell Your Mother" climbed into No. 3. It was close on "Betty Co-Ed." "If I Could Be With You" stayed where it was during September, No. 4. Villa-Moret's "Springtime in the Rockies" is as tenacious as ever and only slipped one notch in this list, now in the fifth spot. Witmark's theme "Kiss Waltz" earns the sixth and bottom rung, although closely pressed by a number of other high sellers.

Songs strong during October but just missing out for the front six are Robbins' "Just a Little Closer," from "Remote Control"; "I Still Get a Thrill" (Davis, C. & D.); Santly's "When the Organ Played at Twilight," "I'll Be Blue Thinking of You" (Feist), and "I'm Yours" (Paramous) from "Let Lester Do It."

Of the latter group, two came forward with such speed as to appear sure for a berth among the best six for the current month (November). They are "When the Organ Played at Twilight" and "I'm Yours."

Disc Sales

Disc sales were still at a low ebb. Mechanicals are sitting hopefully waiting for the break, which they say should be within the next few months. Others aren't optimistic and figure that the market for high-priced discs is off for good. As with sheet music, discs showed no change for October from that of September.

In the Victor group, "Little White Lies" rates No. 1 for the second time. This, as has been commented upon by the mechanicals themselves, is quite unusual today when a hit song has so lasting power on a disc. It's up one day and a new one replaces it the next. "Go Home and Tell Your Mother" slid into the deuce spot from No. 2 in the last survey. "Confessin'," new here, crept up one from September. "Three Little Words," from the Amos 'n' Andy picture, and "Body and Soul" are new songs on the list, replacing "So Beats My Heart For You" and "My Baby Just Cares for Me."

Only two songs on the Columbia list are repeaters. "Go Home and Tell Your Mother," moved from second to first, and "Don't Tell Her What Happened to Me," which slipped into third from the last. "Little White Lies," Col's ace disc for September, is out of this. Another example of the short life of hit songs on discs. "Body and Soul," a new tune, raied the deuce. Orchestration and not the song appears to be the thing for Columbia for Ben Selvin's "Dixiana," a comparatively unknown song, rates the fifth, with Paul Whiteman's "New Tiger Rag" holding fast to the last spot.

Except for one disc, Brunswick shows an entirely new slate. That disc is "I'm Yours" coupled with "Confessin'," which holds the same spot as in the previous list, number five. Three production tunes lead: "Body and Soul," "Lovin' You the Way I Do" and "Sing Something Simple."

In Chicago

Chicago, Nov. 22.

In the best sellers in sheet music the runners-up were:

No. 7—"Moonlight on Colorado."
No. 8—"Wyoming Moon."
No. 9—"Tell Your Mother."
No. 10—"I'm Yours."

"When the Organ Played," "If I Could Be With You" and "Moonlight on Colorado" were practically tied at 5th, 6th and 7th. "I'm Yours" came in from nowhere. It's traveling fast.

Only one change on the main list. "Dancing With Tears" went the way of all songs with "When the Organ Played" taking up the vacant spot. The lead tune remains the same, running far ahead of the field in total sales.

"Springtime" remains the grand old lady of the pack, showing the blue ribbon for the fourth consecutive month, while dropping only two notches, from 2d to 4th. "Betty Co-Ed" and "Kiss Waltz" each climbed a couple of rungs from the previous survey. "Betty" is selling plenty ahead of "Kiss." "If I Could Be With You" remains unchanged, holding steadily to 6th.

Discs

Brunswick disc list is made up entirely of pop material. "Little White Lies" drops out of the top position. "Peach of a Pair" and "Kiss Waltz" are out of the select crowd. "Bernie's Kiss Waltz" takes No. 1 on the selling list.

Paul Whiteman grabbed the Columbia lead by a neat plurality with "Body and Soul." Same song, sung by Ruth Etting, was second, with a number of sales of this disc being chalked up to "If I Could Be with You." The Columbia list shows an entire new slate for October, not one disc which made the list in September holding up its grade for the next month.

"Confessin'" (Guy Lombardo orch.), "When the Organ Played" (Cavaliers), both tremendous sellers the previous month, got kicked out by "My Baby Just Cares for Me" and "Sing Something Simple," two great band tunes.

Victor also shows plenty of switches. September's lead, "Little White Lies" (Fred Waring), goes underground, with "My Baby Just Cares for Me" supplanting. Rudy Vallee represented twice in the previous month by "Betty Co-ed" and "Good Evening," this month takes only one bow, with "Confessin'."

Gus Arnheim's "Tell Your Mother" is the only disc to stick. "Springtime," of the list in September, came back to No. 5. Ray Kinney's Cotton Pickers switched their representative record, clinging from "If I Could Be With You," which dropped out to freaks "Okay Baby" and "One Little Girl."

The hill-billy tunes finally scrambled into the finals, going seventy-second with last place.

Pacific Coast

Los Angeles, Nov. 22.

Music sales remain in the doldrums with little hope for improvement between now and the holidays. Dealers are getting about the same attention, their sales having pulled up just slightly over last month.

In the sheet music end, "White Lies" and "Kiss Waltz" remained one and two last month, "Moonlight on Colorado" came into the

(Continued on page 66)

OCTOBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING OCTOBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Little White Lies" (Pop)	"Little White Lies" (Pop)	"Little White Lies" (Pop)
No. 2—SONG	"Betty Co-Ed" (Pop)	"Betty Co-Ed" (Pop)	"Kiss Waltz" ("Dancing Sweeties")
No. 3—SONG	"Go Home and Tell Your Mother" ("Love in the Rough")	"Kiss Waltz" ("Dancing Sweeties")	"Moonlight on the Colorado" (Pop)
No. 4—SONG	"If I Could Be with You" (Pop)	"Springtime in the Rockies" (Pop)	"If I Could Be with You" (Pop)
No. 5—SONG	"Springtime in the Rockies" (Pop)	"When the Organ Played at Twilight" (Pop)	"Go Home and Tell Your Mother" ("Love in the Rough")
No. 6—SONG	"Kiss Waltz" ("Dancing Sweeties")	"If I Could Be with You" (Pop)	"Here Comes the Sun" (Pop)

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Body and Soul," "Something to Remember You By" (Libby Holman)	"If I Could Be with You" (Tom Gerun's Orch.)	"Bloom Is on the Sage" (Beverly Hill Billies)
BRUNSWICK—No. 2	"Lovin' You the Way I Do" (Jacques Renard Orch.)	"Betty Co-Ed" (Bob Haring Orch.)	"Pretty Quadroon" (Beverly Hill Billies)
BRUNSWICK—No. 3	"Sing Something Simple" (Jacques Renard Orch.)	"Little White Lies" (Earl Burtnett Orch.)	"China Boy" (Red Nichols' Orch.)
BRUNSWICK—No. 4	"Beyond the Blue Horizon" (Phil Spitalny's Orch.)	"I'm Yours" (Ben Bernie Orch.)	"Go Home and Tell Your Mother" (Earl Burtnett Orch.)
BRUNSWICK—No. 5	"I'm Yours," "Confessin'" (Ben Bernie Orch.)	"Go Home and Tell Your Mother" (Earl Burtnett Orch.)	"I'm Yours" (Ben Bernie Orch.)
BRUNSWICK—No. 6	"I'll Be Blue Thinking of You" (Isham Jones Orch.)	"I'll Be Blue Thinking of You" (Isham Jones Orch.)	"Stardust" (Isham Jones Orch.)
COLUMBIA—No. 1	"Go Home and Tell Your Mother" (Guy Lombardo Orch.)	"Body and Soul" (Paul Whiteman Orch.)	"Don't Tell Her What Happened to Me" (Ruth Etting)
COLUMBIA—No. 2	"Body and Soul" (Paul Whiteman Orch.)	"Body and Soul," "If I Could Be with You" (Ruth Etting)	"I Still Get a Thrill" (Guy Lombardo Orch.)
COLUMBIA—No. 3	"Don't Tell Her What Happened to Me" (Ruth Etting)	"My Baby Just Cares for Me" (Ted Wallace Orch.)	"Tiger Rag" (Paul Whiteman Orch.)
COLUMBIA—No. 4	"I Still Get a Thrill" (Guy Lombardo Orch.)	"Sing Something Simple" (Fred Rich Orch.)	"I'm Yours" (Ben Selvin Orch.)
COLUMBIA—No. 5	"Dixiana" (Ben Selvin Orch.)	"I Still Get a Thrill" (Guy Lombardo Orch.)	"Go Home and Tell Your Mother" (Guy Lombardo Orch.)
COLUMBIA—No. 6	"New Tiger Rag" (Paul Whiteman Orch.)	"Go Home and Tell Your Mother" (Guy Lombardo Orch.)	"Kiss Waltz" (Cavaliers Orch.)
VICTOR—No. 1	"Little White Lies" (Fred Waring Orch.)	"My Baby Just Cares for Me" (Ted Weems Orch.)	"Three Little Words" (Duke Ellington Orch.)
VICTOR—No. 2	"Go Home and Tell Your Mother" (Gus Arnheim's Orch.)	"Confessin'" (Rudy Vallee Orch.)	"If I Could Be with You" (McKinney's Orch.)
VICTOR—No. 3	"Confessin'" (Rudy Vallee Orch.)	"Go Home and Tell Your Mother" (Gus Arnheim's Orch.)	"I Still Get a Thrill" (Ted Weems Orch.)
VICTOR—No. 4	"If I Could Be with You" (McKinney's Orch.)	"Okay Baby," "One Little Girl" (McKinney's Orch.)	"My Baby Just Cares for Me" (Ted Weems Orch.)
VICTOR—No. 5	"Three Little Words" (Duke Ellington Orch.)	"Springtime in the Rockies" (Hilo Hawaiians)	"Go Home and Tell Your Mother" (Gus Arnheim Orch.)
VICTOR—No. 6	"Body and Soul" (Leo Reisman Orch.)	"Anniversary Yodel," "Any Old Time" (Jimmy Rogers)	"Don't Tell Her What Happened to Me" (Nat Shilkret Orch.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"What Good Am I Without You" (Pop)	"After All You're All I'm After" (Pop)	"I Still Call You Sweetheart" (Pop)
Berlin, Irv.	"My Bluebird Was Caught in the Rain" (Pop)	"Confessin'" (Pop)	"Just a Little While" (Pop)
Davis, Coots & E.	"I Still Get a Thrill" (Pop)	"Good Ev'ninn" (Pop)	"In My Heart It's You" (Pop)
De Sylva, Brown & H.	"Don't Tell Her What Happened to Me" (Pop)	"I'd Like to Make You Happy" ("Good News")	"So My Heart Beats for You" (Pop)
Donaldson, Douglas & G.	"Little White Lies" (Pop)	"My Baby Just Cares for Me" ("Whoopee")	"Sweet Jenny Lee" (Pop)
Famous	"I'm Yours" ("Leave It to Lester")	"Beyond the Blue Horizon" ("Monte Carlo")	"Always in All Ways" (Monte Carlo")
Leo Feist	"I'll Be Blue Thinking of You" (Pop)	"Sweetheart of My Student Days" (Pop)	"Down the River of Golden Dreams" (Pop)
T. B. Harms	"Sing Something Simple" (Pop)	"Three Little Words" ("Check and Double Check")	"Body and Soul" ("Three's a Crowd," prod.)
Jack Mills	"With Pleasure" (Pop)	"When Vagabond Dreams Come True" (Pop)	"Our Cottage Isn't for Sale Any More" (Pop)
Joe Morris	"Somewhere in Old Wyoming" (Pop)	"When Your Hair Has Turned to Silver" (Pop)	"On the Rainbow Trail" (Pop)
Red Star	"Under the Spell of Your Kiss" (Pop)	"What's the Use of Living" ("Man Trouble")	"Sing Song Girl" (Pop)
Remick's	"If I Could Be with You" (Pop)	"Maybe It's Love" ("Maybe It's Love")	"Wastin' My Love on You" (Pop)
Robbins	"Go Home and Tell Your Mother" ("Love in the Rough")	"Just a Little Closer" ("Remote Control")	"Here Comes the Sun" (Pop)
Santly Bros.	"When the Organ Played at Twilight" (Pop)	"I'm Tickled Pink with a Blue-Eyed Baby" (Pop)	"Until We Meet Again, Sweetheart" (Pop)
Shapiro-Bernstein	"Moonlight on the Colorado" (Pop)	"Lovin' You the Way I Do" (Pop)	"Memories of You" ("Blackbirds," prod.)
Sherman-Clay	"Golden Sands" (Pop)	"Wedding of the Birds" (Pop)	"Where Are You Now?" (Pop)
Witmark & Sons	"Kiss Waltz" ("Dancing Sweeties")	"Dancing with Tears in My Eyes" (Pop)	"Laughing at Life" (Pop)
Youmans, Vincent	"Love Is Like a Song" ("What a Widow")	"Say 'Oui, Cherie" ("What a Widow")	"They Cut Down the Old Pine Tree" (Pop)

British Music Publishers Off of Big Advances for New U. S. Firms

London, Nov. 25.

Launching of innumerable new pop music publishing houses in America is creating something of a problem, and giving a few headaches to the European music houses, whose mainstay has been the acquisition of agencies for American catalogs. Having in certain cases tied up with publishers of first class standing and undertaken to pay big guarantees, the foreign agent watches the breaking away of writers to form new companies with about the same hilarity the ordinary man expresses when he sees his margin wiped out.

There is no satisfaction in the thought that foreign music agents themselves are to an extent responsible for the creation of these new U. S. firms. In many cases it has been the comparative certainty of extracting sufficient capital from the sale of foreign rights that has led the new ventures over there.

A team of writers plus one good executive music man get together and decide to go in business. Without an office, cables are despatched to foreign publishers announcing that X Y and Z have been incorporated and are willing to consider a proposition of anything from $25,000 for one year for British territory and proportionate sums for other countries. If they can suggest that they have a tie-up with any film company, prices come higher.

This gives the new young firm capital to launch out with offices. Some of course, will make the grade and take their proper places—others won't, but with declining sales in sheet music and a steady toboggan in phonograph royalties, the foreign publisher hasn't a hope in most cases of beating the guarantee made with the best of the newest companies, unless they hand him five "Stein Songs" in a row.

Reaction

Reaction against big advances has already arrived. One firm which in the beginning of the year resolutely stood out for a six-figure guarantee from an English firm for one year, compromised recently on less than 50% of this amount for the same period, and an English publisher who agreed to stake a new venture by contracting to pay $300,000 for a two years' agency, and paying one-third of this in advance, has declared his intention of not going through with the deal, because the rosy-hued prospects by the silver-tongued American, that he would have the publication and other rights for the music in all the best films, was mainly imagination.

It's a certainty the demand for music is not going to increase as rapidly as the establishment of the new publishers would imply. The present disposition of the foreign publishers is to wait and see who the survivors are going to be in the next two years before interviewing their bankers about increasing the loans for American rights.

Tax Problem Hangs

Proposed tax of radio disc distributors for the use of copyrighted music by the M. P. P. A. is still in abeyance. At the meeting last week to determine whether the M. P. P. A.'s proposed 5hc. per four minutes or the disc distributors' counter proposal of 25c. per 2½ minutes should be adopted, nothing was accomplished. The publishers disagreed, majority favoring the higher rate.

M. P. P. A. has sent out letters to 150 of its publisher members requesting opinions on both taxes.

Valentine Walks

Buddy Valentine, song writer and hitch-hiker of experience, has found the music game so tough he walked from Hollywood to Seattle just to enter a dance marathon.

He has hitch-hiked across the United States eight times.

New Firm's L. A. Office

Paul Kornheiser, Inc., is opening a Los Angeles office with Lyle Thayer in charge.

HEIDTS MAY DOUBLE AT PALACE, FROM HOTEL

An offer to Horace Heidt at the Hotel New Yorker, at 8th avenue and 34th street, to double at the R-K-O Palace on Broadway, has not as yet been accepted by Heidt. Owing to the Heidts broadcasting five times weekly for N. B. C., having stepped into the former Lucky Strike time on WJZ Heidt has been so far unable to arrange his schedule. The Palace wants him for two weeks at least.

The New Yorker says the grill business has considerably picked up with the Heidts there, showing a steady increase for the supper show with the dinner business very big. Hotel has overtured Heidt to prolong the engagement. To do so Heidt will have to secure a deferment of his Publix unit contract.

In order to grab the Palace date Publix would have to sign a release for the time specified.

Osborne Following Into Beacon, After Aaronson

Irving Aaronson's Commanders move out of Warner's Beacon Nov. 27 after a run of seven weeks and will play three weeks of vaude in the Warner houses, opening at Hoboken, N. J. This will complete their 10-week contract with the Warner booking office.

Will Osborne's band follows Aaronson into the Beacon, opening Nov. 28. Osborne has been booked in for one week, although it is possible it may be changed to an indefinite engagement. If Osborne's time is not extended at the Beacon, it is reported that Warners may do away with the stage band policy at that house after Osborne's week and revert to straight sound.

Beacon, opened a year ago, operated on a straight sound policy until Oct. 10, when Aaronson went in.

Robbins Renewals Abroad

Jack Robbins arrived in New York, Nov. 21, after a month in Europe with his attorney, Julian T. Abeles. They sailed to arrange new foreign releasing contracts for the firm's songs. In France they renewed the contract with Francis-Day, a subsidiary of Francis, Day & Hunter, of England, and in Germany renewed with Alberti. Both of their contracts expired last May.

English releasing rights to the Robbins music catalog went to Keith-Prowse.

Austin-Blum on Road

Gene Austin and Marty Blum, sponsors of the Popular Songs of the Day company, a 15c sheet music venture, are on the road plugging their songs.

Austin is currently playing for R-K-O in Chicago. Blum is traveling with Austin working on plugs in the same territory.

Austin is introducing from the stage the new Victor combination radio-Victrola with the home record-making device.

This device was only introduced on the market two weeks ago.

Both will be out another two or three weeks.

BARNSTORMING COAST

Los Angeles, Nov. 25.

Gang of Chicago musicians hit town last week led by Johnny Dahmke who wants to take his college club orchestra into Coast hotels and clubs for short guest engagements.

Dahmke's orchestra has been active in Chicago eight years, latest spot the Southmoor hotel. Occasionally east for engagements, this is his first time out here.

Colwell Resigns

Lew Colwell, on the professional staff at Berlin's for the last two years, has resigned.

Removing Doubt

Chicago, Nov. 25.

At a professional football game in Cubs Park the announcer called on Ben Bernie to speak to the crowd through the mike, Bernie commenting on the roughness of the play congratulated himself on having been born a pansy.

Gag made a big hit locally and several dailies published it. But all of the papers thought it necessary to hasten to assure their readers that Bernie really wasn't, and was just spoofing.

"He's quite a manly fellow," commented one sheet.

Lombardo's Asking Price Staggered Jack Curtis

Jack Curtis, the R-K-O agent, is said to have felt for his smelling salts when Guy Lombardo told him the Lombardo band would have to have $12,000 for a week at the R-K-O Palace, New York.

The Lombardos are solidly set at the Hotel Roosevelt once again. It is said the Lombardo boys are so tied up with engagements, hotel, radio and otherwise, it would be impractiable at this time for them to accept a stage doubling date.

But Guy said $12,000, nevertheless, and Jack Curtis is still staggering.

BURTNETT MOVING

May Follow Weeks in Frisco—Changes on Pacific Slope

Hollywood, Nov. 25.

Earl Burtnett, four years at the Hotel Biltmore, has signed with the Music Corp. to switch around a bit, probably changing spots with Anson Weeks at the Mark Hopkins, San Francisco, after New Year's. If Weeks does't shift south from 'Frisco, Burtnett will go east and return to the Biltmore after an interval.

Sid Grauman assumed charge of the Blossom Room of the Hotel Roosevelt in Hollywood to pep that lately kopping room up, installing a locally recruited combo which the M. C. A. helped organize.

Ted Weems just left the Roosevelt to return to the Trianon, Chicago, under a five-year contract, breaking the jump at the new Lowry, St. Paul.

M. C. A.'s new contracts include the new Pioneer, Tuscon, with Jacques Jacobs; Johnny Johnson into the new Westward Ho! hotel, Phoenix, Dec. 10. Johnson will leave the Cosmopolitan, Denver, where Jimmy Joy shifts Dec. 6 after closing at the Hotel Skirvin, Oklahoma City, another new hostelry.

Musicians' Dodge in Paris Against Aliens

Paris, Nov. 14.

Different treatment is given foreign musicians in Paris and in the Provinces.

American musicians and orchestral agencies over here are now tearing their hair over a new development in the silent war between the French government and the French musicians union, both striving to get the upper hand. It seems that if an agent books a foreign (American or English) orchestra for the French styx, the government issues him a French working permit without question. When the same orchestra comes to Paris, however, gets a booking in a local cabaret, and shows his papers all in good order, the syndicate refuses to recognize them as legal. Says a French working permit is only good for the provinces unless definitely stipulated for Paris. In this way the syndicate flies in the face of the government and puts the orchestra out without any ceremony. It is impossible to get a Paris permit and would take so long to wait while the syndicate and the government fight out the question of whether a provincial permit is good for Paris or not, that the orchestra might starve meanwhile.

Oscar Raye with S. S.

Oscar Raye has joined the staff of Silver Sigun as business manager, leaving a similar post at Bell Star.

Name Bands as Draws for Hotels And Class Cafes Due for Comeback

Name bands look due for a strong comeback in the large hotels of the bigger cities and in the class restaurants all over. It seems to be agreed at last by restaurateurs that a dance and dine place of the first class must have a draw attraction.

In Chicago the examples are the Paul Whiteman orchestra at the Granada restaurant, Ben Bernie's at the College Inn, restaurant of the Hotel Sherman, and Phil Spitalny at the Edgewater Beach Hotel. In New York it's Horace Heidt at the Hotel New Yorker and Guy Lombardo at the Hotel Roosevelt, besides the Leo Reisman's orchestra at the snooty Central Park Casino. Reisman's vogue in the metropolis has grown to the extent he is doubling in the pit at the Paramount on Broadway, probably in for a run there.

Cash

Hotels, despite their size, have lately discovered that the ready currency received from the checks in a profitable grill, drawn there by a name band, means a great deal in the hotel's operation. They also have concluded that it's better to pay the price and secure a drawing card than to accept the scrub orchestras made up by orchestra bookers with musicians who work for less than 50% of the scale.

In the latter cases are some horrible samples around New York at present. One instance is an orchestra of eight pieces working from 7:15 p. m. until 3 in the morning for $375 a week.

The outstanding score made by the Lombardo boys at the Roosevelt for a while was felt to be a distinctive item by itself, due to Lombardo's seductive dance music and his radioing. The clincher around New York has been the Heidt bunch at the New Yorker, walking in to a splendid advance publicity campaign for a hotel and catching right on despite the hotel's location at 8th avenue and 34th street.

Florida in Doubt

It is reported that feeling about name bands and a draw as requisite for business has brought up a problem to the dance and gaming places in Florida. Down there without being able to sense the character of the season to come, the casino men are hesitating, under the impression they may run into a bad contract with an expensive orchestra contracted for, but at the same time believing that nothing else will be a card in the southern resorts.

Several of the larger New York hotels appear to be protecting themselves against the advent of the fashionable and new Waldorf-Astoria hotel, to open around March 1, next. That hotel will be elaborate and aim to continue the prestige of the leader that the old hotel of similar name held for many years. As an amusement centre among hotels, the Waldorf-Astoria expects to clean up. Other hotels feel this and have started to build up a clientele no hotel or other place can steal away.

SANTREY IN LONDON AND MAYBE CONTINENT

Jan. 4 Henry Santrey and his orchestra will sail from New York on the "Bremen." Their destination is the Kit Cat cabaret, London, for eight weeks.

Until about time to sail the Santrey aggregation is playing dance dates within a 300-mile radius of New York, on a guarantee against a percentage.

Santrey has not decided whether he will accept influential concert offers while abroad. He is reported to have something very sizeable in prospect in New York, which may cause him to return directly after the London engagement is completed.

Jerry Vogel Starts 2d Suit Over "Marquita"

Efforts to have the answers of Kay & Kay Music Co. and Edward and Anthony Kordula stricken out in the suit brought against them by Jerry Vogel, were defeated when the N. Y. Appellate Division upheld a lower court decision to let the answers stick. Kordulas and Kay & Kay claimed they didn't violate the Bulk Sales law when they entered into an agency agreement with Frank Sheridan.

Vogel who sued Sheridan sometime ago for alleged earnings due on pushing "Marquita" and received judgment, claimed the Kordulas in buying from Sheridan while the latter was being sued had violated that particular law. Sheridan is in California and Vogel is still trying to collect on the judgment against him.

The decision of the Appellate Division is made without prejudice to the issues of the trial, which will go on as scheduled. Paul Turner represents the Kordulas. Vogel is represented by O'Brien, Malevinsky and Driscoll.

2d Can. Meeting

A meeting was scheduled yesterday (Tuesday) in Montreal by the Canadian Performing Rights Society to clear up the trouble with users of copyright music who refused to apply for licenses. Operators of radio stations, band leaders and theatre owners were invited.

J. C. Rosenthal, general manager of the A.S.C.A.P., which holds a 50% interest in the Canadian ally and who attended the first meeting in Montreal two weeks ago, states that most of the trouble has been threshed out. Majority of those using copyrighted music have agreed to take out licenses, he declared.

Hallett's Misfortune

Physicians at the Carney Hospital, Boston, have given up hope of saving Mal Hallett's fractured right arm. The orchestra leader fell into a concrete pit last summer while playing at Pittsfield, Mass.

Except for one week Hallett has been in the hospital since August. His band, now known as Jerry Cook's Cookies, has remained intact and is playing at Revere Beach, Mass.

ASKS INVESTIGATION

Sioux City, Ia., Nov. 25.

State authorities have been asked by Howard Kling-barry, president of the Stone Park dance pavilion, to investigate the burning of the pavilion with loss of $3,000.

Witnesses claimed that within 10 minutes the wooden structure was in ashes. It was the second time the building had been razed by fire, the first occurring eight years ago.

Feist's Additions

Rocco Vocco, general manager at Feist, has added Bob Schuing and Johnny Meyers to his professional department.

Schuing goes over from the Radio Music Corporation. Meyers was last with Davis, Coots & Engel.

$50 Leader Bankrupt

Hartford, Conn., Nov. 25.

Worthington Hills, known as "Worthy" Hills, leader of an orchestra at the Pavilion Royale, Savin Rock, told Carleton E. Hoadley, referee in bankruptcy, it was impossible to pay out of his $50 a week salary, his creditors' claims, amounting to $4,655. He gave his assets as $150.

Hills formerly was president and treasurer of Worthy Hills, night club in Hartford.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

West Coast Music Trades Effect Valuable School Tie-Up for Future

Los Angeles, Nov. 25.

Local music trade, which has about reached the cellar, is trying to stimulate the business, or at least arrest the decline by going out after group musical education in the public schools.

Music trades here have been instrumental in getting the local board of education to plug musical education in the schools. At present there are 15,000 pupils taking advantage of the musical end of the curriculum and are studying either piano, violin or voice.

In fostering musical education in schools it has been stressed that the pupil should take up music not as a vocation, but as an avocation. The plugging of music as a means to earn a living has been to an extent responsible for its downfall. Music teachers have been the biggest offenders in this respect by promising fame and dough in return for tuition fees.

Interesting Youngsters

Music trade figures that the biggest boost for instrument and music sales is in getting the youngsters interested in some form of musicianship. If out of the mob now studying music in the schools only 10% decide to see it through, that's 1,500 homes that are interested in getting some sort of musical instrument in the front room.

To stimulate further the urge for music, the local stores are canvassing the kids who are in the group music classes and where they find a youngster or his parents undecided as to the kid's musical future, they give the youngster 12 lessons free on whatever instrument he has chosen.

The 12 lessons are of the trick type that has the embryo doing things at the end of two or three weeks. Sales' resistance is cut down by the kid's progress and, as a rule, a piano, fiddle or sax goes in on the down payment plan. When the instrument is installed, that's half the battle.

Song Sheet Peddlers Pop Up Again on W. C.

Los Angeles, Nov. 26.

Song sheet pirating has again cropped out here after a lapse of several months during which time the venders were practically extinct.

Now the American Society, through its local attorney, Phillip Cohen, has started a new drive against the illegal music sheet sellers, who seem to be working through kids spotted at various corners in the downtown district.

Testing Television

Regular Television broadcasts are being made by the National Broadcasting System from studios in the New Amsterdam theatre building. The sendings are private.

Signals in the broadcasts are being deliberately garbled or "bent" by engineers for two reasons. First to avoid outside pickups and other is to determine the effects of such "bending" on reception. The Times Square section was chosen in order to run down any effects steel buildings might have on sending and receiving.

NBC is operating its tele broadcasts under licenses turned over by RCA.

Richie Craig Set

Chicago, Nov. 25.

Richie Craig, is set for a two year optional radio contract with the Premium Malt Products Co. It will allow him to also appear on the stage.

Agreement is being secured by Sam Rannison of the local, Morris office. It will call for Craig to give 15 minutes over Columbia once a week beginning in February. Broadcasts can be from either New York or Chicago.

Singers in Shorts

Pathe has signed the Rollickers, radio singing act, for shorts. Tommy Hogan directing.

First is "The Mansion" made at Pathe's Long Island studios.

SEEBACH ELEVATED BY CBS

Now Head of Artist's Bureau—Other Shifts

Julius Seebach is the new head of the CBS artist's bureau. He formerly was director of production. The new appointment follows the recent shakeup of the CBS staff by Charles Paley, president of the circuit.

With Seebach's promotion, Charles A. Schenk becomes chief of production and Henry P. Hayward chief of commercial advertising. Hayward formerly was in production.

No new policy by the appointees so far announced, but evidently aimed to cut air chiseling and undue plugging on certain scores and subjects which caused the recent uproar.

Seebach is well thought of in radio circles and on general lowdown is credited as one with a deep knowledge of radio work and advertising.

WHITEMAN HEADS WBBM CHI MIDNITE FEATURE

Chicago, Nov. 25.

Ted Weems does not succeed Paul Whiteman at the Casa Granada Dec. 1 as reported. Whiteman's run at the Granada is still indefinite, although originally booked for but two weeks and already having stayed two months.

Whiteman is the chief radio attraction of WBBM, key station and network feeder of Columbia. He has just inaugurated the Nutty Club's fifth season on the air. This is a WBBM feature from the Granada that goes on the ether every Sunday night at midnight lasting three hours.

Because of the unusual time, one o'clock in the east, 10 on the coast, this has practically the rating of a national hookup. It's a great inducement to dial-twirlers all over the country who like to fish for distance.

Fox Plugs for Red Star

Preferred plugs for Red Star music and songs has been ordered in all Fox theatres by Harry Arthur. The action followed a confab with Jay Witmark of the Fox music subsid.

It includes the Roxy, Broadway, usually exempt from such things, and will also take in the Fanchon and Marco units.

Music Smallies Vamping

Some of the new publishers who went into business on their own in a small way a while ago are already disgusted with the situation and thinking of folding up.

They declare that with the large publishers having a difficult time keeping their heads above water, the small pub's chances are slimmer.

Ted Snyder Resumes

Hollywood, Nov. 25.

Ted Snyder is to start his own music publishing business again out here.

Snyder, through with screen writing, composed the "Temptations" revue locally.

RCA's Air Lapse

RCA gave up its regular weekly broadcast Thursday night (20) to the Lucky Strike program, which moved from WJZ to WEAF. RCA will remain off the air until Christmas.

RCA applied for a different period to start a new series after a lapse.

Irvin Cobb's 1st Dec. 5

Irvin S. Cobb's NBC's 10 minutes weekly for the Armour air programs starts Dec. 5.

The contract is for five weeks.

INDICT TWO 'LEGGERS

$500 Fine or One Year Under Cleve. Grand Jury Indictment

Cleveland, Nov. 25.

Joseph and Nathan Stein were indicted here by a Federal Grand Jury for distributing bootleg song sheets. They are liable to $500 fine each or a year in jail.

Complaints were pressed by the A. S. C. A. P. in its move to clean out all distributors and peddlers of the bootleg lyrics.

DRAMA AND AIR CLASH ON STYLE

John Golden's ideas on the drama is given as slanting NBC into a tantrum and ready for the big heave that will separate the ether circuit from the legit. Golden was called in to direct a drama to be presented by a New York morning sheet and the air birds can't agree on direction.

It's on the basis that legit folks think only in terms of the stage; radio in the air terms. So far in the daily confabs neither Golden nor the air men have moved closer except in discouragement, according to report.

Where the rub comes from the radio angle is that what the stage voice emphasizes may come over the air like an exaggeration of vocal culture.

This week is scheduled to set NBC one way or the other.

2-Way Tax Squawk From Coast Stations

Hollywood, Nov. 25.

Out west where the electrical transcription of recorded radio programs are more in use than in the east, the broadcasting stations are of the feeling that they are being charged double for musical copyright privileges.

Stations pay an annual flat sum to the American Society of Composers, Authors and Publishers for the use of copyrighted music and on top of that the stations must now pay the Music Publishers' Protective Association an additional 50 cent flat royalty fee for each broadcast record.

Manufacturers of the disk programs pay nothing for the music comparatively as they merely rent out these disks, and do not sell them, placing the royalty fee obligation for the privilege of broadcasting the music upon the stations directly.

HERE AND THERE

Fred Phillips, formerly with Feist, is with Irving Berlin's prof department.

Hal Kemp, band opens at the Golden Pheasant restaurant (Chinese), Cleveland, Nov. 22.

Larry Funk, at the Barn cafe, New York, Dec. 1.

Billy Barry, has left the Silver Slipper, Boston, after a month as m.c. and changes to the Mayfair Club, Dec. 1.

Leon Flatow, music man and pianist, joined the professional staff of DeSylva Brown & Henderson.

Jerry Freedman, orchestras are now at the Club Richman and the Club Abbey, New York.

Charles N. Daniels (Nell Moret) leaves from the west coast next week for his usual winter stay in N. Y.

Danny Yates' band replaced Roger White's at the Club Richman, New York, Nov. 24, latter moving to the Jungle Club.

Johnny Hamp opens at the Congress hotel, Chicago, Dec. 1, to stay until May.

Phil LeVant band opens Dec. 11 at the Vanity Fair, Chicago.

Jimmy Green band opens at the DeWitt Clinton hotel in Albany, Nov. 29.

Disc Reviews

By BOB LANDRY

KELTON'S GOOD FORTUNE

But D., C. & E. Gen. Mgr. May Have Trouble Collecting

Frank Kelton, general manager of Davis, Coots & Engel, is the happiest music man of the month. He received a cable from Poland informing him that he is sole heir to the vast hide and leather business founded by his grandparents and valued at more than $1,000,000, maybe.

Kelton, who was born in Poland and lived there until 13 years old, has asked for a two months' leave of absence and will sail for Europe about Jan. 10 to settle the estate.

Kelton, who is single and lives with his mother, will remain in the music publishing field regardless of the size of his fortune. He believes the Polish government may prevent his disposing of the properties and bringing back the cash, but thinks he can arrange for the managers of the enterprise to regularly remit substantial payments.

His parents brought him to the United States in 1913 and he served in the American Army during the World War. The bequest came as a total surprise, he said.

CITY LIKES FARMS BUT FARMERS DON'T

Chicago, Nov. 25.

Air feature, "Farm and Home Hour," ace program of the local NBC station, is running into difficulties trying to satisfy its two types of listeners, the farmer, for whom it was originally designed, and the city folks who insist on tuning in.

Boys back on the farm have written in stating emphatically that they don't want hilly-billy tunes, preferring classical or semi-popular music. Hot jazz is also banned.

Of the large air audience, estimated at between 10,000,000 and 15,000,000, there are thousands of city dwellers who squawk as loudly that there isn't enough hilly-billy and farm atmosphere in the programs. These city listeners are nearly all people who have been transplanted; raised on the farm and are now in the city; and plenty homesick. They tune in on the hour regularly, bringing back memories, and thus keping in touch with the old farm.

One of the biggest features on the air today, this Farm hour is broadcast over the entire NBC chain between 11:30 and 12:30 every noon. Chain includes 37 stations on weekdays, and 47 stations on Saturday, when the Pacific coast joins in.

Rural Special

Program is especially designed for the farmer. The time is distinctly chosen to grab the cornhuskers when they're in for the mid-day meal. The mike moves all over the midwest, picking up fair, hog-calling, milking and cornhusking contests, cattle shows, etc. Program is gaining in listeners daily, and after 18 months on the air, is headed for the ace position if the local station can figure some way to satisfy both the cow-country and the guys who ride the subway.

Oct. Sales Low

(Continued from page 64)

best sellers, as did "If I Could Be with You" and "Here Comes the Sun." "Tell Your Mother" was another holdover, but dropped from third to sixth.

Beverly Hill Billies are still on top on the Brunswick list, with "My Pretty Quadroon" and "Bloom on the Sage." It's tough on the crack bands, but that's the L. A. taste. Burnett's "Tell Your Mother" and Bernie's "I'm Yours" get places, with both bands local favs through L. A. appearances and radio plugs. "Stardust" is a holdover from last month.

Columbia's lead goes to Ruth Etting with "Don't Tell Her What's Happened to Me." Paul Whiteman gets into the money with another recording of "Tiger Rag." Entire lineup for Columbia is changed this month. Squawks among the local dealers about Columbia's tardiness in getting the hot tunes canned.

Victor has an entire new slate for the month, "Three Little Words," Ellington recording, takes top honors, with "If I Could Love You," McKenney orch., in second spot.

Ken Maynard

(Columbia 2310) Mechanicals are taking full advantage these days of any possible drawing power of film names evidently figuring a couple of recordings are worth the trouble and expense as a tester. Likely the recording fees outside of the really heavy names isn't large, so the gamble is all on percentage.

Maynard has been doing cowboy operas for the films, silent and audible, for about six years, rated all that time as a star and almost alone of the older group of cowboy favorites to stick throughout the slump that kicked the slats out of the horse dramas about three years ago. Presumably that indicates a draw.

That Columbia aims for juvenile trade is manifest through the label billing Maynard as "the American boy's favorite cowboy." They figure on the kids yammering: "Oh, papa, buy me that."

"Cowboy's Lament" and "Lone Star Trail" are both of that melancholy flavor with requests for a certain style of burial, recognized as typically prairie. Maynard has a fair sort of nasal campfire moan which, combined with clear diction, ought to give the cowboy-crazy kids a boot.

Merle Johnson

(Columbia 2313) Two from recent Paramount films, "It's a Great Life If You Don't Weaken" (Chevalier) and "Always in All Ways" (MacDonald), are attractively rendered on the educated saxes of this group.

High Hatters

(Victor 22533) Leonard Joy's bunch generally manage to weave their own unique and sockful interpretation into their assignments. "I Don't Want to Dream" and "Sweet Jennie Lee" will scarcely be one of their most popular efforts, although the band is a good seller pretty consistently.

Gene Austin

(Victor 22539) Victor high sales kid suffers from the weakness of his two chores here. Neither "Alabama Lullaby" nor "A Vision of Virginia" is much.

That Austin brings lots to little still doesn't elevate this particular release to his customary altitude. Austin is now making a swing around the R-K-O vaude tour, which fact dealers can and should take full advantage of.

Victor Arden-Phil Ohman

(Victor 22558) What solid piano means to rhythm is always pretty clearly demonstrated by the Arden-Ohman recordings. They contribute a "body" as well as fancy frills and trills.

"Embraceable You" and "I Got Rhythm" are Gershwin's from "Girl Crazy." They will do better in the east, with their western effectiveness possibly developing late.

Bob Blue

(Okeh 41464) Presented with a pair of full-blown peaches, "I'll Be Blue" and "My Baby Just Cares for Me," this harmoneer exhales a warm delivery, a pleasant voice and probable popularity.

Apparently new, with the name a 9/1 phoney.

Regent Club

(Brunswick 4915). Only so-so is the verdict on "One More Waltz" and "Just a Little While."

In no way distinctive as waltzes or recordings.

Six Jumping Jacks

(Brunswick 4946) A peppy vocal group romps into and through "Football Freddy" and a burlesque ballad entitled "Don't Send My Boy to Prison." Both are entertaining, and suggest collegiate popularity.

National Cavaliers

(Victor 22559) Names for quartets seem to be at a premium, judging by the confusing similarity of title between the various groups. National Cavaliers is distinguished from the non-national Cavaliers.

"Sing a Little Song" and "Here Comes the Sun" are both well ahead in the pop tune running, so the boys have a chance to apply their technique to established stuff.

They have good ideas, and it's good listening throughout.

Bernie Cummings

(Victor 22567) Formerly of the Hotel New Yorker and a fairly frequent Victor entrant, Cummings can do things with good tunes, but quite humanly suffers when slipped wishy-washy pieces like "I Love You" and "I'll Never Leave You."

They represent low-grade lyric writing as well as perfunctory composing.

Santrey's Dance Band

Henry Santrey is washing up with vaude and changing his orchestra from the stage to dance type.

He opens at a Baltimore ballroom, Dec. 1, for two weeks and then goes to the Kit Kat Club, London.

PAR GRILL CUTTING; FLOOR SHOW LEAVING

Paramount Grill, non-couvert charging dine and dance spot, operated by John Wagener, William Perlman and Tony Shayne, is the latest to join the group of Broadway clubs that is not paying off regularly. Elaborate floor show headed by Benny Davis, songwriter, booked in for four weeks' goes out next week, Davis having refused to linger at the room at a cut salary for himself and the 20 people in his revue.

Among others reported not paid off are Dave Gould, who staged the floor show, "Paramount Nights," and Con Conrad who supplied the songs. The Florence Richardson orchestra booked into the Paramount by the NBC has failed to prove any kind of a draw at the Grill, but the band's salary is said to be secured by a bond posted by the operators with NBC.

Wagener is said to have sold his interest shortly after the place opened.

With business in the middle class gay spots along Broadway generally off 50%, there are now twice as many non-couvert spots operating with lavish shows running mainly to nude revues, as at this time last year. All the new spots are doing light trade for dinner and practically nothing after theatre. As nite club trade even under normal conditions usually hits the skids during the pre-Christmas holiday period, two or three of these spots are expected to fold any day now.

Times Sq. Black-and-Tan

Michael Simon, proprietor of Clover Gardens, will bring the mixed-race atmosphere of Harlem to Times Square when he opens a new club on the spot now occupied by Moscow Inn.

Plan is to redecorate and feature the Cab Calloway orchestra.

SONG HITS
MERIT IN MUSIC
That's What
Jan Garber and His
Orchestra
And now
have always stood for
at the Lincoln Tavern Town Club
in Chicago the organization and
its competent director continue
"say it with music" with these
outstanding hits:
"Here Comes the Sun"
"Go Home and Tell Your
Mother"
"Just a Little Closer"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

Cops Close Exclusive Aniwah Club, Detroit

Detroit, Nov. 25.

Aniwah Club, unique night place, has been closed by the police and is not expected to reopen. Club, seating only 65, has been patronized by the local "400" since opened about two years ago. It is understood police closed it due to alleged gambling.

Although the club was strictly private, with membership costing $250, "name" talent appeared there. Acts to play this spot were Van and Schenck, Irene Bordoni, Healy and Cross and Marion Harris.

Club operated only for members without advertising, but got plenty of free publicity, all of it not wanted. Newspapers used the place as a target in campaign to clean up the city.

Roosevelt Quits 'Names'

Hollywood, Nov. 18.

Al Newman, United Artists' musical director, is organizing an orchestra for the Blossom room of the Hotel Roosevelt.

It ceases the booking name bands, and will be managed by Sid Grauman.

Ted Weems, the last of the M. C. A. band units, closed after six weeks.

Chi. B. R. Bombed

Chicago, Nov. 25.

Paradise ballroom, one of the largest dance places in the city, was bombed Sunday night. Property damage, but no casualties.

J. Luis Guyon, owner, has been operating with non-union musicians since a recent tiff following charges of James Petrillo that union members were forced to rebate part of their wages.

"FRANCIS" ON FLOOR

Francis Renault, female impersonator, heads the revue which opens this week at the Everglades, New York, non-couvert dine and dance spot. Principals are mainly from in the musical, "Hello Francis," which Equity stopped when no bond was posted for the chorus. Renault, subsequently, was suspended by Equity for refusing to quit the show.

Miss Myrtil's Commercial

Odette Myrtil will go on WGBS, New York, as a commercial as soon as she assembles an 11-piece Gypsy orchestra.

PARIS' NEW JOINT

Femmes as Gigs and Wine at $6 Per Bottle

Paris, Nov. 15.

Montmartre is going to try another angle on the cabaret business—despite discouragement in the past by the swiftness with which new night clubs open and shut.

An attempt is being made now to get a license for a Lesbian joint, with femmes in tailor mades as gigolos and champagne beginning at $6 a bottle. This outfit will house themselves in d'Albrew's (Peppy's brother) former club Chez Toi, which opened the beginning of the season and closed before it could get talked about. At present there is one such licensed Lesbian haven in Montmartre, which closes at two. It will not allow the femme gigs to wear tuxedos and has no orchestra. Drinks begin at 60c. a shot, and champagne is not obligatory.

The new place intends to be much ritzier with an orchestra for dancing.

Hollywood

(Continued from page 48)

stories for "Rangers" and "Lariat."

Al Levy has moved to Hollywood.

Sunset boulevard is a mud street now.

Charlie Chaplin is letting his hair go grey again. Reason, picture's finished.

Lew Ayres has bought a new telescope and will go in for astronomy in a big way.

Those Monday night picture showings have been taken up by Fox too now.

Town is getting its share of tourists, but the tourists haven't their share of the dough.

Three boulevard eating places went out of business last week. The cuff was all pencil marks.

Some of the more desperate legit actors along the boulevard are threatening to go to work.

Russell Phelps sticks to the story that a fall over a carpet was the cause of his broken elbow.

Hedda Hopper gets the vote of the New York girls for being the best dressed woman in Hollywood.

Plenty apartments and houses for lease through the finance companies, due to defalcations on payments.

George Gershwin hasn't accustomed himself yet to Hollywood studio hours. He still is abed at noon.

Louise Dresser floored by flu acquired while making a personal appearance at a friend's midget golf course.

John Garrick is thankful to F-WC for name mention in all ads of "Big Trail," although he wasn't in the picture.

Dominating the broadcasting of the Marion Davies' Armistice Day feed to 3,500 war vets was the plea: "give us beer."

Al Hustwick and Jeff Moffitt, former picture writers, now manufacturers of Hustwick's football game invention.

El Brendel suggests a family entrance now for football stadiums, where the wives and kids of players can get in free.

New and very arty Christmas trees of papier mache or some such substance, blooming along the Boulevard these nights.

Louise Dresser, pictures, at the Physicians and Surgeons' Hospital, Glendale, Cal., convalescing from an operation for leg abscess.

Sixth generation of Luguets got into pictures this week at Metro in the shape of Pierre Luguet, seven-year son of Andre Luguet.

The Cohn-Briskin-Warners-Morris agency-Lerberg and "Variety" clan complaining against Sid Silverman's football selections.

"Our Gang" now numbers nine, the largest it has ever been. New members are "Stymie" Beard, Shirley Jean Rickert, and Dorothy De Barba.

Pastime around town is finding the guy who is supposed to have given the lowdown to Moss Hart and George S. Kaufman for "Once in a Lifetime."

Dave Rubinoff, the Paramount maestro, will probably be Johnny-henryd, by Al Lewis, for Fox's Gershwins-Bolton musical to do the "mad Russian violinist" role.

Hy Daab, the big Titan from Radio, screamed as quickly as he could from here, staying knee-deep in pre-views and catnrch while saying nuts when asked about the sunshine.

N. Y. Musicians to Fill All Jobs With Members; Out-of-Towners Out

A clean-up of all out-of-town musicians now working in New York will be conducted shortly by Local 802 and members placed in their stead. In an attempt to secure jobs for the many idle New York musicians, the local has resolved that no more permits will be issued to non-members.

The resolution is enforcement of the present 802 law which permits the local to license an out-of-town musician after the latter has been in New York six months if it so desires, or to refuse.

Don't Want Charity

It has, from reports, drawn out of the recent meeting at which the 5% salary tax of working bands for benefit of unemployed musicians was rescinded, the musicians stating they didn't want charity, but wanted work.

In the drive against out-of-town musicians the New York union will shortly start an investigation of all theatre and restaurant bands and ease out all players not holding 802 licenses. These spots will be filled by regular members.

Used Cars and Films For Dual Radio Plug

Hollywood, Nov. 25.

KMIC will move its radio station from Englewood, local suburb, into the Metropolitan Studio on a tie-up with Christie-Educational.

Station is owned by Dalton's Inc., local used car company, and in its new location will be used to plug used cars and Christie Comedies.

WANTS SETTLEMENT

Jeanne Pellitrela, night club dancer, is asking a settlement from Frank Smythe, non-pro, for alleged bodily injuries sustained when Smythe's car hit her as she was crossing 55th street at Eighth avenue.

She claims to have been confined to bed for three days following the accident.

Favor A. P. Wire News

(Continued from page 3)

not compared to any other news service.

Picture execs, recognizing the business importance of their activities, are passing up the chatter stuff. Meanwhile, the minor fish still fall for the chatter, figuring that local news will serve to bring them to the attention of local execs, or vice versa, gaining social and business prestige for them in Hollywood.

No Opposition

Neither the United Press nor the International News Service is going to get excited by the A. P.'s decision to put regular Hollywood news on the daily wire. At least, not as far as their New York offices know.

They both have large staffs in Los Angeles, it was pointed out, handling two chatter columns by mail, and putting everything "strictly news" on the wire anyway.

If the A. P. makes a success of its departure, a U. P. official in New York said they might swing into line.

At the A. P. offices in New York, officials are still largely in the dark as to how the stunt will work out.

Last week there were two chatter letters sent out on the wire by A. P., but it is thought that if eventually will become a three-or-four-times-a-week stunt.

Baby Face Smeared

(Continued from page 49)

diately retaliated and was mauling McLarnin at the bell. In the last round it was up to McLarnin to score a knock-out to win. He tried but was matched and bettered by a man who appears to have the number of the most feared of fighters. Whether Jimmy will be softened up by the beating he got, will be indicated from now on. They say that McLarnin hurt Singer so much that the kid isn't right yet. Certainly something was wrong when he was knocked out by Canzoneri. Anyhow McLarnin has not been so badly licked since Ray Miller stopped him in Detroit two years ago.

Semi-final not too hot. Talt Littman, a vaunted middleweight from the middle west went against Harry Smith, the promising colored fighter. In the early rounds Smith had all the best of it, but the touch Littman finished rather well and earned a draw.

Just before the main event the betting price was forced down by the weight of short end money. The odds went to three to one, with the layers taking not more than a $2 bet. McLarnin hurt his right hand in the second but that does not explain the beating he got.

'Bugs' Baer Wins

"Bugs" Baer had to eliminate five famous humorists to win a radio berth with NBC for the RCA Radiotron hour. Baer begins his new air job Saturday (29).

Thereafter he will appear for two 15-minute periods a week for 52 weeks.

It's one of the biggest air contracts for time awarded a humorist although the figure wasn't given.

Mort Millman did the booking.

HUMORIST GETS THE AIR

Hollywood, Nov. 25.

John P. Medbury's spasmodic radio announcements over the National chain, got him a permanent berth with the broadcasting company.

Medbury, who still conducts his weekly syndicated Hearst column, will be on the air for CBS as a regular weekly feature every Wednesday night from now on.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
BEACON THEATRE
NEW YORK CITY

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED WEEMS
AND HIS
ORCHESTRA
NEW LOWRY HOTEL
St. Paul, Minn.
(Return Engagement)

ANSON WEEKS
and His
ORCHESTRA
Fourth Year
MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
George Olsen's Restaurant
Culver City, Calif.

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
INDEFINITELY
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

Fletcher Henderson has a two-year contract for Connie's Inn, Harlem, beginning Thanksgiving.

Dixieland Jazz Band opens at the Rosemont, New York, Dec. 7.


TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

FOR SALE
Modern Ballroom
in
NEW YORK CITY
FULLY EQUIPPED
Write Box 65 Variety, New York

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing: "Gazing at the Stars," "The Little Things in Life" "Three Little Words"
WABC every Saturday from 10:30 to 11:30 P. M.; every Sunday from 9:45 to 10:00 P. M.; every Tuesday during Paramount-Public Hour
VICTOR RECORDS

Obituary

JIMMY HUSSEY

Jimmy Hussey, 39, vaude and musical comedy comedian, seriously ill at his home, 1186 4th avenue, Woodcliff, N. J., for some time, died there Nov. 20. Stomach trouble and tuberculosis were the immediate cause.

Mr. Hussey is survived by his widow. There are no children. The remains were taken to his old home in Chicago for interment, following mass in St. Malachy's church, New York, Saturday (22).

Hussey, who became one of vaudeville's best-known Yid comics, was an Irishman. When not in vaude he was in shows. He had also made some shorts for the first Vitaphone issues of sound film.

When a youth in Chi he was a messenger boy, and when first in New York he sang ill songs in short pants. He and a man named Sully teamed as Sully and Hussey. He had appeared in a school act. Hussey is credited with being the first "lid pot" (low derby) comedian to play in New York vaude.

He teamed at different times with Jack Boyle, Al Lee, William Wormsley, Jack Allman and Eddie Hickey, the last-named a cousin of Hussey's.

Mr. Hussey was with Allman when his first illness became severe. He and Allman had played the Fox, Philadelphia, and were in a drawing room on the way back to New York when Jimmy, overheated, caught cold from an open window. Stomach trouble developed, and Hussey, eating very little, became prey to tuberculosis. At times he became better and returned to vaude, only to be finally forced off because of his health.

His mother, living in Chicago, also survives.

BILLY CLIFFORD

William Clifford Shyrigh, 61, known professionally as Billy (Single) Clifford, died suddenly at his home in Urbana, Ill., Nov. 20. For many years Clifford had appeared in musical comedy and vaude and had teamed with Maud Huth, his former wife. The vaude combination of Clifford and Huth appeared in all the big time theatres and had played abroad.

When Clifford and Huth dissolved their stage partnership, Clifford continued to work as a single

IN FOND MEMORY OF
FLORENCE MOISAN
Who Passed Away October 27, 1930
Sadie Jacobs

which word he used in his billing. In later life when he had retired from the stage the "Single" remained with him.

Clifford was born in Urbana, adjacent to Champaign, the home of Illinois University. There Clifford, when 10 years old, joined a circus as a drummer. He took up tap dancing and quickly obtained stage recognition.

Clifford was the owner of the Clifford theatre in Urbana. A brother, Eddie Clifford, is in vaude. His mother (92), the brother, and his widow, Mrs. Mae Clifford and a small daughter survive.

JOHN P. CURRAN

John P. Curran, veteran vaude actor and minstrel, died Nov. 21 at his home, 14 Melbourne avenue, Ventnor City, N. J. He is survived by his widow, Mrs. Anna Wilmuth Curran, and a daughter, Mrs. Daniel J. O'Donnell, living in Philadelphia.

John Curran and "Pop" Ward had formed the old comedy team of Ward and Curran, which was in vaude for 26 years. They were best remembered for their popular travesty skit, "The Terrible Judge."

Mr. Curran had also appeared in the original Clipper Quartet, the Lottie Collins Troubadours, Thatcher, Primrose and West and Haverly minstrels, and also in support of James T. Powers and Anna Held. His last stage engagement was with Miss Held, about 15 years ago.

He had lived in Philadelphia, but had gone to Ventnor, near Atlantic City, in hope of benefiting his health.

Interment in Philadelphia.

MING TOY

Ming Toy (26), born in Portland, Ore., singer and musician, was buried yesterday (25) in the N. V. A. plot at Kensico Cemetery. Toy died Saturday night of heart disease. Toy had lived at the N. V. A. club.

Toy's mother was said to be a Chinese. His father, friends asserted, was an American. Toy had a soprano voice and was an expert guitar player.

Friday night (21) Toy played at a benefit at Kearney, N. J. He was accompanied by his friend and mentor, J. Irving Southard, of the N. V. A. Mr. Southard said that Toy seemed well. Saturday night Toy suffered a fainting spell and Southard hurried Toy to the French Hospital, where he died.

Interment in Mt. Kensico cemetery in N. V. A. plot.

MRS. SAM H. HARRIS

Mrs. Sam H. Harris, wife of the New York theatrical producer, died at the Harbor Sanitarium, New York, Nov. 24. She was 42.

Mrs. Harris, whose maiden name was Alice Nolan, was an actress, making her first appearance on the stage in 1904 in "Little Johnny Jones," which George M. Cohan produced at the Liberty theatre. Her sisters, Agnes and Lola, now Mrs. George M. Cohan and Mrs. Frank Otto respectively, were in the same attraction.

Mrs. Harris also appeared in "George Washington, Jr.," (1906), and "The Honeymooners," which Harris co-produced with Cohan. Her last appearance was in the first Cohan Revue at the Astor theatre in 1910.

Mrs. Harris died from a cerebral hemorrhage, brought on by grippe and other complications. Her death came before the Broadway premiere of "Oh, Promise Me," the second production of the current season Mr. Harris has brought to New York.

ABE FRIEDMAN

Abe Friedman, 33, independent vaude agent, died in Jewish Memorial hospital, Brooklyn, Nov. 23. He is survived by his wife, Belle Mann, Victor recording artist and appearing for NBC in radio assignments.

Mr. Friedman some weeks ago appeared in good health and had returned from a vacation upstate. He suddenly fell ill with what was diagnosed as intestinal trouble and lost weight rapidly. A consultation followed and an operation was performed last Monday week (17).

He had placed a number of teams under long contract with Publix, including Ross and Edwards. Interment in Montefiore cemetery.

ROSE WATSON

Rose Watson, 74, actress, died in Baltimore Nov. 14 at the home of her cousin, Mrs. Clara Leight. Since 1926, Miss Watson had been under the care of the Actors' Fund.

Miss Watson had spent many years on the stage, both in stock and legitimate. Her last stage appearance was in "Applesauce." She had also appeared in support of Sol Smith Russell, John T. Raymond, Fiske O'Hara and "Birds of Paradise." For five years she had been in "Lavender and Old Lace," and with the Corse Payton stock.

Interment in Baltimore.

AL BLOOM

Al Bloom, 52, vaude producer and lay member of the N. V. A., died suddenly of acute indigestion Monday night (24) in New York.

He is survived by his widow and son. The body was taken to Rochester, N. Y., for interment.

Al Bloom was a conspicuous figure around the N. V. A. club, where he was well known.

When he stopped his vaude producing he became an organizer for the Order of Owls.

JIM (POP) OWENS

Jim (Pop) Owens, 65, gateman at the Metro studio, died suddenly at his home in Hollywood from a stroke Nov. 19. Owens was well known among the film notables, having been on the front gate at the studio for the past five years. Prior to coming west, he was a fireman in Chicago.

He is survived by four sons and a daughter.

JOHN D. POWERS

John D. Powers, 42, Paramount-Publix manager for Connecticut and Western Massachusetts, died Nov. 24 at the Neurological Institute of the New York City Medical Center of a tumor of the brain.

Powers, who was born in Essex, Conn., had been associated with the Stanley Works of New Britain, the Underwood Typewriter Co., and the F. C. Bushnell Co. of New Haven.

He joined Par-Publix 11 years ago.

Mrs. Robert Scott, 55, wife of Robert Scott, for many years manager of the Metropolitan theater (legit road attractions) in Minneapolis, died at the home of her parents, Fayetteville, Ark. Mrs. L. N. Scott, widow of the late Louis N. Scott and present owner of the Minneapolis and St. Paul Metropolitan theatres, is a sister. Mrs. Robert Scott is survived by her husband and a son, Robert Scott, Jr.

Morris Weinberg, 52, owner Chicago (Joyland) theatre, died of heart failure in Chicago, Nov. 18. Weinberg had been in picture business for 15 years and at one time was manager of U. S. Music Hall. Widow survives. Interment in Chicago.

E. J. Wagner, pioneer Wisconsin exhibitor, died in Milwaukee Nov. 18. He retired from show business three years ago after establishing some of the first houses in Milwaukee.

John H. Czerny, 76, Spokane musician, died recently. At one time he was arranger for Fisher, New York. His widow is ill of pneumonia in hospital in Spokane where her husband died.

T. Harry Whitehead, 65, general manager of the Canada Glue Company, died November 17 at his home in Brantford, Ontario. A widow survives.

The wife of Walter Richardson, former stock leading man and division manager for Publix, died in New Orleans after an operation.

Benjamin Kittredge, orchestra leader, formerly of Kansas City, Mo., died in Salem, N. H., November 21.

Mrs. Fanny Cheatham, of Jackson, Miss., mother of Jack Cheatham, died recently.

Mother of Bide Dudley (N. Y. "Evening World") died at her home in Denver, Nov. 24.

Not Much Chance That Ringling Will Stop Matinees for Tops

Despite reports from Chicago, the home office of John Ringling places no on the idea that the matinees will fall out of the big tops the coming season. It's pointed that doing such a thing would kill off the kid trade, which is the circus' mainstay. While admitting a decline in mat biz the past season, due to general conditions, no such move is contemplated.

Ringling is reported as keeping all his six shows intact. Some towns may be dropped, but none has been figured out.

West is given as showing a return to circus interest with the biggest drop off being in certain exclusively agricultural spots. The South is precarious with the thought along those lines hanging to that it may take a couple of years to bring that section back to former normal top time.

Where the gate strain was least noticed were spots like Indiana, Iowa and Illinois, where the populace is a combo of agricultural and industrial.

The policy of letting out shows to fairs, which didn't hit right off the past season, may stick. The only question to be figured there is the guaranty, it is said. Where the offer is big enough the shows will go in.

Robbins Set for '31

Chicago, Nov. 25.

Robbins Bros. circus has established a general office at Lancaster, Mo. and announces it will be on the road in 1931.

Fred Buchanan, owner will manage. Outfit will be either a 20 or 25 car trick. Building and repair work now under way.

Magic Is Right

Galveston, Nov. 25.

More than half a century ago Charles Andress, 79-year-old magician, known as "Uncle Charlie" in the profession, amazed Galveston audiences with feats of magic. Last week he amazed them with another triumph in magic—a bride of 29.

Uncle Charlie and his bride, who were married at Great Bend, Kan., recently, dropped in on a honeymoon tour en route to Miami. They plan a tour round the world next year.

Air Dialog Limited

(Continued from page 1)

tion or chain its broadcasting license. The government radio commission reserves that right.

Tamest parlor situations used as gags in vaude, legit and even talkers are considered too rough for ether fans' ears. Idea is that the kids are liable to walk into the room at any time.

Homely Girl's Chance

(Continued from page 1)

but too often launchers of a beaut contest have later discovered they started a boomerang.

A beaut contest is arranged for and local enthusiasm aroused. Local lookers are started on their rainbow way to what the girls anticipate will be a dazzling career. There is no stopping them. They feel their lives have been cemented by the temporary home-town glamor as an officially declared beaut contest topper. No end to their expectations and demands.

When local beauts fail to reach glory indignation is aroused. Then the publicity angle behind the contest is looked upon as an ulterior motive; beauty winners and their admirers clamor they have been fooled and pitifully exploited.

Altogether beauty contests have caused so much trouble, hard feelings and bitter results to the instigators they are through with them.

Personality Only

They still want contests for publicity, so the personality gag has been adopted. So far it has worked out nicely in the case of the United Artist's contest for Gloria Swanson's picture, "What a Widow." About the only requirement for this personality contest was that the girls should not by any chance be beauties. This was the one thing the contest runners knew they did not want. After a look at the personality girls their wishes were fulfilled.

The personality of the girls was judged by the answers they returned to a series of questions. The ones who seemed best informed, interesting and intelligent, were chosen. If thick ankles and cross-eyes went hand in hand with their "personality," all the better. To make certain that there were no skittish girls in this group, who thought no beauts might have beaut's ideas, some very ethical questions were put to them. One was:

The Correct Answer

"If you were in love with a married man, would you brave all conventions for your love?"

The correct answer was:

"If I was in love with a married man and expected the protection of civilization I would have to live up to its tenets."

Girls who did not answer this question correctly were not chosen. So the contest promoters feel quite at ease about the group finally chosen. They even feel that they can let them go to Paris without a chaperone, with the beaut angle out. And these personality contest winners know and have been assured that all they receive from the contest is a trip to New York and then to Paris, with all expenses paid. Nothing more is to be expected and the contest runners feel that they have made this quite clear. However, one of the girls has been on the stage, and somehow erroneously believes she is a beauty. That girl has been trying to use the winning of the contest as a means to wangle a stage job on Broadway. U. A. is furious and won't let her talk to reporters.

Earned the Trip

Most of the other girls are private secretaries or such, and keeping discreetly within the contest provisions. They feel quite superior to beauty contest winners. Earned their trip abroad with their brains, they feel.

They think a personality contest great stuff.

One girl said: "This contest is swell. You can look like the devil, and still be a winner. And get just as much attention as though you were a beauty. In fact beauty winners never give the contest any credit for anything done for them. They think it is merely their own beauty, which is all the bunk."

It looks as though grateful personality girls have solved the contest problem for the exploiters of publicity schemes.

SECOND MERGER OF CARNIVALS

Chicago, Nov. 25.

Those carnivals not joining the merger formed last week under the title of International Midway Corporation will organize a second syndicate merging such outfits as Melville, Reiss, Dodson Brothers, Brundage and possibly Beekman and Garrity. The latter may join the first group. D. D. Murphy will head the second group.

It is possible that next season will see these two protective factions waging the kind of competition that the International Midway was formed to eliminate.

Gentry and Son to Be Active Next Season

Chicago, Nov. 25.

H. B. Gentry and his son Frank, of Bloomington, Ill., will put out the original Gentry Bros. Dog and Pony circus early next spring. Whether the outfit will tour via trucks or railroad not yet determined.

Old Gentry title, using the dog and pony idea and playing city and suburb lots was one of the big money makers of a few years ago. Title at present is used by Sam Dill, now in California.

Gentrys think the time is ripe again for the shetland pony and dog circus at pop prices in the larger centers.

Pet Leopard 'Murder'

Galveston, Nov. 25.

Capt. Charles Howard, wild animal trainer, faces charge of homicide at Lubbock, Texas, in connection with death of James Evans, 4, at Littlefield, Texas, 30 miles from Lubbock.

Howard, traveling with a carnival, took a leopard into a drug store where animal sprang on the child, clawing him fatally. Leopard was taken to zoo at Clovis, N. M., and Howard, because of high feeling at Littlefield, was taken to Plainview for safe keeping.

Hagenbeck's Opening

Chicago, Nov. 25.

Hagenbeck-Wallace circus has been set to open in the Auditorium, Cleveland, next spring. Tentative dates, now laid down, will open the trick April 15.

After Cleveland, show will jump direct to Montreal, Canada. Same move was made by the show two years ago.

Tex. Beaut Show Date

Galveston, Nov. 25.

June 13 to 17 are dates of 1931 International beauty pageant to be held here. Robert I. Cohen, Jr., was re-elected general chairman, and Martin Starr, managing director. Starr stole the show as master of ceremonies at 1930 pageant and won job as result.

Plans call for 75 American and 15 foreign entries. The 1930 show, for first time in history, broke even financially.

Sparks Buys Cole Bulls

Chicago, Nov. 25.

Charles Sparks, owner of the Downie Bros. circus has purchased the two elephants and one camel of the defunct Cole Bros. outfit from John Ringling.

Animals being quartered at Peru, Ind., and were shipped via express to Savannah, Ga.

CARNIVALS

(For current week (Nov. 24-29) when not otherwise indicated)

Cetlin & Wilson, Brunson, S. C.
Gaiter, Meridian, Miss.
Greenburg, Glendale, Ariz.
Krause, Ocala, Fla., Dec. 1-6, Tampa.
LaMance, Pembroke, Ga.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

This R-K-O house is unquestionably the only theatre in Chi to consistently refund admissions for four consecutive Tuesdays because of lack of seating space. It sets some sort of a record for Chicago, credited to vaude.

Ishakawa troupe of four Japs start the routine off fair enough with balancing feats and silk-smooth running feats that bring gasps.

Adamoff and Dixie Trio deuced. One man and three femmes in periwigs of continental America period had only their headdresses to recommend them. Rance and Gordon proved a neatly routined team with songs and chatter. Man has an appealing voice. Girl partner is a crooner and dancer, and also something of a comic.

Hank the Mule proved ready laugh-getter. Incidentally the inside of Hank is a femme. Hers is showmanship for pop vaude houses.

Great Shubert, fresh from the circus lots, did contortion stunts to a pleasing finish. State Four made the house wait. After the orchestra had played the introduction three times the act showed. Four men not so hot on their harmony.

Casson and Marie fed weary wheezes. Ray Conlin, ventriloquist, in eighth spot, pleased immensely. Closing was Goody, Oro and Smith, three men and a black bear. Turn is good for a laugh a second with the wrestling number, and equally good on any stage.

Feature "Outside the Law" (U), with every seat taken.

Regal

Six fair acts slipped away quickly without leaving any definite impression on this colored audience. They went more for the regular show, composed of Mysterious Smith, magician. Smith closes with his big escape stunt, out of a straitjacket and strapped casket. That casket, all black and white, was an awe-inspiring object to these folks.

Preview was run off first, and led by Masso and Cresello, two man accordion team, with a couple of vocal choruses thrown in. Hardly strong enough as a vaude turn, but may find a spot in a presentation. Gertrude Avery and Boys means two women and three men in a fair flash turn. They do everything but act needs more polish and finesse. Has possibilities for the family time after a bit more practice.

The Captivators, three-woman piano and vocal turn, won't do for the stage. Parlor entertainment. Straight singing with no attempt at any sort of variety. No comedy, no torch, no ballad, just three women singing.

Charlie Slugler has a good comedy personality and gets over principally on his showmanship. Material weak, obviously slapped together without much thought. Songs and a couple of gags in a jerky routine. For his encore uses a colored hoofer, who clicked solidly at this house and who will get across in most other spots.

"Jim Dandies," two women and four men, in a tumbling and pyramiding turn, are oke for the smaller family time closing position. All familiar work, with slight attempt at comedy that would be better eliminated.

Feature was "Scarlet Pages" (FN), meat and strong drink for this audience.

Business good last show Thursday.

Cotton Club, Cicero, has reopened with Nina Mae McKinney, Charles ("Snowball") Whittier, Victor Joyner and Elmer Turner.

Lew Hawkins is in the Mercy hospital, Benton Harbor, Mich.

N. Royster of North Carolina, has bought "Primrose Path" rights for North and South Carolina. The film (Roadshow Pictures) opens for Publix southern theatres at the Paramount in High Point, N. C.

A. J. Gumbiner cleans up his theatre interests locally by selling the Deluxe to Al Ettelson, who also owns the Lake Shore. Gumbiner will devote himself to his new house in Los Angeles.

Charles E. Courtney, chief artist, and Eunice Leftkowitz, secretary for Jack Hess, accompany their boss to the New York office of R-K-O.

"Die Meistersinger" was performed for the first time in 20 years by the Chicago Civic Opera as one of this year's four "novelties," including "Camille," "Lorenzaccio" and "The Bartered Bride."

Melody Mill, a new "pleasure palace," has Freddie Daw and Frank Desort's orchestra featured.

Eleanor Randall's Lyceum company of "Mrs. Plimpton's Husband" closed last week in northern Canada on the Community Chautauqua circuit.

Olga Worth is reported opening a stock company shortly at the Brandeis theatre in Omaha.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

BROOKLYN	70	NEWARK	70
CHICAGO	69	NEW ENGLAND	69
CINCINNATI	70	NEW HAVEN	70
DALLAS	69	OKLAHOMA CITY	71
DENVER	70	PITTSBURGH	69
DES MOINES	70	PORTLAND, ME.	69
DETROIT	71	PORTLAND, ORE.	70
DULUTH	69	ROCHESTER	71
KANSAS CITY	71	SAN FRANCISCO	70
LOS ANGELES	70	SARANAC LAKE	70
LOUISVILLE	69	SEATTLE	70
MILWAUKEE	69	ST. PAUL	71
MINNEAPOLIS	71	SYRACUSE	69
		TOLEDO	71

HOTEL KNICKERBOCKER
Opposite the Drake
Adjoining Palmolive Bldg. CHICAGO
Walton Pl., Just East of Michigan
Special Rates to the Profession!
Coffee Shop—Dining Room—
Smart Cosmopolitan Atmosphere
Finer Rooms—Lower Rates

When in Chicago
Visit These Hits

R-K-O STATE-LAKE
DANGER LIGHTS
With LOUIS WOLHEIM, ROBERT ARMSTRONG and JEAN ARTHUR

ERLANGER
The Greatest of Detective Thrillers
SUBWAY EXPRESS
MATS. WED. and SAT.

SELWYN
GEORGE CHOOS Presents
CRANE WILBUR and AL ROASBURG'S HILARIOUS COMEDY
"CRADLE CALL"
A Riot of Fun
With a Very Distinguished Cast

BLACKSTONE Matinees Wednesday and Saturday.
THEATRE GUILD, INC., Presents
"A Month in the Country"
with MME. ALLA NAZIMOVA, EARLE LARIMORE, HENRY TRAVERS, CECIL YAPP, EDWARD ARNOLD and Others

ADELPHI Clark & Madison
JOE SMITH CHARLES DALE ALEXANDER CARR
in MENDEL, Inc.
with Lisa Silbert and Anna Chandler

PORTLAND, ME.

By HAN CRAM

Strand—"Renegades," stage revue.
Empire—"Sunny"; Keyes's End.
Jefferson — "The Old Homestead" (stock).
State—"The Derelict"; "She's My Weakness."
Keith's—"The Cat Creeps," vaude.

Policy at Keith's here using stage presentation, with Brim Jewett as M. C., with pictures has increased business.

Dulcey Cooper now leading woman at the Jefferson; Gertrude Kearns, ingenue, and Scott Kolk, juvenile. Russell Hicks, leading man two years ago, rejoins next week.

Victor Basser, Maine roller skater, plans a 250-mile skating trip over the highway to Boston.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Sin Takes a Holiday"; vaude.
Loew's State—"Min and Bill."
Warners Strand—"Widow from Chicago"; "Life of the Party."
Paramount—"Only Saps Work," "Tom Sawyer."
Fox-Eckel — "The Dancer"; "Just Imagine."
Empire—"White Cargo."
Syracuse—Vaudeum.

Premiere of "Just Imagine," set for Wednesday midnight, will commemorate the 17th anniversary of the Eckel, the first of the local major theatres erected for pictures. Lasted as independent, it later was acquired by Robbins Enterprises, Inc., which subsequently leased it to the Schines; Fox acquired the lease a year ago.

Victor W. Frank, now p.a. as well as assistant manager of Loew's State.

Cables last week reported of the successful debut in Berlin as a symphony conductor of Victor H. Miller, last director of Loew's State orchestra here. Miller conducted the Berlin symphony in the premiere of his own symphony, "Symphony Romantique."

Fred C. Fisher, owner Fisher theatre, Seneca Falls, was fatally injured and his wife, Mrs. Harriette Withers Fisher, severely hurt in an auto accident at St. Augustine, Fla., last week.

NEW ENGLAND

Music Hall, Pawtucket, R. I., reopened Sunday with double feature talkers.

The fight of Mrs. Marie Thiffault, formerly Cambridge, Mass., vaude actress and night club dancer, against her husband's suit for divorce and custody of their nine-year-old daughter, is now up to the Middlesex Probate court in Cambridge. Thiffault, Boston theatre booker, charges his wife with desertion. She testified she left her husband because he drank and beat her.

The Capitol, Hartford, Conn., reopened last week with double features.

A Grandeur screen has been installed in the Fox-Poli Capitol, Hartford, Conn. Frederick T. Thomas is manager.

Theatres in Fall River, Mass., Woonsocket and Pawtucket, R. I., are using French speaking versions of American made talkers to increase receipts. The cities have large French speaking populations. In Fall River, the English version of a picture is shown for a couple of days and the French version on other days. In Pawtucket the Publix-Imperial gives a 11 p.m. presentation of a French picture. In Woonsocket the Bijou also offers French films.

LOUISVILLE, KY.

Alamo—"A Devil With Women."
Brown—"Potable Parlor."
Mary Anderson—"1 Night at Sadie's."
National—Film and "City Service" F. & M., idea.
Rialto—"Feet First."
State—"Min and Bill."
Strand—"The Big Trail."

John Hunt now assistant manager to Walter McDowell at Loew's State.

Strand Amusement Co. of Owensboro has filed three appeals from judgments of the Daviess Circuit Court assessing fines of $250, $225 and $175 for permitting employes to work in theatres and liquor stores on Sunday. The appeal is regarded as a test case and will probably determine the houses' right to continue to operate on Sundays.

Elizabeth King, 16, has filed suit through her father, Thomas King, against Floyd Heth, 23-year-old circus employe of Racine, Wis., in an effort to collect $25,000 damages on an alleged criminal assault. Heth is under indictment here on a statutory charge in the Criminal Court and is accused of having assaulted Miss King when the Heth Greater Carnival played here in July.

Cleveland Symphony Orchestra cleaned up in a one-night stand at the War Memorial Auditorium; the take hit $2,365.

Alumni Players on two-day engagement of "The Constant Wife," directed by Boyd Martin dramatic critic on the Courier-Journal, grossed about $1,350.

Nina Bankey and Rod La Roque, when the lights went out just before the final curtain, ad libbed for ten minutes to a big hand until repairs were made.

Younger Women's Club will produce a play by Thompson Buchanan.

DULUTH

By JAMES WATTS

Lyceum—"The Big Trail."
Garrick—"The Office Wife."
Strand—"Cadiee Lovers."
Lyric—"Top Speed."

E. J. Rubin, Minneapolis, and G. J. Ludwig, Publix divisional men, report patronage in this territory improving.

Duluth's first Magnascopic screen introduced at the Lyceum this week.

Morris Rosenthal, former manager Lyceum and Garrick here, assigned to a Publix house at Wilkes-Barre, Pa.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"See America Thirst."
Davidson—"Dressing Nights."
Gayety—Burlesque stock.
Majestic—"Hell's Angels."
Palace—"Follow the South Seas" (film).
Palace-Orpheum—"Rolling Along."
Riverside—"The Bad Girl"; vaude.
Strand—"The Big Trail."
Wisconsin—"Derelict"; stage show.

Sherman Brown appointed executive secretary of The Crusaders, an organization against Prohibition.

Manager Brin again playing the same picture at his two adjoining houses, the Garden and Majestic, at the same time. This time it's "Hell's Angels."

Milwaukee's charity football game between Marquette and Detroit universities grossed $25,000 for the unemployed, which was turned over to Alderman Harry Devine.

Owen McGiveney collapsed on the stage of the Riverside theatre during his performance of "Fagin," last Wednesday night (19). A physician diagnosed the case as ptomaine poisoning.

The Walter W. Oeffeh Co., a building firm, has started suit against Community Theatres, Inc., for $3,401 for back rent. Builders allege the Co. failed to keep an agreement to pay as rent 31% of the total cost of a $130,000 theatre building at West Bend because the cost was $30,000 higher than had been expected.

Mr. and Mrs. Edwin Harley Achduff celebrated their 55th wedding anniversary last week. Achduff was former minstrel man.

"See America Thirst" had its world premiere at the Alhambra last Thursday. Opening night proceeds went to the Wisconsin News for its Xmas fund.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"Ripples."
Alvin—"Artists and Models."
Hip—"Trouble Bachelor"; stage show.
Academy—Burlesque (Mutual).

Pictures

Penn—"Min and Bill"; stage show.
Stanley—"Sunny"; stage show.
Warner—"Renegades."
Fulton—"Lost Zeppelin."
Harris—"Maybe It's Love"; vaude.
Aldine—"The Big Trail."
Enright—"Life of the Party"; stage show.
Sheridan Sq.—"Silver Horde."

Earle Bailey, Stanley manager here, sent to Reading by Warners. Replaced by Vincent Tompkins from Jersey City.

Coffee Dan's opening atop Mayfair Hotel, management Melville Stoltz, who ran old Duquesne theatre here 25 years ago. Lenny Paige is m. c.

Evan Burrows Fontaine went into the Club Mirador last week, and next day nite spot's gambling layout was raided, with plenty of publicity for cabaret as well as Evan herself.

"June Moon," "Topaze" and "First Mrs. Fraser" booked to follow "Artists and Models" into Alvin. A. Nixon, Mrs. Fiske in "Ladies of the Jury," scheduled for next week, moved back and "Garrick Gaities" comes instead.

Arthur Marlowe, local boy and known here as Arthur Sprinkle, with Sharp stock two seasons ago, appearing now in Sabatini's "The Tyrant."

DALLAS

By RUDY DONAT

Majestic—"Scotland Yard"; vaude.
Palace—"Derelict"; stage show.
Melba—"Whoopee."
Old Mill—"Numbered Men."
Capitol—"Outside the Law."

"Big Trail" flopped at Majestic last week, in spite of heavy ballyhoo, with "Lilliom," at R-K-O's other stand, Capitol, better. "Remote Control," Publix-Palace, and "Maybe It's Love," Publix-Melba, fair.

Walter Gieseking drew good attendance for one night stand last week via American Legion tie-up. And $2.50 top, too.

Henry Busse and band in Adolphus hotel ballroom for season.

Local little theatre, doing "Camille" with "Hotel Universe" for December attraction. "Camille" sell-out as usual, giving amateurs around $3,000 gross for week.

Theo. Kosloff has production of "Scheherazade" tied up with local symphony Feb. 8 with amateurs.

Gettysburg battle cyclorama, which was forced into receivership during state fair last month, has paid off $2,500 to 50 claimants.

Telephone Wabash 8439
THEATRE DEVELOPMENT CORPORATION
910 South Michigan Avenue
CHICAGO, ILL.
Organizing - Supervising
Leasing - Buying
Selling - Building
Architectural - Service

THE UNION RESTAURANT
68 W. Randolph St., at Dearborn, CHICAGO (Recently enlarged)
R. WELCH ON THE MIGHTY WURLITZER ORGAN
Our Popular Prices Remain the Same for the Best Food
NO COVER CHARGE OPEN ALL NIGHT

IN CHICAGO
LINDY'S RESTAURANT
On Randolph Street
Is Home, Sweet Home, to the Profession
A Good Place to Eat and Meet

ST. CLAIR HOTEL
5 Minutes' walk to Theatres—Beautifully Furnished Apartments
Complete Hotel Service—One Room and Kitchenette $25 a week, $90 a month
Two Rooms and Kitchenette $40.00 a Week, $145.00 a Month
Hotel Rooms $17.50 a Week
OHIO, STATE, MICHIGAN AVE., CHICAGO

HOTEL LORRAINE
CHICAGO
SINGLE ROOM, BATH, $2.00 UP
DOUBLE ROOM, BATH, $17.50 AND $21.00 WEEKLY
DOUBLE WITHOUT BATH, $14.00 WEEKLY
LEONARD HICKS, President

HOLLYWOOD and Los Angeles

"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)

Phone Hollywood 6141

Majestic, former downtown legit house gone talker, will add stage shows. Opening Nov. 27.

Bette Davis reports at the U Dec. 1 for initial picture under term contract. Miss Davis played in "The Solid South" in New York and studied in John Murray Anderson's dramatic school.

Latest musical job of Max Fisher and band was playing in "Millie," film. Band has been synchronizing and recording at Fox. John Francis Dillon, directing "Millie," was down with grippe during several days' shooting, Harry Brown taking his place.

Long Beach picture houses of F-WC have dropped stage shows. Theatres have been playing F. and M. units four days of week and acts last half.

Ruth Ward, secretary to Bobby North, FN supervisor, rates an exhibit of her art work at the Roosevelt in December.

James O. Ryan has succeeded Lionel Belmore in Mrs. Pat Campbell's "Ghosts" company, now in San Francisco.

H. M. Young, Glendale theatre operator, is opening his third house in that town, Capitol, about Dec. 15.

Herbert Yates and Ben Goetz, president and v. p. respectively of Consolidated Labs., left for New York from where they sail for Europe Nov. 28.

Harry Weber has taken larger office quarters to make room for Herman Weber, just out, who will handle the vaude. This leaves Harry and his son Herbert in charge of the studio contracts.

Dave Barnum and his Deacons have gone east to open Dec. 5 for an R-K-O route, booked from here by Harry Weber.

Henry Duffy has gone Oxford. Cast of "Michael and Mary," being recast for El Capitan, will be all-English excepting Duffy and Dale Winter.

Johnny Collins suing Leota Lane for commissions he alleges due him on Miss Lane's recent engagement in "Temptations of 1930."

William N. Selig, part owner Selig Zoo Park and Luna Park Zoo, being sued over the death of Alfred Hill, 12, who was clawed by a tiger in Selig's park.

The Union Square and University, L. A. indie houses, closed some time.

taken over from Sandow & Posler. Former by Francis X. Quinn and latter by Kelser Joslyn.

The Shelly Playhouse, Huntington Park, goes from stock to sound. Formerly operated by Shelly Play. ers, house has been taken by J. G. Vonchate and K. C. Manney.

Fox West Coast is reopening the Florence, Pasadena, closed the past six weeks. Second run.

SEATTLE

By DAVE TREPP

Paramount—"Laughter."
Liberty—"College Lovers."
Coliseum—Dark.
Music Box—"Doorway to Hell" (2d week).
Blue Mouse—"Extravagance."
Orpheum—"The Pay-Off"; vaude.
Fifth Ave.—"Only Saps Work"; stage.
Fox—"Virtuous Sin"; (2d week).

New policy at Liberty (Jansen-von Herberg) starts Thanksgiving with scale same as the Paramount and first run pictures. Par, FN and other bookings reported. No band and no organ, same as at Par, puts these houses squarely against one another.

Coliseum reopens this week at 15c. price, all day and nights, too. Clem Pope has taken over the house, arriving from Spokane. Pope formerly with R-K-O and also Public.

Vic Gauntlett, for nine years with John Hamrick in charge of advertising, now in same spot for Fox-West Coast, in the Northwest division, succeeding Ted Champion who goes to Hamrick chain.

Patricia Fagan and Leonard Buckley, dancers, in Marathon at Playland ball room, married last week.

Frank C. Weskel, Moscow, Ida., elected president of Allied Amusements of Northwest at convention held at Hotel Washington, Seattle, succeeding Le Roy Johnson, Seattle. John Danz, Seattle, and Wm. Ripley, Longview, vice-presidents, and Jim Hone, re-elected sec-treas.

Empire Opera Co. played four weeks in Vancouver theatre, Vancouver, B. C., doing okeh except nights when fog hung heavy, and cut in.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Berkeley Square."
Shubert—"The New Yorkers."
R-K-O Proctor's—"Double Dated."
Loew's State—"The Virtuous Sin."
Newark—"Derelict" and "A Devil with Women."
Branford—"Doorway to Hell" (2d week).
Mosque—"The Cat Creeps."
Fox Terminal—"The Big Trail" (2d week).
Capitol—"Those Three French Girls."
Playhouse—"Big Money."
Little—"Lilabstrasse."
Empire—"Frivolities."

Community Players at the Lyceum, East Orange, have cleverly selected their plays to take advantage of the publicity given the films of the same name. This week they are playing "Brothers," which opens at Proctor's on the screen Saturday.

The Little Theatre Guild of the Oranges (stock), open with "Hell Bent for Heaven" this week at the City Newark, Co. headed by Robert L. Sherrie. Same methods successively employed by the Community Players last spring being used. Guest tickets are mailed out admitting two free and then a voluntary collection is made. Members at $5 each are given a number of guest tickets entitled to reserved seats.

Liberty Guild has abandoned stock at the Liberty, Irvington and it will open with sound and vaude.

DES MOINES

By R. W. MOORHEAD

Casino—Burlesque; "The Last of the Lone Wolf" (film).
Des Moines—"Life of the Party."
Family—Change.
Garden—"Utah Kid," "Hold Your Man."
Orpheum—(Vaudfilm) "The Pay-Off," "The Silver Horde."
Palace—Change.
Paramount—(Presfilm) "Way of a Sailor," "Outward Bound."
President—"Going Places" (Ward Hatcher players).
Strand—"The Virtuous Sin," "A Soldier's Plaything."

Vilma Banky and Rod LaRocque at Shrine auditorium Dec. 2 in "Cherries Are Ripe." Other Erlanger bookings are: "Artists and Models" (Phil Baker and Aileen Stanley), "A Month in the Country" (Nazimova), Mrs. Minnie Madden Fiske in repertoire, "The Tavern" (Geo. M. Cohan), "Subway Express" and "Strange Interlude."

Police and fire officials investigating fire that destroyed Stone park dance pavilion near Sioux City. Howard Kingsbury owner.

Finkelstein Theatres, St. Paul, have bought Earle and Royal houses, Carroll, Ia., from Earl E. Nye. Carol Keopke will give Finkelsteins competition by building new picture house at Carroll.

Jack Roof and tab co. of fourteen continuing at Casino, picture house, after eight weeks.

NEW HAVEN

By H. M. BONE

Shubert—"Overture."
Fox-Poli—"Just Imagine"; F. & M. idea.
Paramount—"Tom Sawyer"; Publix unit.
Roger Sherman—"Maybe It's Love," "One Night at Susie's."
Fox-Bijou—"Devil with Women."

Paramount has booked a weekly series, "Phantoms of the West" for Saturday mats only to draw youngsters.

To catch a little extra holiday trade Roger Sherman will change opening day from Saturday to Thursday, between now and January, as holidays all fall on that day.

Worthington Hills, recently married band leader at Barney Rapp's Night club, advised by bankruptcy referee he must pay his wedding bills. Hills attempted to have himself declared bankrupt.

Opening of Fox-College (now the Hyperion) been postponed until Xmas day. Hardly enough business around for present houses but apparently Fox is tired of paying about $800 a week to keep theatre dark.

George W. Dayton awarded $610 against Florida Golf & Amusement Co. for materials furnished in construction of miniature courses.

Gene Curtis, p. a. and managing director of Paramount for two years, transferred to Montreal as district manager in charge of six Publix houses. L. A. Schaffer now managing director of local house with Walter Stuart house manager.

SAN FRANCISCO

By WALTER RIVERS

Duffwin in Oakland which recently had brief season as stock house operated by Richard Marshall and E. O. Bundeson has been acquired by United Artists and will be renamed the Roxy. Reported will open Christmas week, with "Whoopee" first screen attraction.

Lionel Belmore, who came up from Los Angeles to open in "Ghosts" with Mrs. Pat Campbell in Erlanger's Columbia, stepped out before show bowed in and James O. Lane replaced. Clashes with star said to have been too much for Belmore.

Homer McElhaney, 26, one of boy office staff in Curran theatre, committed suicide by shooting himself last week. McElhaney had been despondent over illness. McElhaney was a protege of Homer Curran.

Sam Levin, who operates numerous neighborhood picture houses here, has announced he will start building immediately a $300,000 theatre on part of his entire block in the Twin Peaks district. It is expected to be completed Aug. 1, 1931.

Richard Bennett crashed the local papers this week through the bawling of his father-in-law's, A. J. Raisch's, country home at Los Gatos near here. Bennett was reported as having been saved by his wife as he sat taking a sun bath on one of the porches. A furnace explosion destroyed the building with paintings and antiques worth $30,000.

Beach and Kralm, who operate chain of Oakland picture houses, have taken over the Chimes theatre in that city and are remodelling it at a cost of $70,000 as a de luxe second run.

BROOKLYN, N. Y.

By JO ABRAMSON

Flatbush—"F.O.B. Paris."
Jamaica—"Hot Rhythm."
Majestic—"This One Man."
Paramount—"Derelict"; stage show.
Strand—"Doorway to Hell" (2d week).
Albee—"Cat Creeps"; vaude.
Fox—"Just Imagine"; stage show.
Met—"What a Widow"; vaude.
Boulevard—"A Smart Woman."
Oxford—"Pepper Patties" (stock burlesque).
Star—"Indian Queens (Mutual).
Gayety—"Take a Chance" (Mutual).

Two tryouts, "F.O.B. Paris" at the Flatbush, produced by William Caryl, and "A Smart Woman" (Brady) at the Boulevard.

William Brady's "A Smart Woman," with Allan Dinehart and Katherine Alexander, at the Flatbush next week.

Oxford playing stock burlesque and pictures, going strong. Saturday midnight shows planned.

MONTREAL

Palace—"Check and Double Check."
Capitol—"The Little Accident."
Loew's—"Last of the Lone Wolf."
Princess—"Raffles."
Imperial—Double bill.
Roxy—"Flame of Love" (2d week).
Strand—Double bill.
Empress—Double bill.

Harry S. Dahn, manager, Capitol, promoted district manager, Famous Players Ontario houses, was given big send-off Tuesday (25) at Windsor Hotel here. All theatres and film exchanges in town participated.

Montreal Symphony Orchestra playing at Orpheum every Sunday afternoon with orchestra hoping to make pay out of attendance is on rocks and may close down. Organization has local university behind it, but radio is killing it.

DENVER

Aladdin—"Renegade."
Denver—"Derelict"; stage show.
Paramount—"Tom Sawyer."
Rialto—"Santa Fe Trail."
Tabor—"Maybe It's Love."
Broadway—"The Madcap" (stock).

Otto W. Schmit now manager Paris theatre, Santa Fe, N. M.

Zoning committee meets here Dec. 2 to zone Scottsbluff, Neb., and Rock Springs, Wyo., also to hear sections to Denver zoning. Colorado Springs and Pueblo have been rezoned to follow Denver's plan of 45-day protection.

Joe H. Dekker has bought Granada theatre and reopens Thanksgiving.

New setup in consolidation of the Warner-First Nat'l exchanges here keeps Chas. R. Gilmour as manager and J. H. Ashby, former First Nat'l manager, as assistant.

Jewish Consumptive Relief Sanitarium first charitable institution in Denver to install sound.

The Rivoli, combination burlesque and pictures, has gone Deforest sound.

PORTLAND, ORE.

Broadway—"Renegades."
Paramount—"Derelict."
Orpheum—"The Cat Creeps."
United Artists—"The Big Trail."
Rialto—"The Virtuous Sin."
Music Box—"Doorway to Hell."
Dufwin—Dufwin legit stock players.

Ollie Wallace back at Fox Broadway organ. Was here four years ago.

Fox Broadway sent a cameraman to state football classic at Corvallis (college town). News reel was rushed to screen and okay b. o. biz getter.

Dufwin, new legit stock, having good sale of season scrip.

SARANAC LAKE

By "HAPPY" BENWAY

Everything looming up fine here. New operating room being installed under personal direction of Dr. Edgar Mayer. A room has been set aside for novelty leather tooling, $500 now being spent for tools and leather goods, tooling under direction of Vernon Lawrence.

Harry Namba losing weight.

Joe Brennan, closing the "cure" here for over three years, left for Cramer, Col., to resume the cure at the Alleyx Forresters.

Constance Reeves, at her best, gets great X-ray report and plans trying Birmingham, Ala., "air" in near future.

Lulu McConnell spending a few days with her husband, Grant Simpson, who is resting in a private cottage on Turtle Pond road.

Ford Raymond, on a diet for a month, has gained "pep" but no weight.

Some class to the new operating room. First patient to get "cut" will be Benway (himself). Fred Rifle gets the okay for the "big street" trip. Bon Schaffer had a relapse of something, not so well. Nellie Quealy up now for many meals. The "Variety" room has a new radio, much pleasure. Pleurisy hit Allie Barley and Fred Buck. Bobby Hatz, feeling great, has the kit-bag all packed and waiting for the okay. William Holly must stay in bed a little while longer. Lilly Lenora doing extra work. Vernon Lawrence, a little indisposed, must be abed a while. Mike McMamee, much okay. Tommy Abbott, ditto. Charles Libecap, faithful curing, showing marked improvement.

Write to those you know in Saranac Lake.

CINCINNATI

By JOE KOLLING

Shubert—"Street Scene."
Keith-Grand—"Apple Cart."
Albee—"Scarlet Pages"; vaude.
Palace—"Derelict."
Capitol—"Her Man."
Lyric—"Abraham Lincoln."
Strand—"Truth About Youth."
Family—"Eyes of the World"; "Night at Susie's" (split).
Taft—Stuart Walker (stock).
Cox—National Players (stock).
Keith's—"Maybe It's Love."
Empress—Burlesque (Mutual).

Richard Emig succeeded G. Alan Dunning as manager, R-K-O Palace. Dunning goes to the Globe theatre in New York.

F. J. Tuney, former booker for Castle Farm, local cafe, has opened a band booking office under name of International Music, Inc.

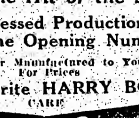
Jefferson De Angelis, Harry Elleche and Rachel Hartzell are leads in Walker's "Apron Strings" this week.

GIRLS
There is a
Charlotte Cushman Club
in BOSTON
(NON-PROFIT MAKING)
And it's beautiful. Delicious food.
Single rooms (week) $8-$10.
Board (week) $10.
Board and room as low as $15 a week.
ONE MARLBOROUGH STREET
Address Secretary.

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe

STRICTLY UNION MADE
H&M Theatrical Trunks
Hartmann, Oshkosh & Mendel Trunks
ALL MODELS—ALL SIZES ON HAND
AT GREATLY REDUCED PRICES
COSTUME—SCENERY—PROPS
Also 1,000 USED TRUNKS OF EVERY DESCRIPTION, $5 and Up
WE DO REPAIRING WRITE FOR CATALOG
SAMUEL NATHANS, Inc.
568 Seventh Avenue, between 40th and 41st Streets, New York City
SOLE AGENTS FOR H & M TRUNKS IN THE EAST
Phones—Longacre 6197 Pennsylvania 0064

FAMOUS STEIN BOOKLET FREE
"HOW TO MAKE UP"
Complete instruction in the "Art of Make-Up" for amateur and professional use. Straight roles, character roles, etc. 16 pages in color. Free to anyone. Write
STEIN COSMETIC CO.
Dept. 50, 51 Madison Ave., N.Y.


Guerrini & Co.
The Leading and Largest ACCORDEON FACTORY in the United States
The only factory that makes and sells direct to dealers—made by hand.
277-279 Columbus Avenue
San Francisco, Cal.
Free Catalogue

THEATRICAL CUTS THE STANDARD ENGRAVING CO.
255 West 23rd St.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Mrs. Fiske (repertoire).
R-K-O Palace—"Sin Takes a Holiday" (vaude).
R-K-O Temple—"Men Without Law"; "Night Work."
Loew's Rochester—"Big Trail."
Eastman—"Laughter."
Regent—"Heads Up."
Piccadilly—Dark.
Capitol—"Sunny."
Strand—Change.
Family—Change.

First court showing of films here ran an hour and pictured dentist making a set of false teeth. Insurance Co. had Dr. James L. Clements, Buffalo, "shot" by telephoto lenses from hotel across from his office to prove he had full use of finger for which he had been awarded $50,000 accident damages.

Eastman ran midnight preview, keeping film secret. Patrons of 9 o'clock show invited to stay and see it. Two for one idea partly to cut into Palace's midnight showing of "Sin Takes a Holiday."

Apollo (former Victoria), reopens week after Thanksgiving with grind policy. Bert Kelly, former part owner, manager.

Capitol, newest film house here, doing best biz of all-sound theatres.

Stage shows for Eastman and Loew's Rochester again, seriously considered as films not going so good.

Norman H. Brinsley, Indianapolis, made assistant to Hav Nash (publicity), for R-K-O houses in Rochester and Syracuse.

OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"The Life of the Party."
Capitol—"Seven Keys."
Midwest—"Sunny."
Orpheum—"College Lover."
Liberty—"Truth About Youth."
Empress—"Bright Lights."
Shrine Auditorium—"Strictly Dishonorable."

Orpheum closed Nov. 30 for remodeling and reopens about Dec. 15 with first run pictures and vaude.

Torreblanca's "Tipica" gave two performances Shrine Auditorium Nov. 16 to good business. Brock Pemberton, "Strictly Dishonorable," did well at Auditorium Nov. 18-19.

The Liberty reopened Nov. 21 with pictures and R-K-O vaude.

E. O. Craig now manager for Publix's Ritz Theatre here.

MINNEAPOLIS

Metropolitan — "Chinese Bungalow" (Walker Whiteside).
Lyceum—"Garrick Gaieties" (N. Y. Theatre Guild).
Shubert—"Jonesy" (Bainbridge stock).
R-K-O Orpheum—"Tolable David"; vaude.
Gayety—"Town Topics" (stock burlesque).
Minnesota—"Scotland Yard"; "Garden of Girls" (Public unit).
Century—"Feet First" (20 week).
State—"The Big Trail."
R-K-O Seventh St.—"Danger Lights."
Lyric—"Renegades."
Pantages—"Once a Gentleman."
Astor—"Lilion."
Grand—"Sea God" (1st half); "Good News" (2d half).

Eddie, Ruben, general manager Publix Northwest Theatres, will move his headquarters from New York to Minneapolis.

"Hell's Angels" follows "Feet First" at the Century next week at regular 75c prices.

John A. Willarde bowed in as leading man of the Bainbridge stock at the Shubert in "Jonesy" this week.

Having opened his stock company in Seattle, with the New York Erlanger offices interested with him, "Buzz" Bainbridge has returned here to look after his interests at the Shubert.

M. L. Finkelstein, formerly of F. & R. who sold their circuit to Publix, is seriously ill.

DETROIT

By LEE ELMAN

Michigan—"Min and Bill."
Fisher—"The Virtuous Sin."
Fox—"Just Imagine."
R-K-O Downtown—"The Cat Creeps."
United Artists—"Hell's Angels" (20 week).
Paramount—"Feet First" (30 week).

Cass theatre goes dark for two weeks, opening again with "Sons o' Guns."

Shubert-Detroit will hold Ed Wynn for two weeks.

Phil Julius returns to Cleveland for Robbins after several months here for the company. Al Skinner returns here.

"Young Sinners" continues at the Shubert-Lafayette indefinitely. House operating at $1.25 top policy.

LETTERS

When Sending for Mail to VARIETY, Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Ansel Vara
Barrett Jas H
Binney H J "Josh"
Bland Midian
Blythe Betty
Blythe Eaves S
Brennan Harry M
Buckley St F B
Cameron Lou
Carlon Tommy
Chaney M
Clark Bryan E O
Demont Evelyn
Earle Gordon
Fisher May
Four Bachelors
Green Albert E
Harmon Bertha
Harrington Dan
Hughes K Hunter T
Lloyd & Whiteh'se
Munsey John
Nodine Josephine F
Norton Bernard J
O'Reilly Pat
Perry Frank A
Randby M E
Richards Ralph
Rio Hugo D
Rochau Fred L
Rogers F R
Ross Mabel
Slater Jerry
Sullivan Sam
Sylvia George F
Wells Carl
Wilder Addie

CHICAGO OFFICE

Christernsen Geo
Forbes Bros
Hughes & Mannaring
Jones Davey
Monroe Jack
Robertson L E
White J F

KANSAS CITY

By WILL R. HUGHES

Loew's Midland—"Hell's Angels."
Mainstreet—"Tolable David"; vaude.
Newman—"Derelict."
Royal—"Tom Sawyer."
Pantages—Vaudfilm.
Orpheum—"Nancy's Private Affair" (stock).

"Young Sinners" cancelled Thanksgiving week at the Shubert. "Topaz" opens Dec. 1.

Junior League Follies in the Cafe Trianon, Hotel Muehlebach, last week had Jimmie Joy and orchestra featured.

Players, Inc., new stock at the Orpheum, on its opening night had a sell out, $1.50 top.

Harvey Hammond new organist at Loew's Midland.

ST. PAUL

R-K-O Orpheum—"Cat Creeps" and vaude.
Paramount—"Remote Control."
Riviera—"Whoopee."
Metropolitan — "Chinese Bungalow" (road show).
Shubert—"Brewster's Millions." (stock).
R-K-O Pres'dent—"Brothers."
Tower—"Santa Fe Trail."
Strand—"Byrd at South Pole."

It cost Paramount $8,000 to show Byrd picture in St. Paul, yet the Admiral packed the municipal auditorium on a personal appearance accompanied by only silent film. Friday night (21), P.-P. is booking picture back into Strand for second run two days after Byrd appearance.

Night club war on started by Boulevards of Paris, outlying cafe, which sliced its dinners from $1.50 to a meg flat with dinner guests invited to stay all evening without paying 50-cent cover charge which goes on at 10 p. m.

Don Alexander took over publicity and advertising at the Paramount following resignation of Herb Gahagen.

Shubert stock turned away 500 from its 1,100-seater on one night after distributing 10,000 two-for-ones.

TOLEDO

By RICHARD McGRAIL

Toledo, Paramount—"Tom Sawyer"; stage show: Stanley Smith (personal).
RKO Rivoli—"Tolable David"; vaude.
Pantheon—"Sunny."
Valentine—"War Nurse."
Cameo—"The Dancers."
RKO Palace—"Silver Horde"; "She's My Weakness."
Yia Temple—"What a Man."
Princess—"Extravagance."
State—Split week.
Ohio—Split week.
Empire—Stock burlesque.

Most of the houses had good money last week. Reason seems to be for the Overland picking up and employing some-thing like 10,000 old men.

Mrs. J. C. Taylor, mother of Tell Taylor, composer, was killed last week by an auto near her home in Findlay, O.

Palace R-K-O started a double booking program this week, two features at the new price cut of 30c top. Rivoli (sister house) also offering a new balcony price of 40c.

Amos 'n' Andy finally dropped at the Palace after four good weeks.

Toledo Federation of Musicians gave a dance at Madison Gardens last week for the benefit of the unemployed. 12 bands donated services.

PROVIDENCE

Majestic—Double feature.
Loew's State—"War Nurse."
Paramount—"Tom Sawyer."
R-K-O Victory—"Extravagance."
R-K-O Albee—"Sin Takes a Holiday."
Opera House—"Jacks Up" (2d half).
Carlton—Stock.
Bijou—Change.
Rialto—Change.
Fay's—Vaudfilm.
Modern—Burlesque.

Loew's State switched to Friday openings. R-K-O Albee now alone on Saturday opening.

Arthur Martel, Met, Boston, organist, at Paramount as guest organist.

Uptown theatre (Italian neighb) playing strictly Italian bills in an effort to get the biz. House failed to make any real money since it opened three years ago.

VARIETY BILLS

(Continued from page 45)

LONDON

Week of Nov. 22

FINSBURY PARK
Empire
Gracie Fields Co

Hippodrome
"Sons o' Guns"

NEW CROSS
Empire
Paris & Piccadilly
Prince Edward
Nippy

STRATFORD
Empire
Fancy Free

PROVINCIAL

BIRMINGHAM
Empire
Van Hoven
Sydney & Adelaide
Max Hoffman
Joe Boganny Co
Tarbo & Tarbo
4 Brownies

Chas Austin
Pronton

SOUTHAMPTON
Norman Carroll
D & E Adaire
Burr & Hope
Harry Lauder
The Zanfrellas

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch

Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Matinaro's Orch

Central P'rk Casino
Ethel Merman
De Marcos
Leo Reisman Orch

Chateau Madrid
Joe Lewis
Kahl
Anne Bolan
Al Jockers' Orch

Club Abbey
Jean Malin
Lester Lamont
Billy Reed

Club Argonaut
Texas Guinan
The Cocoanders

Club Calais
Arthur Ruehl
Jackie Maye
Frances Fay
Sue Austin
Mildred & Maurice
Lew Epps Orch

Club Lido
Libby Holman
Moss & Fontana
Bobby Brooks Orch

Club Richman
Fred Keating
Lina Basquette
Jean Aubert

Jerry Freedman Or
Connie's Inn
Aida Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
F Henderson Orch

Cotton Club
Isabelle Washingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Duke Ellington Or

El Patio
Gomez & Winona
Emil Coleman Orch

Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
N T G Dev
Katz Orch

Salon Royal
Elizabeth Welch
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch

The Nest
Hannah Sylvester
Lottie Gee
Gwendolyn Posey
Clyde Parks
Mamie Smith

Villa Vallee
Eddie Penbody
Rudy Vallee Orch

Break for Indies

(Continued from page 5)

is admitted an unforeseen blow to the producers.

Less than a half-hour after the U. S. Supreme Court's mandate, for which the indies have been fighting for years, and one which has dragged through the courts for two years, producers were closeted in conference. There will be a series of these meetings and the conclusion, according to advices, will be putting the box offices of the land strictly on an advance deposit and lawyer basis.

Cash in Advance

Producers may now show the indies just how "tough" they can get, according to several spokesmen. There will be no delaying of payments or runarounds. Either cash in advance or else, will be the basis. Legally, since this advance deposit system has been questioned in the past, producers are informed that there will be no interference, any more than the store that demands cash upon receipt of goods.

At the same time, producers are hopeful that the independents, appreciative of quick money and court trouble, since the amputation of the credit committee, will voluntarily accept the new uniform exhibition contract. Under the terms of this contract exhibitors who show good faith will not be taxed for the advance payment on all film. They will also be able to obviate court activity by approving its voluntary arbitration clause.

Of members of the 2-2-2 committee which worked on this formula during the past year, only Abram Myers has not yet affixed his signature of approval. Verbally, Myers is quoted as okaying the method for Allied States exhibitors.

Myers was in town Monday with Al Steffes and others of his lieutenants, but up Monday night Meyers had not appeared before producers to answer about his part in Will Horowitz' advertising campaign.

Until Monday Myers also had not recorded his position with Horowitz, failing to repudiate him or to deny that the insurgent Texan is contributing heavily to Allied's slim finances.

Wrong Advice

In view of the chaotic condition into which the Washington affirmation has thrown the industry, it was clear to New York observers early this week that producer-exhibitor scraps will be plenty and perhaps as disastrous as before.

Level headed leaders, it is pointed out, will either prevail or else indies who listen to the wrong people will suffer individually.

The contrasts between the Huston Allied blurbs and the convention of the MPTOA at Philadelphia have been so marked as to already witness a building of the latter organization. It is understood that within another month the Motion Picture Theatre Owners of America will have acquired four new units, taking in two entire states. M. A. Lightman, MPTOA president, has signed the new uniform contract formula and is urging its approval by his entire membership.

The 32 Film Boards of Trade will be retained. While deprived of considerable of their power a year ago, when Judge Thacher threw out arbitration, and now seemingly all but crippled by loss of their function as collectors, the Trade Boards are still considered of prime importance to the industry by Haysites.

Indie Sues Par-Hays

Elated over the ruling the Independents, according to representative spokesmen, are confident that producers will watch their step before making any aggressive moves. Already, it is claimed, many exhibitors are making advance deposits. Increasing the amounts and date for demand of the same will constitute another monopolistic phase in the opinion of some indies. In any event legal minds among the indies are certain that bad credit will have to be officially recorded against individual indies before the champs can be set on big advance deposits and dictation along similar lines.

Edward Quittner, exhibitor of Middletown, N. Y., is the first to follow up the Supreme Court's affirmation of the independent. He filed suit Monday in the New York Federal Court against Paramount-Publix and the Hays Organization. He charges violation of the block booking order in 1927 against Paramount and attempts to force arbitration against Hays, since Thacher's decree early this year. Damages asked for total $5,130,000. Quittner, it is understood, has been hiding his time, awaiting the outcome of the contract-arbitration dispute. Immediately, upon word of the verdict, Quittner filed this complaint and served the defendants.

Paramount-Publix and the Hays organization were preparing their answers to the suit, Tuesday, it was stated. The trial will probably not take place until after the first of the year.

HOTELS FOR SHOW PEOPLE



Phone: LONGACRE 6800 GEO. P. SCHNEIDER, Prop.

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
325 West 43rd Street NEW YORK CITY
Private Bath. 5-6 Rooms. Catering to the comfort and convenience of the profession.
STEAM HEAT AND ELECTRIC LIGHT. $15.00 UP Mrs. Jackson now in charge

THE CHARLOTTE CUSHMAN CLUB, Inc.

1010 SPRUCE STREET, PHILADELPHIA
CLOSE TO ALL DOWN-TOWN THEATRES
ORGANIZED IN 1907 FOR THE ACTRESS ON TOUR
RATES: Single Room: $18-$20; Double Rooms: Single Beds, $17-$18; three and four in room, single beds, $15-$16. This includes meals. Coffee and rolls, 9 to 10 A. M. Served in room if desired. Full breakfast, 12 noon. Dinner, 5:30 to 6:30. Supper after theatre. Annual Dues, $1.00. Address, Mrs. Edith S. Rice, House Secretary, 1010 Spruce Street. Phone, Pennypacker 3915

News From the Dailies

(Continued from page 44)

Eros, the famous statue, will not be restored to Piccadilly. A new Eros will be built there.

Trocadero, on a South London site, opens next month. Under the same management as the Metropole, Victoria; the house seats nearly 6,000. Biggest in London.

Archie De Bear's "Chelsea Vanities" opens at the Victoria Palace week before Xmas. One of those revues which will be continually changed—if it holds.

Julius Salter, German stage producer, is in charge of "Wonder Bar," Andre Charlot's show, due at the Savoy Dec. 1.

Leon M. Lion takes over the Royalty at the end of the year for a term of management starting with Mary Newcomb in "A Marriage Has Been Disarranged."

Producers' Distributing Company, Pathe outlet here, reputed to be starting on four talkers this side next month.

Provincial branches of the Cinematograph Exhibitors' Association have notified head office that members have been breaking away from the resolution to boycott certain renters, made as result of grievance over guarantee figures.

United Artists has Denis Neilson-Terry for star lead in "77 Park Lane," talker. It starts making soon in association with the Famous Players' Guild, theatrical combine.

Mayer Company took "A Murder Has Been Arranged," privately produced by the Repertory Players, for a run at the St. James'.

John Williard's "Twelve Hours" takes over from Frank Vosper's "Lucky Dip" at the Comedy. Archibald Nettlefold grabbed the rights a day after Williard arrived here.

He charges violation of the block booking order in 1927 against Paramount and attempts to force arbitration against Hays, since Thacher's decree early this year. Damages asked for total $5,130,000. Quittner, it is understood, has been hiding his time, awaiting the outcome of the contract-arbitration dispute. Immediately, upon word of the verdict, Quittner filed this complaint and served the defendants.

Paramount-Publix and the Hays organization were preparing their answers to the suit, Tuesday, it was stated. The trial will probably not take place until after the first of the year.



It's THANKSGIVING With the

RED STAR MUSIC COMPANY INC.

JAY WITMARK
VICE PRESIDENT and GENERAL MANAGER

4 Big Hits

UNDER THE SPELL OF YOUR KISS
Dance Arrangement by FRANK SKINNER

By JOAN JASMYN and M. K. JEROME
The Serenade Fox-Trot

HANGIN' ON A LAMP-POST (SINGIN' A SONG)
Dance Arrangement by FRANK SKINNER

By Charles TOBIAS & Murray MENCHER
The European Novelty Sensation

I HAD TO LOSE YOU (TO KNOW YOU WERE MEANT FOR ME)
Dance Arrangement by FRANK SKINNER

by SAUL KLEIN, JACK LeSOIR & RAY DOLL
A Sob Ballad & Great Act Song

TO MAKE A LONG STORY SHORT (I LOVE YOU)
Dance Arrangement by FRANK SKINNER

by BYRON GAY
A Novelty Fox-Trot That tells a Tale

"LOST SOUL"
By BENEE RUSSELL "Dramatic Ballad"

"SING SONG GIRL"
"CHINESE NOVELTY"
By JOSEPH McCARTHY and JAMES F. HANLEY

"SONG OF THE BIG TRAIL"
(Old Fashioned Love Song) "A Melodic Theme"
By JOSEPH McCARTHY and JAMES F. HANLEY

"ONE PAIR OF PANTS AT A TIME"
By JIMMY MONACO and CLIFF FRIEND "Comedy Novelty"

"I'LL NEVER LOVE ANYONE BUT YOU"
By CHARLES, HARRY and HENRY H. TOBIAS "Waltz Ballad"

"WHAT'S THE USE OF LIVING WITHOUT LOVE"
By JOSEPH McCARTHY and JAMES F. HANLEY "Blues Fox-Trot"

DANCE ORCHESTRATIONS 50¢

Double Versions, Recitations, Special Material and Lots Of It At Your Disposal

RED STAR MUSIC CO. Inc.

729 Seventh Ave. **JAY WITMARK** • Vice President and General Manager New York, N. Y.

JACK McCOY—Prof. Manager Chicago
JACK D. RICHMOND—Radio Band & Orch. Mgr. Los Angeles
HERMAN SCHENCK—Mgr. Slide and Presentation Dept. Philadelphia

JACK LAVIN 705 Woods Bldg. Boston
TUBBY GARRON 402 Majestic Thea. Bldg. Detroit
EDDIE VAN 408 Park Towers Denver

TOM MARTIN 170A Tremont St.
HARRY O'BRIEN 66 Sibley St.
JOE MANN 1527 Champa St.

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Sponsored by



Department of Communication Arts
University of Wisconsin-Madison
http://commarts.wisc.edu/

A search of the records of the United States Copyright Office has determined that this work is in the public domain